Look It Up!

A practical reference and activity book for students

Seventh edition

Peter Forrestal

Laura Deriu (Chapter reviews)

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Author acknowledgements

How to use this book

Look It Up! is a reference book about the English language and how to use it. You will refer to it regularly when you want to improve your skills as a writer, a reader, a viewer, a speaker and a listener. Spend some time looking through the table of contents and then browsing through the book to give you an idea of the kind of help that is available to you here.

This is not a book that you will read through from cover to cover. You will turn to particular sections of the book when you need them. If you are about to take part in a debate, you will turn to that section in the chapter on oral texts. If you have never participated in a formal debate before, you will find here everything you need to know. However, it is more likely that you have done some debating in the past, so you will use this section to revise what you know and to remind you of the best way to prepare. If you have a written assignment to produce a feature article or an editorial, you will turn to the appropriate sections in the chapters on written texts to make sure that you know exactly what is required. If you need to try your hand at writing a blog or preparing a PowerPoint presentation, you'll find a great deal to help you.

One of the most common uses of *Look It Up!* is to follow up on corrections that a teacher or a fellow student has made to your writing. Often when someone corrects your work, you can see immediately what is wrong: that you forgot the apostrophe; or that you used 'it's' when you meant 'its'; or that you became so carried away by your story that you slipped from the past tense into the present. But sometimes you will realise that you're not quite sure what is required. When does the apostrophe come after the 's', and why? Which words are always 'i before e'? Why has someone corrected your sentence when you wrote: 'Benjamin loaned me his pen'? You can find explanations for all of these language conventions – and many, many others – in *Look It Up!* In most cases, you will check the table of contents first: go, for example, to the punctuation chapter and find the section on apostrophes. In some cases, the detailed index at the back of the book is the place to start; look up 'loan' in the index and it will direct you to the section in the usage chapter on the difference between 'loan' and 'lend'.

At the end of each chapter you will find a review section containing a range of activities that will enable you to test and apply your knowledge. Working through these activities will help you become a more competent and confident user of the language. You will also find them an excellent way of revising before tests such as NAPLAN.

You will find further support for the Australian Curriculum in English at https://www.nelsonnet.com.au/free-resources. Resources include answers to the chapter reviews, worksheets, self-correcting quizzes, crosswords and word finders, background information, and weblinks to a range of online material. These resources will help you to consolidate what you have already learnt.

Language conventions: spelling

Spelling is important because:

- your reader may not understand what you have written if your spelling is inaccurate
- many people regard accurate spelling as a sign of someone who takes care with their writing
- if you are able to spell with ease, you will be free to concentrate on what you are saying in your writing.

Improving your spelling

Find patterns

Look closely for patterns within words. The letter sequences found in words in the English language are quite predictable. There are many common letter sequences, such as ation, eigh, ace, inter and dis. Some patterns, such as kwg, zqa, inbp, pct, csrp and jbf, are never found in English spelling.

Become familiar with the common patterns or possible letter sequences so that you can narrow down the choice of letters in words that you have difficulty spelling. Note the 'pp' in appeal, appear, applaud, appoint, apply and oppose; the similar endings of ambition, condition and ignition; and the common patterns in rebellion, rebellious and rebelliously.

Think about the meaning

Think about the meaning of every word. In English, words based on the same meaning always have a common pattern in their spelling. For example:

    sign, signal, signature, signify   assign, assignation   medicine, medicinal, medical

Words that sound the same but have different meanings tend to be spelt differently.

    to, too, two   it's, its

    their, there, they're   weather, wether, whether

    passed, past   principal, principle

    stationary, stationery

Think about the origin of the word

Knowing the origin of a word (its etymology) can help you to understand why it is spelt in a certain way.

The English language has a rich history. Over the centuries, English has borrowed from almost every language on earth, and those foreign words – with their foreign spellings – have been incorporated into the language. Sometimes the foreign spelling remains for all time and sometimes we adapt it to make it sound more like other English words.

The most important influences have been the Norman Conquest, when the French invaded England and for some centuries French was the official language; the period when the classics were rediscovered and large numbers of Latin and Greek words (or parts of words) came into English (see pages 10–11); and the period of the British Empire when English speakers spread around the globe, picking up new words for unfamiliar animals, plants, food and even concepts.

Knowing that many English words have come from other languages helps explain some of our stranger spellings. Here are just a few examples.

Language	Borrowed words
Aboriginal English	coolabah, galah, mallee
Chinese	bok choy, silk, tea
Czech	howitzer, pistol, robot,
Dutch	aardvark, apartheid, frolic
French	cafe, chef, entrepreneur, liberty
Italian	arcade, corridor, virtue
Japanese	anime, haiku, manga, tsunami
Malay	amok, orangutan, satay
Persian	caravan, lemon, serendipity
Portuguese	albatross, cashew, monsoon
Russian	cosmonaut, mammoth, vodka
Scandinavian	fjord, sauna, snug
Spanish	chocolate, hammock, siesta
Urdu	avatar, bungalow, cot, khaki

A closer look at patterns in words

There are some generalisations about English spelling that you might find interesting and useful. However, as there are many exceptions to all of these, there is no substitute for memorising spellings and keeping a personal spelling list.

ie or *ei*

Remember the phrase 'i before e, except after c' when a word has an 'ee' sound.

> believe, shriek, siege, niece

Leaving aside names such as 'Sheila' and 'Keith', there are only five exceptions.

> codeine, caffeine, protein, seize, counterfeit

If a word does not have the 'ee' sound, it is generally spelt 'ei'.

> height, rein, feign, foreign

If the sound is 'ee' after c, use 'ei' in most cases.

> receive, deceit, perceive, receipt

Irregular plurals

1   There used to be very complicated rules about whether nouns ending in –o were spelt –os or –oes when they were made plural. However, the modern trend is to spell these words –os, with only very few still always spelt –oes. Although the –oes words are the exception these days, they include some very common words. Make sure to learn these –oes words:

> cargoes, echoes, heroes, potatoes, tomatoes

For many other words, either –os or –oes is acceptable. For example:

torpedos or torpedoes

volcanos or volcanoes

buffalos or buffaloes

mosquitos or mosquitoes

halos or haloes

2 Nouns ending in –y change to –ies when they become plural, unless the letter before the 'y' is a vowel.

Singular noun	Plural noun	Singular noun	Plural noun
ally	allies	convoy	convoys
monkey	monkeys	valley	valleys
family	families	city	cities
guy	guys	bay	bays
army	armies	factory	factories

3 A few old nouns in English still form their plural the way they did before the Norman Conquest.

Singular noun	Plural noun
man	men
woman	women
child	children
foot	feet
tooth	teeth
goose	geese
mouse	mice
ox	oxen

4 Most nouns ending in –f become –ves when they are made plural. Nouns ending in –fe also become –ves when they are made plural.

Singular noun	Plural noun	Singular noun	Plural noun
half	halves	elf	elves
wolf	wolves	loaf	loaves
calf	calves	life	lives
thief	thieves	wife	wives
dwarf	dwarves	knife	knives

5 Some nouns that have been borrowed from other languages retain their original plural form. Sometimes the word can have two plurals: the form from the original language, and an English form with –s.

Singular noun	Plural noun	Singular noun	Plural noun
alumnus	alumni	erratum	errata
analysis	analyses	genius	geniuses or genii
appendix	appendices	hypothesis	hypotheses
bacterium	bacteria	index	indices

Singular noun	Plural noun	Singular noun	Plural noun
beau	beaux	kibbutz	kibbutzim
chateau	chateaux or chateaus	oasis	oases
cherub	cherubs or cherubim	phenomenon	phenomena
crisis	crises	syllabus	syllabi or syllabuses
criterion	criteria	synopsis	synopses
diagnosis	diagnoses	thesis	theses

Adding a suffix

Spelling often becomes tricky when a suffix – or ending – is added to a word. Common suffixes include:

–able   –ment   –ible   –ing   –less   –ful

Suffixes are joined to base words to create new words. For example:

dark (base word) + –ness (suffix) = darkness

Here are some *general* guidelines to follow when altering a word by adding a suffix.

1 When adding a suffix that begins with a vowel to a base word ending in –e, drop the 'e'.

dance + –ing = dancing

2 When adding a suffix to a word ending in –y, change 'y' to 'i'.

happy – happiness   pity – pitiless, pitiful

3 If you add –s to a word ending in –y, change 'y' to 'ie'.

hurry – hurries   marry – marries   tragedy – tragedies

4 There is no change in spelling when adding –ing to a word ending in –y.

cry – crying   multiply – multiplying

5 If a suffix begins with a consonant, most base words remain the same.

amaze + –ment = amazement

fruit + –less = fruitless

frightening + –ly = frighteningly

6 Words of one syllable that end with a single consonant preceded by a vowel double the consonant when adding a suffix.

swim – swimming   run – running

7 In words of more than one syllable, the final consonant is doubled if the final syllable is stressed and contains a short vowel.

forget – forgettable   begin – beginning   regret – regretted

8 If adding –able to a word ending in –e, you usually drop the 'e'.

note – notable   like – likable

9 Words ending in –l change to –ll when suffixes are added.

fulfil – fulfilling   model – modelled

Words that don't follow this pattern are those to which the suffixes –ise, –ity, –ism or –ic are added.

equal – equality   social – socialism, socialise

10   The suffix –full drops one 'l' when it is joined to a word.

> thought – thoughtful   grace – graceful

All these rules look very daunting, especially as there are exceptions to some of them. Try to become familiar with them by revising and practising them.

Adding a prefix

While a suffix is added to the end of a word, a prefix is added to its beginning.

1   When adding a prefix such as dis– or mis– to the beginning of a word that starts with s–, double the 's'.

> spell – misspell   satisfied – dissatisfied

2   This rule also applies to the negative prefix im– if added to a word beginning with 'm'; to ir– if added to a word beginning with 'r'; and to il– if added to a word beginning with 'l'.

> mortal – immortal   regular – irregular   legal – illegal

Memorise spellings

Work at improving your ability to spell by memorising words that you find difficult, especially those that do not follow the basic rules. Here are some useful strategies.

Look-say-cover-write-check

The look-say-cover-write-check method is one method which can help you memorise words that you want to learn to spell.

1   First, *look up* the word in a dictionary or google it. Once you have typed the first few letters, Google will suggest possibilities.

2   Look carefully at the word and memorise it. *Say it* aloud.

3   After you have memorised the word, *cover it* and *write it*, from memory, on your personal spelling list (see page 7).

4   Then, *check* that you have spelt the word accurately. If you have not, go through this procedure again.

5   Ask a friend, or your parents, to give you regular tests of the words on your personal spelling list. If you can spell a word accurately five times, you know it.

Sound out each syllable

Sound out each syllable (or sound unit) of a word. Deliberately emphasising the syllables that form a word can help to clarify its spelling.

> gar-den / en-vi-ron-ment / com-pu-ter / ir-re-gu-lar / ac-com-mo-da-tion

Note any irregular features

Look carefully at the irregular features of any word you are learning to spell, for example, note the silent 'gh' in night, or the 'w' in who, or irregular plurals such as thieves and halves. Group together words with the same irregular features, such as the silent 'k' in knife, know, knee and kneel.

Alternatively, focus on the letter sequences that you have difficulty remembering, such as the 'cc' and 'mm' in accommodation, the 'dn' in Wednesday or the 'c' in the noun practice and the 's' in the verb practise.

Know your own strengths and weaknesses

What kind of speller are you? Some people are naturally good spellers. For others, spelling is hard work. You need to know which methods of learning spelling work for you. While the look-say-cover-write-check method works well for most people, there are other strategies that work for particular types of learners. Try some of these.

1   Close your eyes and visualise the word as you spell it aloud.

2   Write the word several times, highlighting any irregular features. Use highlighter pens of different colours. Write the word in different colours. Type the word in different fonts.

3 Group words with similar patterns together.

4 Set yourself a goal of learning a few words every day – make sure that someone tests you. Revise the words you have learnt regularly.

5 Use the spellcheck on your computer.

6 Read what you have written aloud. You will pick up such things as missing or repeated words.

7 Re-read what you have written, looking especially for those little words that are most commonly misspelt such as:

it's / its

to / two / too

you're / your

their / they're / there

who's / whose

theirs / there's

8 Don't be embarrassed about asking someone else to proofread your work, and pay close attention to the changes that are made.

Decide that spelling matters

You will hear people say that spelling doesn't really matter – that the reader knows what you mean. Whether we like it or not, spelling is one of the main criteria that others use when judging the quality of our writing. If you want others to take your writing seriously, you need to make every effort to get your spelling correct.

If you need convincing, google 'Does spelling still matter?' or 'How important is spelling in the computer age?'

Keep a personal spelling list

The words you need to be able to spell accurately are those you use in your writing. Include words that you need to know or want to use in your writing, for example, subject-specific words such as parallel in Mathematics, tragedy in English, isthmus in Geography, photosynthesis in Science and soufflé in Food and Nutrition.

Keep a column for similar words in your personal spelling list or book. This may help you to focus attention on the predictable patterns or irregular features of the word you are learning. For example, you might include knot, knight and knuckle in the similar words column alongside know because they are spelt with a silent 'k'. You might also include knew, known, knowing and knowledge alongside know because these are all parts of the same family and have a similar meaning and spelling pattern.

You have already read that spelling is related to meaning and not necessarily to sound. For this reason, you would not include new in your list of similar words alongside knew. Because their meanings are different, they are spelt differently.

Sample personal spelling list

Word	Key features	Similar words	Tests			
parallel	parallel	parallelogram paralleled				
ambition	ambition	condition ignition				
applaud	applaud	applause appeal appear				

Word	Key features	Similar words	Tests				
knowledge	knowledge	known knee knife					
signature	signature	signal sign assign					
thieves	thieves	thief calves halves					
accommodation	accommodation	accommodate					
ignore	ignore	ignorance					
disappear	dis/appear	dis/appearance dis/satisfaction					
disservice	dis/service	dis/satisfaction					
believe	believe	belief relief					
receive	receive	receipt deceive					

American and British spelling

The English language is changing all the time; new words are added; old words are used as different parts of speech or with changed meanings; even accents – the way we pronounce words – change over time. Changes in spelling were common for centuries too but since the invention of printing, the English spelling system has become standardised.

While people all around the world speak English quite differently, they all share a common written language. One of the few developments in spelling was the result of a determined campaign by an American man – Noah Webster – who was convinced that the spelling system needed to be simplified. Webster published a spelling book for American schools that sold millions of copies from the late 18th century onwards. Some of the spelling simplifications that Webster introduced into his speller became common practice in the US. Examples include the preference for –or rather than –our in words such as favour; the use of –er rather than –re in words such as theatre; the dropping of double letters in some cases (for example, trialed); and the use of –s– rather than –c– in words such as defense. The other changes that he suggested did not catch on.

While Webster's changes do simplify the spelling system, they affect only a small number of words and do very little to make English spelling any easier to learn. The British decided to ignore Webster's reforms. In Australia, we have traditionally followed British spelling practices. Rather than adopting the American spelling of words such as color and rigor, we tend to use colour and rigour, as the British do.

It is becoming increasingly common in print media such as newspapers and magazines, however, to use American spelling. This is partly due to the influence of American word-processing programs such as Microsoft Word. It is now quite acceptable, for example, to use American spellings for the words program and focused. Microsoft Word does allow you to set the language you are working in and the spelling system – for example, 'English (Australian)'. You may find it useful to adjust your default settings.

Australians have traditionally used –ise instead of –ize in words such as sympathise and realise, unlike American English, which prefers the –ize spelling. However, there are a few exceptions:

> baize, capsize, maize, prize, seize, size

The most important thing is to be consistent.

Computer spellchecks

Your computer's spellcheck function can be a great help, especially if you have set it to English (Australian), but you can't rely on it entirely. If you can't spell at all, you won't even be able to make the right choice from the alternatives the spellcheck offers you. The spellcheck also has one serious limitation: it usually cannot distinguish between words that sound the same but have different meanings (that is, **homophones**). For example, a spellcheck may not highlight the spelling error in the following sentence:

It's nice to receive a complement.

The spellcheck can't tell that you meant compliment (praise), not complement (something that fits together to make something complete).

The inability of a computer spellcheck to distinguish between homophones means that it might not pick up some of the most common spelling errors of all. These are little words such as:

to / two / too

it's / its

your / you're

their / they're / there

theirs / there's

who's / whose

Making mistakes in words such as these may confuse the reader. Check that you can distinguish between them by looking at the following section.

Some common homophones

Homophones are words that sound the same but have different meanings – and different spellings. There are many hundreds of homophones in English. Remember that these are the words you are most likely to misspell because they cannot be picked up by a computer spellcheck.

This list contains some of the most common ones.

allowed / aloud	complement / compliment	grate / great	made / maid
altar / alter	counsellor / councillor	guest / guessed	mail / male
assent / ascent	creak / creek	hail / hale	meat / meet
ate / eight	currant / current	hair / hare	miner / minor
bare / bear	dear / deer	hear / here	morning / mourning
be / bee	doe / dough	heard / herd	none / nun
bean / been	dyeing / dying	him / hymn	ode / owed
berry / bury	earn / urn	hoarse / horse	one / won
berth / birth	ewe / yew / you	hole / whole	or / ore / oar / awe
blew / blue	farther / father	idle / idol	pair / pear / pare
board / bored	feat / feet	its / it's	passed / past
boarder / border	fir / fur	key / quay	pause / paws /
brake / break	flea / flee	knew / new	pores / pours
buy / bye / by	flour / flower	knight / night	peace / piece
cell / sell	for / four / fore	knot / not	peal / peel
cent / scent / sent	formally / formerly	know / no	plain / plane
cereal / serial	fort / fought	lead / led	pray / prey
chartered / charted	fourth / forth	lightening / lightning	principal / principle
coarse / course	gorilla / guerrilla	loan / lone	profit / prophet

rain / reign / rein	saw / soar / sore	tail / tale	weak / week
rap / wrap	scene / seen	there / their / they're	weather / whether
rapt / wrapped	sew / so / sow	threw / through	/ wether
raw / roar	sight / site	to / too / two	which / witch
right / rite / write	some / sum	waist / waste	who's / whose
ring / wring	son / sun	wait / weight	won / one
road / rode / rowed	stair / stare	ware / wear /	yore / you're / your
sail / sale	stationary / stationery	where / we're	
sauce / source	steal / steel	warn / worn	

How words are made

Understanding how words are made is an important strategy for improving your spelling. It also increases your vocabulary.

Latin and Greek roots

Many words in the English language are built from words borrowed from Latin or Greek. Knowing the meanings of these Latin and Greek words can give you clues to the meanings of many words used in English. Here are some of the most commonly used word roots and their meanings.

Word root	Origin	Meaning	Example
alter	Latin	other	alteration
annus	Latin	year	anniversary
anti	Greek	against	anticlockwise
aqua	Latin	water	aquarium
audi	Latin	hear	audible
bene	Latin	well	benefactor
bio	Greek	life	biology
cap	Latin	head	captain
cent	Latin	hundred	century
circum	Latin	round	circumference
credo	Latin	believe	credible
deca	Greek	ten	decade
dent	Latin	tooth	dentist
femina	Latin	woman	feminine
graph	Latin	write	biography
kilo	Greek	thousand	kilometre
logo	Greek	word	geology
magna	Latin	great	magnify
man	Latin	hand	manual
micro	Greek	small	microphone
milli	Latin	thousand	milligram
mono	Greek	one	monologue

Word root	Origin	Meaning	Example
multi	Latin	many	multiple
pac	Latin	peace	pacify
port	Latin	carry	portable
pup	Latin	doll	puppet
semi	Latin	half	semi-automatic
solo	Latin	alone	solitary
tele	Greek	far	television
uni	Latin	one	universe

Prefixes

A prefix is a unit placed before a word that changes the meaning of the word. Prefixes have come into English from Old English, French, Greek and Latin. For example, the Latin *dis*, meaning 'not', changes like to dislike ('to not like'), and the Greek *bio*, meaning 'life', makes biography ('the story of a life'). If you add the prefix *auto*, meaning 'self', you have an autobiography ('the story of one's own life').

Common prefixes

auto–	autobiography, automobile, automaton
bi–	bicycle, bisect, bilateral
dis–	dissatisfied, disservice, disappearance
ex–	exile, expel, exclude
extra–	extraordinary, extrasensory, extracurricular
fore–	forehead, foreshadow, foresight
il–	illegal, illiterate, illegible
im–	immortal, immoral, impossible
in–	inaccurate, indefinite, inexperienced
inter–	international, interaction, interwoven
ir–	irregular, irreligious, irresponsible
mal–	malpractice, malnutrition, malfunction
mis–	misguided, mistaken, misused
non–	non-smoker, non-alcoholic, non-event
over–	overact, override, overhear
post–	postcolonial, postgraduate, post-mortem
pre–	predict, preview, precede
re–	recapture, reappearance, reprint
trans–	transatlantic, translate, transport
sub–	submarine, subculture, subtract
super–	superhuman, superman, supermarket
tri–	tricycle, triplet, tripod
un–	unhappy, uncertain, undignified
under–	underachieve, underrate, underdone

Suffixes

Suffixes are the endings that tell you about the grammar of English words. Some suffixes tell you what part of speech a word is, some change the meaning of a word and others show how words relate to each other.

Common noun suffixes

–acy	diplomacy, accuracy, delicacy
–age	storage, courage, language
–ance	reliance, brilliance, defiance
–ation	precipitation, negotiation, migration
–dom	kingdom, freedom, officialdom
–ée, –ee	fiancée, employee, awardee
–eer	engineer, auctioneer, profiteer
–ence	independence, audience, difference
–er	foreigner, jeweller, prisoner
–ery	gallery, pottery, grocery
–hood	neighbourhood, sisterhood, knighthood
–ian	magician, electrician, Parisian
–ice	cowardice, justice, service
–ism	criticism, idealism, communism
–ist	chemist, dentist, realist
–ition	imposition, ignition, fruition
–ity	hostility, fragility, civility
–ling	darling, duckling, underling
–logy	technology, geology, biology
–ment	employment, advertisement, development
–ness	happiness, darkness, weakness
–or	tailor, auditor, emperor
–ory	lavatory, observatory, factory
–ship	friendship, ownership, championship
–ty	certainty, unity, enmity

Common verb suffixes

–en	lengthen, strengthen, weaken
–ify	intensify, satisfy, glorify
–ise	criticise, moralise, stabilise

Common adjective suffixes

–able	acceptable, believable, probable
–al	magical, educational, typical
–an, –ian	Indian, republican, Elizabethan
–ant	ignorant, abundant, flamboyant
–ar	angular, circular, spectacular
–arian	antiquarian, humanitarian, octogenarian
–ary	arbitrary, legendary, literary
–ate	affectionate, separate, delicate
–ent	absent, decent, different
–esque	picturesque, statuesque, grotesque
–fold	manifold, twofold, threefold
–ful	useful, dutiful, wonderful
–ible	edible, visible, horrible
–ic	poetic, manic, authentic
–ine	equine, canine, feline
–ious	cautious, precious, luscious

–ish	childish, squeamish, boyish
–ive	active, decisive, selective
–like	lifelike, childlike, warlike
–less	careless, hopeless, tasteless
–most	uppermost, foremost, utmost
–ory	contradictory, cursory, explanatory
–ous	enormous, infamous, mountainous
–y	angry, stony, worthy

Common adverb suffixes

–ly	softly, slowly, gently
–ward, –wards	afterwards, seaward, onward
–wise	otherwise, clockwise, moneywise

Just for fun

There are many words which have the opposite meaning when a prefix is added – such as mortal and immortal. There are many negative words which do not have an opposite when the prefix is removed. Think of unruly, infinity, nonsensical. These are words that should have opposites but don't. They are sometimes called 'unpaired words'.

Look up 'unpaired words' online.

Building your vocabulary

Probably the best way to improve your vocabulary is by reading extensively. Having said that, most people can extend their vocabulary by the systematic use of a thesaurus. While a dictionary lists words alphabetically with their meanings, a thesaurus groups words with similar meanings. Writers often use a thesaurus to find other ways to say something – to give their writing greater variety.

A thesaurus uses **synonyms** (words with the same, similar or related meanings) and **antonyms** (words with opposite meanings). By checking all possibilities, you may be able to find the best word to express what you want to say. It may help you to:

* avoid repeating the same word
* try out new words and so improve your vocabulary
* find a word that best suits your purpose and audience, and the genre you are using.

There are many thesauruses available as hard copy and many are also available free online. Word-processing programs such as Microsoft Word contain a built-in thesaurus. For any word selected, it offers a range of meanings, synonyms, dictionary definitions as well as a web search which gives antonyms and examples of the word in use.

'Move' is an interesting word to look up because it has different meanings depending on whether it is an adjective or a verb.

Understanding dictionaries

Dictionaries, both printed and electronic, come in different sizes and some provide a great deal more information than others. People usually consult a dictionary to find out the meaning of a word or to check the spelling, but there are dictionaries that provide much more information than that. Some dictionaries include information about the way words are pronounced, their origins, the parts of speech of words, the forms of associated words (such as the spelling of plurals of nouns or the main parts of irregular verbs) and even advice as to how the word is used.

All dictionaries include a set of features for their entries and these features are explained at the beginning of the dictionary so readers can understand what information has been included in each entry. Checking the explanatory notes at the beginning of your printed dictionary or the 'Info' page of your electronic dictionary will enable you to use your dictionary more effectively.

Below is a page from *The Concise Macquarie Dictionary* with the features labelled.

guide word

decadent   321   **decimate**

headword

pronunciation

a range of different meanings listed

origin of word

definition

forms of the verb

spelling of noun plural

forward to the decadence of a weekend at the health spa. [F, from L: DE- + *cadere* fall]

decadent /'dɛkədənt/ *adj.* **1.** deteriorating, as morally or aesthetically. **2.** luxuriously self-indulgent: *the breakfast of champagne and caviar was completely decadent.*

decaf /'dikæf/ *adj.* **1.** decaffeinated. –*n.* **2.** decaffeinated coffee. **3.** a cup of such coffee.

decaffeinated /di'kæfəneɪtəd/ *adj.* having had the caffeine removed: *decaffeinated coffee.*

decagon /'dɛkəgɒn, -gən/ *n.* a polygon having ten angles and ten sides. [DECA- + -GON] –**decagonal** /də'kægənəl/, *adj.*

decahedron /dɛkə'hidrən/ *n.* (*pl.* **-drons** *or* **-dra** /-drə/) a solid figure having ten faces. –**decahedral**, *adj.*

decal /'dikæl, 'dɛkəl/ *n.* the art or process of transferring pictures or designs from specially prepared paper to wood, metal, china, glass, etc.

decamp /di'kæmp/ *v.i.* **1.** to depart from a camp; break camp. **2.** to depart quickly, secretly, or unceremoniously. [F *dé-* DIS-¹ + *camper* encamp] –**decampment**, *n.*

decant /də'kænt/ *v.t.* **1.** to pour off gently, as liquor, without disturbing the sediment. **2.** to pour from one container into another. [ML. See DE-, CANT²] –**decantation** /dikæn-'teɪʃən/, *n.*

decanter /də'kæntə/ *n.* **1.** a bottle used for decanting. **2.** a vessel, usually an ornamental bottle, from which wine, water, etc., is served at table.

decapitate /də'kæpəteɪt, di-/ *v.t.* (**-ated**, **-ating**) to cut off the head of; behead; kill by beheading. [ML, from L: head] –**decapitation** /dəkæpə'teɪʃən/, *n.* –**decapitator**, *n.*

decapod /'dɛkəpɒd/ *n.* **1.** any crustacean of the order Decapoda, including crabs, lobsters, crayfish, prawns, shrimps, etc., characterised by their five pairs of walking legs. **2.** any ten-armed two-gilled cephalopod, such as the cuttlefish, squid, etc. –**decapodous** /də'kæpədəs/, *adj.*

de Castella /di kæs'tɛlə/ *n.* (**François) Robert** ('*Deek*'), born 1957, Australian marathon runner; Commonwealth Games gold medallist; Australian of the Year 1983.

decathlon /də'kæθlɒn, -lən/ *n.* an athletic contest comprising ten different events, and won by the contestant having the highest total score. [*deca-*, var. of DEKA- + Gk: contest] –**decathlete**, *n.*

decay /də'keɪ/ *v.i.* **1.** to fall away from a state of excellence, prosperity, health, etc.; deteriorate; decline. **2.** to become decomposed; rot. –*n.* **3.** a gradual falling into an inferior condition; progressive decline. **4.** decomposition; rotting. [ME, from OF *de-* DE- + *cair* (from L: fall)]

decease /də'sis/ *n.* **1.** departure from life; death. –*v.i.* (**-ceased**, **-ceasing**) **2.** to depart from life; die. [ME, from OF, from L: departure, death]

deceased /də'sist/ *adj.* **1.** dead. –*phr.* **2. the deceased**, the dead person or persons.

deceased estate /dəsist ə'steɪt/ *n.* → **estate** (def. 2e).

deceit /də'sit/ *n.* **1.** the act or practice of deceiving; concealment or perversion of the truth for the purpose of misleading; fraud; cheating. **2.** an act or device intended to deceive; a trick; stratagem. **3.** deceiving quality; falseness. [ME, from OF: deceive] –**deceitful**, *adj.*

deceive /də'siv/ *v.* (**-ceived**, **-ceiving**) –*v.t.* **1.** to mislead by a false appearance or statement; delude. **2.** to be unfaithful to; commit adultery against. –*v.i.* **3.** to practise deceit; act deceitfully. [ME, from OF, from L: catch, deceive] –**deceivable**, *adj.* –**deceivableness**, **deceivability** /dəsivə'bɪləti/, *n.* –**deceiver**, *n.* –**deceivably**, *adv.* –**deceivingly**, *adv.*

decelerate /di'sɛləreɪt/ *v.* (**-rated**, **-rating**) –*v.i.* **1.** to decrease in velocity. –*v.t.* **2.** to decrease the velocity of. [DE- + ACCELERATE] –**deceleration** /di,sɛlə'reɪʃən/, *n.* –**decelerator**, *n.*

December /də'sɛmbə/ *n.* the twelfth month of the year, containing 31 days. [L: the tenth month of the early Roman year]

Decembrist /də'sɛmbrəst/ *n.* a participant in the unsuccessful revolt against the Tsar Nicholas I on his accession in December 1825.

decency /'disənsi/ *n.* (*pl.* **-cies**) **1.** the state or quality of being decent. **2.** conformity to the recognised standards of propriety, good taste, modesty, etc. **3.** something decent or proper. **4.** (*pl.*) the requirements or observances of decent life or conduct.

decent /'disənt/ *adj.* **1.** fitting; appropriate. **2.** conforming to recognised standards of propriety, good taste, modesty,

etc., as in behaviour or speech. **3.** respectable; worthy: *a decent family.* **4.** of seemly appearance: *decent clothes; are you decent?* **5.** fair; tolerable; passable: *a decent wage.* **6.** *Colloq.* kind; obliging: *thanks, that's decent of you.* [L: fitting] –**decently**, *adv.* –**decentness**, *n.*

decentralise /di'sɛntrəlaɪz/ *v.t.* (**-lised**, **-lising**) **1.** to disperse (industry, population, etc.) from an area of concentration or density, especially from large cities to relatively undeveloped rural areas. **2.** to undo the centralisation of administrative powers (of an organisation, government, etc.). Also, **decentralize**. –**decentralisation** /di,sɛntrəlaɪ'zeɪʃən/, *n.*

deception /də'sɛpʃən/ *n.* **1.** the act of deceiving. **2.** the state of being deceived. **3.** something that deceives or is intended to deceive; an artifice; a sham; a cheat. [ME, from LL: deceive]

deceptive /də'sɛptɪv/ *adj.* apt or tending to deceive. [NL] –**deceptively**, *adv.* –**deceptiveness**, *n.*

deci- a prefix denoting 10^{-1} of a given unit, as in *decigram*. *Symbol*: d [L *decem* ten, *decimus* tenth]

decibel /'dɛsəbɛl/ *n.* a unit expressing difference in power, usually between electric or acoustic signals, or between some particular signal and a reference level understood; equal to one tenth of a bel. *Symbol*: dB

decide /də'saɪd/ *v.* (**-cided**, **-ciding**) –*v.t.* **1.** to determine or settle (a question, controversy, struggle, etc.) by giving victory to one side. **2.** to adjust or settle (anything in dispute or doubt). **3.** to bring (a person) to a decision. –*v.i.* **4.** to settle something in dispute or doubt. **5.** to pronounce a judgement; come to a conclusion. –*phr.* **6. decide on** (or **upon**), to come to a definite conclusion about. [ME, from L: cut off, determine] –**decidable**, *adj.*

decided /də'saɪdəd/ *adj.* **1.** free from ambiguity; unquestionable; unmistakable. **2.** free from hesitation or wavering; resolute; determined. –**decidedly**, *adv.* –**decidedness**, *n.*

deciduous /də'sɪdʒuəs/ *adj.* **1.** shedding the leaves annually, as trees, shrubs, etc. **2.** falling off or shed at a particular season, stage of growth, etc., as leaves, horns, teeth, etc. **3.** not permanent; transitory. [L: falling down] –**deciduously**, *adv.* –**deciduousness**, *n.*

decile /'dɛsaɪl/ *n. Statistics* one of the values of a variable which divides its distribution into ten groups having equal frequencies. [L *dec(em)* ten + -ILE]

decimal /'dɛsəməl/ *adj.* **1.** relating to tenths, or to the number ten. **2.** proceeding by tens: *a decimal system.* –*n.* **3.** a decimal fraction. **4.** a decimal number. [L *decimus* tenth + -AL¹] –**decimally**, *adv.*

decimal currency /dɛsəməl 'kʌrənsi/ *n.* **1.** the monetary system introduced into Australia in 1966, consisting of 100 cents to the dollar, replacing pounds, shillings and pence as the units of currency. **2.** any similar monetary system.

decimal fraction /dɛsəməl 'frækʃən/ *n.* a fraction whose denominator is some power of ten, usually indicated by a dot (the **decimal point**) written before the numerator, as $0.4 = {}^4/_{10}$ and $0.126 = {}^{126}/_{1000}$.

decimalise /'dɛsəməlaɪz/ *v.t.* (**-lised**, **-lising**) to convert to a decimal system. Also, **decimalize**. –**decimalisation** /,dɛsəməlaɪ'zeɪʃən/, *n.*

decimal number /,dɛsəməl 'nʌmbə/ *n. Maths* any finite or infinite string of digits containing a decimal point: *1.0, 5.23, 3.14159 … are decimal numbers.*

decimal place /dɛsəməl 'pleɪs/ *n.* **1.** the position of a digit to the right of a decimal point: *in 9.623, 3 is in the third decimal place.* **2.** the number of digits to the right of a decimal point: *9.623 is a number in three decimal places.*

decimal point /dɛsəməl 'pɔɪnt/ *n.* (in the decimal system) a dot preceding the fractional part of a number.

decimal system /'dɛsəməl sɪstəm/ *n.* any system of counting or measurement whose units are powers of ten.

decimate /'dɛsəmeɪt/ *v.t.* (**-mated**, **-mating**) **1.** to destroy a great number or proportion of. **2.** to select by lot and kill every tenth man of. [L] –**decimation** /dɛsə'meɪʃən/, *n.* –**decimator**, *n.*

Usage: Originally this word referred to the killing of one in ten, and by extension to the destruction of some part of the whole. It is now frequently used to refer to almost total destruction, but despite the weight of corpus

entry

prefix

part of speech

suffix

usage note

How to use a dictionary

Spelling

If you are not sure of a spelling, look for the headword in your dictionary.

1 The guide words, which show the range of entries on that page, and the headwords, which are the word or words about which information is given, are in strict alphabetical order (a b c d e f g h i j k l m n o p q r s t u v w x y z).

Ignore hyphens, apostrophes and spaces. For example, the following are in alphabetical order:

drunkard   drupe   dry cell   dry-clean   dry dock   dryer

2 Use the guide words at the top of each page to find the general location of the word.

3 When you are close to your headword, scan by moving your eyes down the page.

4 Use the letters that you are sure about to track down the word. If you can't find it, you may have to think of other possible spellings.

Meaning

If you are not sure of the meaning of a word, look it up. Many words have more than one meaning, and each is numbered in the entry. You may need to read all the meanings to find the one you want. The most common meaning will be placed first.

Abbreviations

If you are not sure what an abbreviation stands for, check the list of abbreviations at the front (and/or back) of the dictionary.

CHAPTER 1 REVIEW

Activity 1: *ie* or *ei*?

For most words with *ie* or *ei*, remember the following rhyme to check your spelling:

> *I* before *e*,
>
> Except after *c*,
>
> Or when sounded like *ay*,
>
> As in *neighbour* or *weigh*.

1 Match the following list of *ie* and *ei* words with the appropriate rule in the chart.

Relief	Piece	Conceit	Leisure	Sleigh
Deceit	Beige	Vein	Achieve	Foreign
Weigh	Height	Neither	Feign	Hygiene
Either	Friend	Chief	Seize	Ceiling
Thief	Weird	Perceive	Receive	Eight
Belief	Receipt	Neighbour	Counterfeit	Forfeit

Spelling rule	Examples
I before e	e.g. belief
Except after c	e.g. receipt
Or when sounded like ay	e.g. neighbour
Exceptions to the rule	e.g. counterfeit

Activity 2: *ie* or *ei* spelling demons

1 Using the strategies suggested in this chapter, memorise the following words that are spelt with *ie* or *ei*.

2 Look up the meaning of any words you do not know.

3 Choose 15 of the trickiest (or new) words. Write a meaningful sentence for each word.

4 Do a spelling test on these 15 words. How did you go?

Aggrieve	Alienate	Ancient	Conceive	Conscience
Defied	Eerie	Efficient	Feign	Feisty
Fierce	Grieve	Heinous	Hierarchy	Heist
Impatience	Lenient	Mischievous	Obedience	Patience
Recipient	Reprieve	Resilient	Science	Seize
Shield	Society	Surveillance	Varieties	Wield

Activity 3: irregular plurals

Complete the following chart by giving the plural form of the noun.

If you are uncertain, look up the rules in this chapter or look at the examples given and try to spot a pattern. You could also consult a dictionary.

Singular	Plural	Singular	Plural
Baby		Country	
Enjoy		Crisis	
Memory		Scarf	
Fish		Tray	
Themselves		Index	
Louse		Synthesis	
Story		Donkey	
Person		Wharf	
Axis		Nucleus	

Activity 4: prefixes

Make antonyms out of the following words by adding the prefixes: *dis-* ; *mis-* ; *mal-* ; *ir-* ; *un-*.

_____ agree

_____ content

_____ rational

_____ accountable

_____ belief

_____ odorous

_____ beatable

_____ comfort

_____ allow

_____ behaviour

_____ adjusted

_____ relevance

_____ handle

_____ reparable

_____ conscious

_____ approve

_____ adventure

_____ administration

_____ characteristic

_____ reconcilable

_____ available

_____ fortune

_____ appropriate

_____ deed

Activity 5: Greek and Latin roots and prefixes

Complete the table below by using your dictionary to find out the meaning of the Latin or Greek root word and prefix. Give two examples for each.

Latin/Greek root	Meaning	Word examples (2)
Demos (Gk)	People	Democracy Demography
Anti (Gk)		
Baros (Gk)		
Hemi (Gk)		
Logos (Gk)		
Micro (Gk)		
Mono (Gk)		
Tele (Gk)		
Alter (Lt)		
Circum (Lt)		
Graph (Lt)		
Manus (Lt)		
Multi (Lt)		
Uni (Lt)		
Post (Lt)		

Activity 6: suffixes

In your workbook, write two words that end with the following suffixes and give their meanings. The words must not be selected from the common suffixes table on pages 12–13.

–ance	–ition	–ship	–ible
–ence	–logy	–ify	–ious
–eer	–ment	–able	–ous
–ation	–ness	–ful	

Activity 7: homophones

All of the following sentences contain incorrect homophones (bolded). Look up the list of homophones on pages 9–10 and insert the correct homophones.

1 **Its** rude **two stair** at an accident.

2 **Grate** things can **bee** achieved **threw** patience.

3 **Yore** on **you're** own **four fore** hours on the trek.

4 A **dear** and a **hare** were seen scampering across the snowy **plain** of the farm.

5 In the **mourning**, I usually have **serial** and **current** juice for breakfast.

6 Our **farther** was **formally** the **counsellor** for this region.

7 The **hoarse** was favoured to finish the **coarse** by a **tale**.

8 The students were **board** after they **herd** the **principle**.

9 It was a dark **knight** of **reign** and **lightening**.

10 When the congregation entered the sacred space, it was asked to **prey** then sing a **him** to the **profit**.

Activity 8: alphabetical order

Arrange the following words in alphabetical order. This word list is a glossary of English metalanguage to use when analysing texts. Begin with *Alliteration*.

Alliteration	Comedy	Narrator	Bibliography
Dialogue	Genre	Allusion	Characterisation
Argument	Metaphor	Dramatic	Exposition
Cliché	Novel	Extract	Irony
Narrative	Verse	Protagonist	Voice-over

Activity 9: the dictionary

1 Write five dictionary headwords from the dictionary page on page 14 that are new or difficult to spell for you. Beside each one write:
   a   its definition
   b   its origins
   c   its part of speech
   d   how it is pronounced.

2 Find answers to the questions on the dictionary page on page 14.
   a   Find a reference to a person.
   b   Find a reference to a historical event.
   c   What is the origin of December?
   d   Give an example of a compound phrase.
   e   What does the prefix deci- mean?
   f   What is the adjective form of decency?
   g   Give a word that has both a prefix and a suffix.
   h   Give a term for an artistic process.
   i   What is the noun form of deceptive?
   j   What is the origin of decathlon?

Activity 10: the thesaurus

All of the following synonyms describe human characteristics. You could use these to discuss characters in texts. Match the following synonyms with the correct headword (two synonyms per headword). If you are uncertain of a word, look it up in the dictionary.

Exemplary	Conniving	Cheerful	Faithless
Brazen	Commonsensical	Unaware	Altruistic
Despicable	Insolent	Traitorous	Ecstatic
Scheming	Robust	Realistic	Uneducated
Kind-hearted	Scorned	Commendable	Optimistic

Headword	Synonyms
Admirable	
Bold	
Contemptible	
Disloyal	
Generous	
Happy	
Ignorant	
Manipulative	
Practical	
Resilient	

Activity 11: proofreading

Read the following article and correct the spelling errors (15). Look up the rules and examples in this chapter if you are uncertain.

Tourists Trash Town

Clean Up Australia Day volunteers have collected over 150 kilograms of rubbish left on the Safety Beach foreshore by tourists. Locals say they have groan tired of having their pictureful coastline malrespected by tourists.

'This is the worst I've ever scene, it's overordinary,' reported one volunteer.

A local resident and their nieghbor characterized the tourists as behaving like monkies.

A municipal counsellor said, 'As we recieve huge numbers of tourists, there is so much disresponsible waist left behind. It leaves hour town looking mispresentful. It just ruins everybody's memorys.'

Activity 12: vocabulary and spelling extension

According to the *Oxford Dictionary*, the words on the next page are commonly misspelt.

1   Using the strategies suggested in this chapter, memorise the words listed.

2   You may also wish to try out some of these additional spelling strategies to help you memorise the words:

   a   Divide the word into syllables, root words, suffixes and/or prefixes so that you gain awareness of the word structure.

b Highlight the difficult part of the word so that you can visualise and recall it.

c Look out for words within words.

3 Look up the meaning of any words you do not know.

4 Choose 20 of the trickiest or new words. Write a meaningful sentence for each word.

5 Do a spelling test on these 20 words. How did you go?

Accommodate	Achieve	Across	Aggressive	Apparently
Appearance	Argument	Assassination	Basically	Beginning
Believe	Bizarre	Business	Calendar	Caribbean
Cemetery	Chauffeur	Colleague	Coming	Committee
Completely	Conscious	Curiosity	Definitely	Dilemma
Disappear	Disappoint	Ecstasy	Embarrass	Environment
Existence	Fahrenheit	Familiar	Finally	Fluorescent
Foreign	Foreseeable	Forty	Forward	Friend
Further	Gist	Glamorous	Government	Guard
Happened	Harass	Honorary	Humorous	Idiosyncrasy
Immediately	Incidentally	Independent	Interrupt	Irresistible
Knowledge	Liaise	Lollipop	Millennium	Neanderthal
Necessary	Noticeable	Occasion	Occurred	Occurrence
Pavilion	Persistent	Pharaoh	Piece	Politician
Portuguese	Possession	Preferred	Propaganda	Publicly
Really	Receive	Referred	Religious	Remember
Resistance	Sense	Separate	Siege	Successful
Supersede	Surprise	Tattoo	Tendency	Therefore
Threshold	Tomorrow	Tongue	Truly	Unforeseen
Unfortunately	Until	Weird	Wherever	Which

'Common misspellings', English Oxford Dictionaries, 2018

2 Language conventions: punctuation

Punctuation helps people read what has been written. There is a major difference, for example, between 'Will you come over here?', a polite question, and 'Will you come over here!', a command.

Punctuation shows the reader how to sound out your writing: whether to pause for just a short time (indicated by a comma) or for a longer time (indicated by a full stop), or whether it is time for a change in tone of voice (indicated by a question mark or exclamation mark).

Apostrophes

The apostrophe (') has two main purposes. It can be used to show:

1   that a letter or letters have been left out of a word

    a   when two words are shortened into one

> Don't go yet *for* Do not go yet

> You're late *for* You are late

> three o'clock *for* three of the clock

> They must've finished *for* They must have finished

These shortened forms are called contractions.

    b   when words are written as they sound

> Hangin' five   G'day from WA

2   ownership

> The big red one is Winnie's favourite paint brush.

> The teacher's books were left in the classroom.

> Only members may use the members' entrance to the grounds.

> A message was emblazoned on the runners' backs: 'Shop at Mog's'.

You can test whether a word should have an apostrophe to show ownership or possession by asking yourself if you can substitute 'of' for the word ending in –s. Can you say 'the favourite paint brush of Winnie instead of 'Winnie's favourite paint brush', 'the books of the teacher' instead of 'the teacher's books', the 'entrance of the members' instead of 'the members' entrance' or 'the backs of the runners' instead of 'the runners' backs'?

When you want a singular word to show possession, add –'s.

> The dog's leash is in the corner. (one dog)

> His sister's friend waited outside. (one sister)

> The company's office is located in Biram Street. (one company)

The exception to this is when the word is a pronoun.

When you want a plural word ending in –s to show possession, write the plural word and then add an apostrophe.

The dogs' leashes are in the corner. (more than one dog)

His sisters' friends were waiting for him. (more than one sister)

The companies' offices are located in Biram Street. (more than one company)

When the plural form of a word does not end in –s, add –'s.

The women's partners waited outside. (more than one woman)

The sheep's fleeces were worth a considerable sum of money. (more than one sheep)

Other words that are plural but don't end in s include: children, fish, geese, feet, mice, oxen, people and teeth.

Points to note

1   In most cases, if the singular word ends in –s, add –'s.

Kris's room is on the third floor.

2   Possessive pronouns (such as 'his', 'hers', 'its', 'ours', 'yours' and 'theirs') do not have an apostrophe because they are already possessive.

Is this laptop yours?

These books are theirs.

3   One common problem is the confusion between 'its' and 'it's'. 'Its' is always a possessive pronoun and 'it's' always means 'it is' or 'it has'.

Its problems are underrated.

It's a common problem.

Similarly, make sure that you are clear about the difference between:

whose *and* who's

your *and* you're

their *and* they're

In each case, the apostrophe indicates a contraction, not possession: 'who is' or 'who has', 'you are' and 'they are'.

4   Apostrophes are also used when writing the plural form of letters.

Mind your p's and q's.

Remember, apostrophes are not used for words ending in –s unless they show ownership.

Brackets

Additional information that is not essential to a sentence may be placed in brackets. The most common are round brackets ( ), also known as **parentheses**. This might include an explanation, a comment or an example.

Fling was incredibly friendly (after all, he was only a puppy) but he had a habit of nibbling everyone's ankles.

The night I saw the ghost (I shiver now as I remember it) is something that I will never forget.

Adeline's love of small dogs (such as poodles, beagles, Jack Russells and kelpies) is well known.

Use brackets when you want to separate clearly the extra information from the rest of the sentence. Brackets should always be used to enclose explanations and comments, as in the first two examples. Commas or dashes can sometimes be used instead of brackets – for example, they could be used in the last example above. See also 'Commas', pages 25–26, and 'Dashes', page 26.

> Adeline's love of small dogs, such as poodles, beagles, Jack Russells and kelpies, is well known.

> Adeline's love of small dogs – such as poodles, beagles, Jack Russells and kelpies – is well known.

It is often just a matter of personal preference. Dashes are more appropriate in less formal writing.

Square brackets [ ] are most often used with quotations. They are used to show that changes have been made to the original text: to clarify meaning, add important detail or offer an editorial comment.

> It [the sea breeze] keeps the coastal regions cool in the afternoons.

> 'I used to say of him [Napoleon] that his presence on the field made the difference of forty thousand men.' The Duke of Wellington, 1831.

> Greta lives in Orange [in New South Wales, not France] and is best known for her dancing talents.

> Giulia made a four-cheese sauce [gorgonzola, gruyere, pecorino and parmesan] to go with the gnocchi. It was a *delicious* [emphasis added] dish.

Square brackets can also be used to show changes to the grammar of something that was being quoted. For example, in a speech about bushwalking Freya Wheatley says:

> 'I love the Bibbulmun Track. It's my favourite three-day walk.'

A journalist reporting on the speech writes:

> The famous bushwalker, Freya Wheatley, said that the Bibbulmun Track was '[her] favourite three-day walk.'

Capital letters

Capital letters are also called 'upper case' letters. Words can be written in capital (UPPER CASE) letters or small (lower case) letters, or they can be 'capitalised' (only the first letter of the word is written in Upper Case). The following types of words are capitalised.

1   The first word of a sentence

> Bring me that glass.

2   People's names and titles

> Luis   Mira   Dr Sairung Wangspa

3   Proper nouns, including the names of particular organisations or groups

> the Australian Stock Exchange   the Hoyts Cinema
>
> Murdoch University   the Koori people
>
> Fraser's Restaurant

4   Days of the week, months of the year and geographical names

> Wednesday   Alice Springs
>
> August   Cape Mentelle

5 The greeting in emails and letters

Dear Janina   Dear Mr Hawkins

Dear Ms Friedlander   My Friends

6 The first word of the complimentary close in emails or letters

Cheers   Yours sincerely

Best wishes   Yours faithfully

7 Titles of books, films or plays. There are two ways of doing this (use either, but be consistent)

a One way is to capitalise all the important words

Harry Potter and the Cursed Child

The Man from Snowy River

b Another way is to capitalise only the first word and any words that would normally take a capital

Harry Potter and the cursed child

The man from Snowy River

8 Historical events or periods

the Middle Ages   the First World War

the Depression   the Industrial Revolution

Colons

A colon (:) signals that what follows will expand the first part of the sentence. A colon is used to:

1 separate a statement from one that explains or expands on it

I was overjoyed: I found a $10 note in a book in the dining room; our cat which had been missing for 10 days came home; and I had finished the homework so I could read my book.

2 introduce a list

I lent him four books: *To See the World* by Elaine Forrestal, *Then* by Morris Gleitzman, *Miss Understood* by James Roy and *Dragon Moon* by Carole Wilkinson.

3 introduce a quotation

As the saying goes: 'A healthy mind, a healthy body.'

Commas

A comma (,) is used to:

1 separate items in a list or a series

Naomi had an affectionate, intelligent, unpredictable cat.

Some winners of the Children's Book Council Book of the Year are Sonya Hartnett, Meg McKinlay, James Moloney and Shaun Tan.

2 separate phrases or clauses that add more information but are not essential to the sentence

Yadier, an only child, was keen to play with his cousin, Elliott.

Sotiris Katsaitis, the Wet Fish Manager, gave an interesting talk on conserving stocks of bluefin tuna.

Mojang, the Swedish video game developer and publisher founded in 2009, was best known for creating the popular sandbox game, Minecraft.

Pairs of commas, used as in the examples above, are called 'parenthetical commas' because they do similar work to a pair of brackets (or 'parentheses'). In most cases, it is better to use parenthetical commas because they keep the language flowing.

3   introduce direct speech

Isabella said, 'I'm 10 but I'd much rather be 12. I can't wait to be a teenager'.

4   separate the person being addressed from the rest of the sentence

'You'll be sorry in the morning, Ella Cullen, and don't say I didn't warn you!'

'Zander, please may I borrow your car today?' enquired his mother.

5   separate different parts of a sentence
   a   when it is necessary to avoid misunderstanding

The Collingwood team, said the sports writer, is really hopeless.

While Ava was cooking, the baby slept in the next room.

Try reading these sentences without the commas; they have a very different meaning.
   b   when two main clauses that have different subjects are linked by a conjunction such as 'and' or 'but'

The federal government (subject A) has passed the new law, and the Treasurer (subject B) hopes that this will lead to an improvement in the value of the Australian dollar.

The house (subject A) was advertised as 'a renovator's dream', but we (subject B) all know what that means.

   c   to separate numbers of five or more digits

10,392   2,428,547

In printed material, a thin space is often used instead of a comma for this purpose.

10 392   2 428 547

Dashes

Dashes (–) should be used carefully and sparingly, otherwise your writing can become hard to read. A dash can be used:

1   to show a change of thought

'Come here immediately – and stop sulking.'

'You'll never believe what I heard about Georgina – not that I want to gossip about her behind her back.'

2   to show that a speaker has been interrupted

'The trouble with you kids is that you won't listen to – '

'Aw, come off it, Mum,' said Alexander. 'We've heard it all before.'

3   in place of a colon, before a list

She looked in disbelief at the contents of the shopping bag – a Mars bar, a packet of chewing gum, a can of Coke, two doughnuts and a can of cat food.

4   to separate additional information from the rest of the sentence in exactly the way that brackets do

When studying, you should take breaks – five minutes every half hour is ideal – otherwise your concentration will lapse.

Every spring, she waits for the vegetables to come out in her garden – carrots, beetroot, parsnips, cabbages, leeks, zucchinis and radishes – then digs them all out and starts again.

Ellipsis points

Ellipsis points (…) are three full stops.

1   Ellipsis points are used to indicate that something has been left out of a quotation.

> Winston Churchill is remembered for the rousing speech he made: 'We shall go on to the end … We shall fight on the seas and oceans … We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender …'

The ellipsis points in the middle of the text show that some words have been left out. The ellipsis points at the end indicate that this was not the end of the quotation; more was said that has not been included here.

2   Ellipsis points can also be used in dialogue and sometimes in fictional narrative, to indicate incompleteness or indecision.

> It was the start of a new summer and I had no idea then what it would bring …

> No … no … I didn't mean that.

Exclamation marks

An exclamation mark (!) is used instead of a full stop:

1   after orders

> Watch your step!

> Come over here!

2   after exclamations

> That's ridiculous!

> Hear, hear!

> Hey!

> No way!

3   to show irony or sarcasm

> With friends like you, who needs enemies!

Exclamation marks are usually found in dialogue as they indicate the tone of voice of the speaker.

Full stops

A full stop (.) is used:

1   to end a sentence

> The young beagle barked at the nervous visitor.

2   after an abbreviation

> The Rev. A. Stubbs arrived in Larnook Cres. at 5 p.m.

The most common error with full stops is to forget to put them at the end of sentences.

Points to note

1 An abbreviation is a shortened form that does not end with the final letter of the word – for example, Rev. for Reverend, Cres. for Crescent.

2 A contraction is a shortened form that ends in the final letter of the word – for example, Mr for Mister, Dr for Doctor, Rd for Road, Dept for Department. Full stops are not required after contractions.

3 Abbreviations may be written without full stops when they consist of more than one capital letter – for example, ACT, NT, WA, NSW, ACTU, PhD, RSVP, RSPCA, YMCA.

4 An acronym is a pronounceable word formed from the initial letters of a descriptive phrase. Acronyms are written in block capitals.

> AIDS: acquired immune deficiency syndrome
>
> EFTPOS: electronic funds transfer at point of sale
>
> SUV: sport utility vehicle

If they are considered to have passed into common usage, they may be written in lower case.

> Anzac (originally ANZAC): Australian and New Zealand Army Corps
>
> laser: light amplification (by) stimulated emission (of) radiation
>
> radar: radio detection and ranging
>
> scuba: self-contained underwater breathing apparatus

Acronyms are written without full stops.

5 Symbols or units of measurement do not take full stops.

> km (kilometre)
>
> g (gram)
>
> ha (hectare)
>
> A (ampere)
>
> Hz (hertz)

Hyphens

1 Hyphens (-) are used to join two words when this is necessary to make the meaning clear.

> a little-known cricketer *vs* a little known cricketer
>
> more-useful inventions *vs* more useful inventions
>
> re-form *vs* reform; re-cover *vs* recover; re-treat *vs* retreat

2 Hyphens are also used to join several words together to make compound words that create a new meaning.

sister-in-law	twenty-two
vice-president	blue-grey
one-twelfth	even-handed
long-suffering	well-mannered

Note, however, that two words that are hyphenated to create a compound adjective preceding a noun are not hyphenated when they occur elsewhere.

a well-known writer *but* the writer was well known

a good-natured child *but* the child was good natured

3 Complex words, made up of a root word plus a prefix (extra / ordinary, mis / take) generally do not take a hyphen, unless:

a the prefix is followed by a capital letter

anti-American

pro-Welsh

post-Impressionist

b a vowel is doubled

re-establish

de-emphasise

The hyphen makes it easier to know how to pronounce these words. However, in the case of 'coordinate' and 'cooperate', it is now common usage to leave out the hyphen.

c a date is added to the prefix

post-1985

pre-1788

d the prefix is 'ex', 'non' or 'self'

ex-army officer

non-profit organisation

self-taught winemaker

4 Hyphens are also used if you have to divide a word at the end of a line. Where possible, try not to divide words. When you have to, think of your readers and break words according to syllables and sound – for example, com-puter rather than comp-uter; ami-able rather than am-iable. Never divide a word of only one syllable. There are a few hard and fast rules about the use of hyphens. Generally, hyphens should be used only if they clarify meaning. Check in a dictionary if you are unsure.

Italics

The italic font is used in a way that is very similar to the use of punctuation marks. In handwriting, underlining can be used to indicate italic font.

Italics are used to:

1 emphasise a particular word in a sentence

I told you that I wanted to wear the *blue* tie, not the red one.

I want to make it clear that this assignment *must* be handed in by Monday.

2 draw attention to an unusual word or to a word that is being used in an unusual way, including archaisms (old, disused words), neologisms (newly invented words) and dialect words

Few Australians appreciate being called *skippies*.

3 draw attention to a word that is being discussed. Quotations marks can also be used for this purpose

Few writers still make a distinction in meaning between *uninterested* and *disinterested*.

4   indicate a foreign word. There may be disagreement about which words should be given this treatment, depending on the extent to which it is felt that the word has been adopted into English

The chef brought in the *pièce de résistance* – a beautifully decorated pavlova.

Most people would agree that chef has been accepted as an English word and does not need to be italicised in that sentence. The fact that the French accents are still thought to be needed in pièce de résistance is a good indication that italic font is appropriate.

5   indicate the titles of books, films, and radio and television programs

I like to watch *Home and Away* every night.

6   indicate the names of ships, trains and other forms of transport

The story of *Apollo 11* will never be forgotten.

7   indicate stage directions in stage or film scripts

Olga (*laughing*): I told you so!

8   indicate the Latin names (genus and species) of plants and animals

The Australian floral emblem is the Golden Wattle, *Acacia pycnantha*.

Question marks

1   A question mark (?) is used to show that a question is being asked.

Who will represent the poor and the underprivileged?

2   Question marks are placed immediately after the question.

In the event of a nuclear war, what chance will there be for the human race?

'What's that you're carrying, Eccles?' enquired Bluebottle.

Did you prevent the puppy from tearing the place apart? How?

What kind of tea would you like: English Breakfast? Earl Grey? peppermint? chamomile?

3   If there is any other punctuation, the question mark always comes first.

'Did you buy the rum balls?' he asked anxiously.

4   Sometimes the wording of a question and a statement can be the same. The reader only knows the difference because of the punctuation. The listener knows the difference because of the pitch of the speaker's voice.

He did that!

He did that?

5   Question marks are also used to express doubt.

In 2016, the Western Bulldogs won their first premiership since 1954 (?).

Patrick White was the first (?) Australian to win the Nobel Prize for literature.

6   Question marks are not used for indirect questions or requests.

Nishan asked Bronte whether she was going to the party. (indirect question)

Would you please pass the butter. (request)

An indirect question is one that is reported rather than quoted. If the example above were a direct question, it would read:

'Are you going to the party, Bronte?' asked Nishan.

Quotation marks

Quotation marks (' '), also called quotes, speech marks and inverted commas, are used to show:

1 the actual words of a speaker (direct speech)

2 quotations

3 the special use of a word or phrase.

You may use either double or single quotation marks in your writing. Publishers generally use single quotation marks for printed material but double quotes are recommended for handwritten material.

Double quotes are used within single quotes and single quotes are used within double quotes:

> Lottie said to her friend Sadie, 'When I first came here, I couldn't spell "Giddegannup". Now I dream of owning half the valley.'

1 Direct speech

1 The quotation marks are placed at the beginning and end of each person's speech.

> 'I ain't got my guitar', Paolo said.

2 There is a new paragraph for each new speaker.

3 When a speech lasts for several paragraphs, quotation marks are put at the beginning of each paragraph, but only at the end of the last one.

> 'Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.
>
> 'Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle field of the war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.
>
> 'But in a larger sense, we cannot dedicate – we cannot consecrate – we cannot hallow this ground.'

4 If direct speech is interrupted by words such as 'she said', the first word of the second part only takes a capital letter if it is the beginning of a new sentence.

> 'It's dark,' Jerry Lee said. 'Won't hardly nobody even see you in a weak little light like this one.'
>
> 'Oh, for goodness' sakes,' said Olive, 'if the boy don't want to –'

These examples are from Katherine Paterson's novel *Come Sing, Jimmy Jo*. In the first, 'Won't' has a capital letter because it is the beginning of a new sentence. In the second, 'if' does not have a capital because it is a continuation of the sentence beginning 'Oh, for goodness' sakes'.

Direct speech in scripts for plays, films, television and radio shows does not require quotation marks as long as the name of the speaker is in the margin or above. See page 121 for an example.

2 Short quotations

When quoting someone else, place their words in quotation marks.

> As Dennis says in *Monty Python and the Holy Grail*: 'Come and see the violence inherent in the system. Help, help, I'm being repressed!'
>
> Remember what Niland Stuart once said: 'The greatest compliment you can pay a book is to steal it.'

Information on how to set out longer quotations is on page 105.

3 Indicating 'special' words or phrases

Quotation marks are used to enclose:

1   words or phrases that are being referred to or quoted

> The words 'imply' and 'infer' are often confused.

2   words or phrases that are considered slang, technical language or nicknames

> The American visitor was amused when his Australian friend said that he felt a little 'crook' with a cold.

> In basketball this is known as a 'double dribble'.

> Adam was called 'Budge' by his friends.

> The quotation marks are only needed the first time these terms are mentioned.

3   titles of poems, songs, short stories, articles, essays, lectures, radio programs and episodes of television programs

> 'The Man from Snowy River' by Banjo Paterson has been made into a film.

> My favourite episode of *The Simpsons* was 'Last Exit to Springfield'.

Semicolons

A semicolon (;) indicates a pause that is longer than a comma but shorter than a full stop. In most cases, a semicolon could be replaced by a full stop, but this would not highlight the connection between the two statements. Semicolons are used:

1   to emphasise the link between clauses that could have been separate sentences

> Mylo Merrett was the selectors' first choice; he was quiet, intelligent and determined to succeed.

> George Orwell tried to write a novel without using any semicolons; in spite of his best endeavours, he failed.

> She spoke to Diyara with exaggerated politeness; her purpose was to insult him.

2   when items on a list need to be clearly separated

> Those invited to the dinner party were Ben Vittino, video game designer; Isabel Milan Davis, the talented dancer; Issy Keelan the famous guitarist; the well-known writer Ari Stack; Amelie Boulden, social worker for the Leukaemia Foundation; and star of stage and screen, Liv Tsigaropoulos.

3   when a clause begins with words such as 'that is', 'however', 'for instance', 'indeed', 'moreover', 'therefore', 'in fact', 'besides' and 'consequently'

> Niah claimed that her brother was a misogynist; that is, a person who hates women.

> We want to go trekking in Nepal later this year; however, we have made no definite plans.

Punctuation and social media

The Internet and all that comes as a result of it has dramatically changed the ways in which we communicate, especially on platforms such as Twitter, Instagram, Facebook, Pinterest, Snapchat, YouTube and other messenger applications. In these, some of the punctuation conventions that are important in written English are considered unnecessary. These forms of communication have their own conventions.

Some have argued that this marks the end of civilisation as we knew it: Lynne Truss comments 'that everywhere one looks, there are signs of ignorance and indifference'. *The Daily Mail* says in the article 'I h8 txt msgs', 'SMS vandals [are] pillaging our punctuation; savaging our sentences; raping our vocabulary'.

Linguist, David Crystal, points out that language is ever-changing and that what is happening now is that 'Standard English punctuation is still alive and well; in the online world, nonstandard punctuation is alive and well… Quite a few online sites – most of the Web, and many bloggers and social networkers – remain faithful to traditional punctuation norms'.

Part of the skill demanded of you by the Digital Age is to be able to switch from the publishing conventions of formal written English to those of Twitter and other forms of social media and back, depending on how you are communicating. You only have to read articles on the Internet such as those cited below to understand the nuances of meaning that punctuation can take on in texts.

If you would like to read more, search online for these articles:

'Does Punctuation in Text Messages Matter?' by Shannon Doyne for the *New York Times* (March 2, 2015)

'Punctuation in the Digital Age' by Clara Miller-Broomfield on *Unravel* (December 28, 2016)

'A History of Punctuation for the Internet Age' by Adrienne Raphel on Page-Turner, *The New Yorker* (December 10, 2015)

'The Importance of Grammar, Punctuation, Spelling and Capitalization' by Gregg Macmillan on LinkedIn (February 4, 2017).

CHAPTER 2 REVIEW

Activity 1: capital letters, full stops, question marks and exclamations

Read the following article 'Advantages of a Gap Year'. Insert capital letters, full stops, question marks and exclamations where required.

In recent years, increasing numbers of students are taking a gap year between high school and university. What is a gap year What exactly are the advantages for you

At the end of high school, some students feel burnt out and uncertain of their futures these students choose to take a gap year; that is, a healthy break from studies while they revitalise and figure out their personal directions. Many students take a gap year in a foreign country as a volunteer – places like cambodia, indonesia and african countries are popular with australian students. Organisations like students sans frontiers and global students australia have a range of gap year programs

There are many benefits in taking a gap year in a foreign country, says professor concetta priori, from State university she reports that a gap year allows students to fully immerse themselves in a new culture and gain a new global perspective.

Maddison brett, who spent a gap year in vietnam, says, 'i didn't just get to see Vietnam, i got to live the culture it was fantastic to learn a new language from native speakers. And I've made some lasting friends. It was fun'

Students see the gap year as a way to improve themselves Lars Volk said that working alongside locals on a community school project in bali helped him to learn and develop skills that would boost his job prospects. 'It was a mega confidence booster' he says.

There are many advantages to taking a gap year Why not take a gap year after high school

Activity 2: apostrophes of contraction

Complete the following chart by filling in the blank cell with the appropriate response. Look up the dictionary if you are unsure.

Long form	Short form
Can not	
	Could've
	Won't
Talking	
	We'll
1901	
They are	
Of the clock	
	Would've
	Where's
They will	

Long form	Short form
You are	
Would not	
	Hasn't
	We're
Should not	
There is	
Should have	
	Haven't

Activity 3: apostrophes of possession

The following puzzle requires apostrophes of possession. Add the apostrophes. Solve the puzzle.

There were six crews taking part in the Summer Surf Canoe Challenge, but the news reporters' interviews were confusing. They were given the following six statements by eyewitnesses: however, each statement contains one correct fact about the result and one incorrect fact. What was the result of the challenge?

1 The womens club canoe came second; Peters team came fourth.

2 Jacobs team was third; the womens club was sixth.

3 Jacobs team beat Yolandas team; the governments team was fourth.

4 The governments team was second; Peters team was fifth.

5 Taylors team was fourth; the womens club beat the governments team.

6 Yolandas team was first; the womens club was fifth.

Activity 4: commas, colons and semicolons

Punctuation marks like commas, semicolons and colons have distinct patterns in their usage. Add words, phrases and clauses to the following punctuation patterns to achieve complete sentences. Include accurate end punctuation. Write your sentences in your workbook.

1 Introduce a list. _____: _____

2 Introduce a list. _____: _____

3 Introduce a quotation from a text. _____: '_____'

4 Introduce a quotation from a text. _____: ' _____'

5 Introduce and separate items in a list. _____: _____, _____, _____ and _____

6 Introduce and separate items in a list. _____: _____, _____, _____ and _____

7 Separate phrases/clauses. _____, _____

8 Separate phrases/clauses. _____, _____

9 Introduce direct speech. _____, '_____'

10 Introduce direct speech. _____, '_____'

11 Separate the person being addressed. _____, _____

12 Separate the person being addressed. _____, _____, _____

13 Separate two main clauses and connective. _____ _____, and _____

14 Separate two main clauses and connective. _____ _____, as well as _____

15 Introduce and separate longer items in a list. _____: _____; _____; and _____

16 Introduce and separate longer items in a list. _____: _____; _____; additionally _____

17 Separate a connective word/phrase at the beginning of a clause. _____; therefore, _____

18 Separate a connective word/phrase at the beginning of a clause. _____; however, _____

Activity 5: hyphens and dashes

1 Play hyphen bingo. Complete the following hyphenated compound words by matching them with words from the vocabulary list. You could aim to do this in a time limit.

up; assured; take; respect; mast; lucky; blowing; chilling; term; collar; up; hush; depth; sided; service; round; minded; sighted; tied; fashioned

White-	Old-	Long-	Tongue-
Spine-	Short-	Mind-	Open-
Merry-go-	Self-	Happy-go-	One-
Half-	In-	Self-	Hush-
Give-and-	Self-	Runner-	Close-

2 Give an example that uses dashes to:
   a show a change of thought
   b show a speaker has been interrupted
   c replace a colon before a list
   d separate additional information in a sentence (similar to brackets).

Activity 6: quotation marks – quotes

Insert colons and quotation marks where required in the following quotes by musicians about the power of music.

1 Activist and singer-songwriter for U2, Bono, said Music can change the world because it can change people.

2 Katy Perry, the pop star, said I like to get people thinking. That's what the stories in my music do.

3   Rapper, Eminem, told a press conference If people take anything from my music, it should be motivation to know that anything is possible as long as you keep working at it and don't back down.

4   Enigmatic performer, Lady Gaga, said Music is one of the most powerful things the world has to offer. No matter what race or religion or nationality or sexual orientation or gender that you are, it has the power to unite us.

5   Singer-songwriter, Ed Sheeran, reflected Music is a powerful tool in galvanizing people around an issue. There's no better way to get your point across than to put it in a beautiful song.

Activity 7: quotation marks – direct speech

Like commas, semicolons and colons, the use of quotation marks in direct speech have distinct patterns. Create a dialogue story between two characters by filling in the conversation below. You will need to decide who is speaking and the topic of conversation. Write out the dialogue story in your workbook, paying attention to the punctuation patterns. Use appropriate end punctuation. You may replace 'said' with relevant expressions. Remember to start a new line for each individual speaker. Act out your dialogue story with another student.

'_____,' said [Speaker A].

[Speaker B] said, '_____'

'_____,' said [Speaker A], '_____'

'_____,' said [Speaker B]. '_____'

[Speaker A] said, '_____'

'_____,' said [Speaker B].

You can continue the dialogue by adapting the patterns above.

Activity 8: social media and punctuation

Punctuation in social media is often used in non-standard ways, especially in informal contexts like emails and texts between friends or discussion threads. However, standard punctuation is expected in more formal social media forms like emails in the workplace or school and online job applications.

The most common punctuation errors in social media include:
- overuse of ellipses
- overuse of exclamation marks, question marks and brackets
- overuse of emoticons/emojis
- inappropriate inclusion of acronyms and abbreviations
- overuse of capitalisation
- lack of capitalisation
- aggressive punctuation (multiple, consecutive ! or ? to convey negative emotions)
- general lack of standard punctuation.

Read the following email in which a student requests an extension for their essay. Identify the punctuation errors in their email.

From: jay@college.edu.au

To: dr.porter@college.edu.au

Subject: Xtension!!!

```
Hello Dr Porter!

im writing to YOU that ill need an XTENSION for my ENGLISH
ESSAY!!!

(((unfortunately im still writing it)))

BTW as u c im pretty STRESSED ☹☹☹

do you think I cld submit my essay NEXT MONTH???

Thx

c u

☺ jay
```
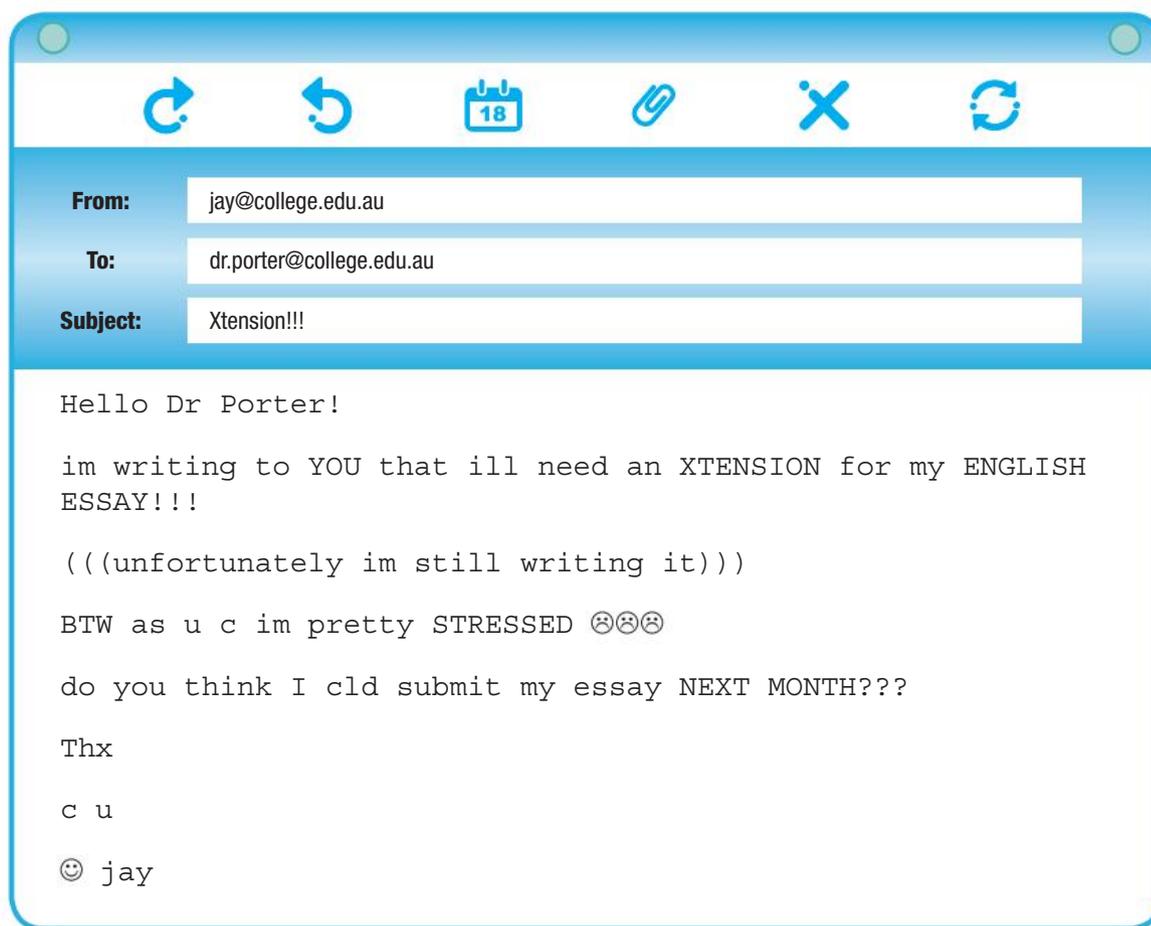
Activity 9: proofreading

Proofreading is an essential skill. Proofread the student text response essay on the film *Mabo* reproduced below – an introductory paragraph and a body paragraph. Fix up any punctuation errors or omissions – these are indicated with an ✖.

Topic: 'People like us can't afford to be troublemakers.' *Mabo* explores how disadvantage and discrimination affect people's lives. Discuss.

Director Rachel Perkins✖s historical-political biopic ✖Mabo✖ explores racism and prejudice and the importance of family relationships ✖ along with how disadvantage and discrimination can impact people's lives. The historical and political context of the text is Eddie Mabo✖s legal challenge to the ✖high ✖court to acknowledge ✖native title✖ and highlight the extreme marginalisation and inequality experienced by Indigenous Australians. When Bonita says ✖people like us can't afford to be troublemakers✖ she is referring to the fact that by going against the government, and standing up for themselves, they are taking a huge risk which may result in further discrimination and disadvantage. Perkins✖s film does assert how disadvantage and discrimination can negatively impact people's lives ✖ however ✖ it also demonstrates how people can challenge and rise above this deprivation and prejudice✖

The film's historical✖political context presents the disadvantage and discrimination experienced by Indigenous ✖australians through the filmmaker's critical perspective. The social segregation is highlighted through

the use of file footage when it shows that Indigenous people would have to use the back door at the cinema to symbolise their low status while the white Australians were allowed to use the front door. Additionally✖ Indigenous Australians were often referred to as ✖them✖ in this archival footage suggesting connotations of inferiority and a lack of knowledge of Aborigines and ✖torres ✖strait ✖islanders by white Australians. Further examples of segregation are seen in the film when Eddie is made to sit with all the other Indigenous people at the pub and is told ✖You! Out the back! ✖.
This highlights an entrenched cultural misunderstanding about Indigenous people as they were viewed as being uncivilised and undeveloped✖ as well as unworthy. Perkins disapproves of this inequality through the series of scenes demonstrating injustices faced by Indigenous Australians. The unequal treatment and narrow✖minded inequalities directed towards Indigenous Australians are depicted in the film when ✖eddie and ✖bonita are denied shelter. Eddie's frustration and defensiveness are shown here when he says, ✖What, they think we're going to leave our black skin on their bloody sheets✖ ✖. Further prejudice is highlighted through suffering injustice under the law which is illustrated when Eddie is checked by police as he is walking home and told ✖You ✖Eddie✖ know the drill✖ suggesting the familiarity of this police encounter for Indigenous people. ✖racial inequalities such as economic disadvantages for Indigenous Australians are also depicted through the temporary low✖paid jobs that Bonita and Eddie have which cause financial hardships. The disadvantage and discrimination experienced by Indigenous Australians is depicted by the film✖maker in a critical way✖ along with the terrible impact this can have on people's lives✖

Activity 10: extension – punctuation quiz

Section A

1 Select the sentence that uses apostrophes correctly.
   a The childrens book club will meet on Thursday's.
   b The childrens' book club will meet on Thursday's.
   c The children's book club will meet on Thursdays.

2 Select the sentence that uses apostrophes correctly.
   a Theyre reading *The Magic Pudding*.
   b They're reading *The Magic Pudding*.
   c Theyr'e reading *The Magic Pudding*.

3 Select the sentence that uses apostrophes correctly.
   a It's a classic Australian picture book.
   b Its' a classic Australian' picture book.
   c Its a classic Australian picture book.

4 Select the sentence that uses quotation marks correctly.
   a 'Hey, called mum, come inside for dinner!'
   b 'Hey,' called mum, 'come inside for dinner!'
   c 'Hey,' called mum, 'Come inside for dinner!'

5 Select the sentence that uses quotation marks correctly.
   a We are studying the classic poem 'Goblin Market' by Christina Rossetti.
   b We are studying the 'classic poem Goblin Market' by Christina Rossetti.
   c We are studying the classic poem 'Goblin Market' by 'Christina Rossetti'.

6 Select the sentence that uses quotation marks correctly.

    a Leo Tolstoy's novel 'Anna Karenina begins: "All happy families are alike but an unhappy family is unhappy after its own fashion".

    b Leo Tolstoy's novel "Anna Karenina begins: All happy families are alike but an unhappy family is unhappy after its own fashion".

    c Leo Tolstoy's novel *Anna Karenina* begins: 'All happy families are alike but an unhappy family is unhappy after its own fashion'.

7 Select the sentence that uses commas, colons and semicolons correctly.

    a The top three books for older readers in 2017 were; *One Would Think the Deep*; *Words in Deep Blue*; and *The Bone Sparrow*.

    b The top three books for older readers in 2017 were: *One Would Think the Deep*; *Words in Deep Blue*; and *The Bone Sparrow*.

    c The top three books for older readers in 2017 were, *One Would Think the Deep*; *Words in Deep Blue*; and *The Bone Sparrow*.

8 Select the sentence that uses commas, colons and semicolons correctly.

    a The winning authors by the way were Claire Zorn Cath Crowley, and Zana Fraillon.

    b The winning authors by the way, were Claire Zorn, Cath Crowley and, Zana Fraillon.

    c The winning authors, by the way, were Claire Zorn, Cath Crowley and Zana Fraillon.

9 Select the sentence that uses commas, colons and semicolons correctly.

    a Incidentally, the picture book of the year was *Home in the Rain*; additionally, *Mechanica* and *The Patchwork Bike* received honours.

    b Incidentally the picture book of the year was *Home in the Rain*; additionally *Mechanica* and *The Patchwork Bike* received honours.

    c Incidentally, the picture book, of the year, was *Home in the Rain*: additionally, *Mechanica* and *The Patchwork Bike* received honours.

Section B

Select one of the following punctuation marks to go in the box.

    a Full stop

    b Question mark

    c Exclamation mark

    d Hyphen

    e Dash

    f Brackets

1 Many of the students asked if they could participate in the read-a-thon ☐

2 Reading allows people to become open ☐ minded.

3 'This book is weird! I'm going to attempt to finish it ☐ actually, it's a waste of my time ☐'

4 What are you reading at the moment ☐

5 The Librarian ☐ who is a SciFi fan ☐ dressed up as Darth Vader in Book Week.

your spelling Understanding dictiona
2 Language conventions: punctuation
Apostrophes Brackets
Capital letters Col   s Dashe
Ellipsis points
Exclamation marks Full st   Hyphe
Italics Question marks Q   on ma
Semicolons Punctuati   social
media 3 Language conve   gram
Paragraphs Sente   Clau   hrase
Types of sente   Inflec
Content words St   ds Gran
and usage 4 Language conventions: u
Usage conventions 5 Language: regis
and style Register Style Inclusive lan
6 Publishing your writing Formatting
written work Good writing Numbers

Language conventions: grammar

3

In the past, grammar was seen as a set of rules that tells us the correct way to say something. A more helpful view of grammar is to see it as one of the systems of language – a system that explains the way we combine words to make meaning. Grammar can be defined as both the way words are formed and structured (known as **morphology**), and the way words combine to form phrases, clauses and sentences (known as **syntax**). Understanding grammar may help us to make choices about the words we use in our writing and the order in which we use them. Knowing grammatical terms can also be an advantage when talking about how language works.

Those who speak English as a first language are, from a very young age, experts in English grammar. They know the language system and how to use it. There is unlikely to be any argument over which of the following sentences are grammatically correct and which are not.

1   James gave his brother a French stamp from his collection.
2   James a stamp French his brother from collection his gave.
3   The wind is extremely fierce today.
4   The wind are extremely today fierce.
5   The ruggin was trulling a nort into the custy diz.
6   The distance between Sydney and Melbourne is 10 kilometres.

Sentences 2 and 4 do not conform to the basic structure of English sentences. Sentence 5 does, even though it contains five nonsense words; it is a grammatically correct sentence even though we do not understand it. The last sentence follows the English language system (in other words, it is grammatically correct), even though the information it gives is incorrect.

Paragraphs

Just as you can string together a series of words and make no sense if they are not in the correct grammatical order, you can string together a series of sentences to make what appears to be a paragraph but it can be meaningless if it lacks cohesion. Every paragraph needs a unified idea, often expressed in the first sentence (the topic sentence or paragraph opener). A number of grammatical features tie sentences together within a paragraph.

Cohesive ties or links are created by text connectives. These include adverbs such as 'however' and 'nevertheless', as well as adverbials of time such as 'first', 'second', 'to begin with' and 'finally'. Pronouns also operate as text connectives: instead of repeating nouns, we substitute pronouns, which refer back to those nouns, creating links. Word associations (sometimes called 'lexical chains') also make links: a paragraph about loyalty, for example, may use – as well as the word 'loyalty' itself – the related adjective 'loyal', its antonym 'disloyal', related nouns such as 'faithfulness' and 'devotion', and nouns that have an opposite meaning such as 'treachery'. Ellipsis (the leaving out of words or phrases) is also used for cohesion (to avoid unnecessary and awkward repetition); for example, 'The boys and girls lined up outside the classroom, (the boys and girls) filed into class and (the boys and girls) waited for the teacher to arrive'.

Sentences

One way of describing a sentence is as a unit of writing. We organise our writing into units because this makes it easier to understand. Good readers read units rather than individual words. We also speak in units rather than in single words. Native speakers of English pick up a great deal about English sentence structure from a very early age. They would immediately be able to tell which of the following is a complete sentence:

Charlotte kicked

Charlotte kicked a

Charlotte kicked a football.

Sentences always begin with a capital letter and end with a full stop, a question mark or an exclamation mark. Complete sentences have a subject and a predicate. The **subject** describes who or what did the action, and always contains a noun or pronoun. The **predicate** tells what action was performed.

In the sentence above, 'Charlotte' is the subject, and 'kicked a football' is the predicate. In this case, we can further divide the predicate into the verb ('kicked') and its object ('a football'). An object always contains a noun (or pronoun).

Some grammarians describe the noun or pronoun in the subject as the participant (telling us who or what participates in the action), and the verb as a process (telling us what happens). Many sentences also include the circumstances surrounding the action, called the adverbial.

The words that make up a sentence are categorised into parts of speech according to their function in the sentence; that is, they are nouns, verbs, adjectives or adverbs (see 'Content words' on page 45); or pronouns, conjunctions, prepositions or determiners (see 'Structural words' on page 53).

Clauses

Sentences are made up of one or more clauses. A clause is a unit of words that contains a subject and a verb.

The first mangoes of the season are auctioned for charity. (Subject: the first mangoes of the season; verb: are auctioned)

Charlotte kicked a football in her backyard. (Subject: Charlotte; verb: kicked)

Subordinate clauses are those that depend on main clauses and cannot stand on their own as sentences.

We discovered *why he didn't want to come to the party*. (noun clause)

I visited the town *where Hannah was born*. (adjectival clause)

Olga fished while her mother *read a book in the shade*. (adverbial clause)

Adverbial clauses make connections between ideas, for example, to provide a reason (I'm late *because the dog ate my homework*); to state a purpose (I thought up an excuse *so that I would not get into trouble*); to express a condition (I will lend you my homework *if you let me borrow your iPad*); to make a concession (I agreed *even though Mum had told me never to lend my iPad to anyone*); to express time (I waited *while he played a game*).

Phrases

A phrase is a group of words that act together as a unit of meaning in a sentence. Phrases can do the work of nouns, adjectives and adverbs.

The man *in the top hat* works for a circus.

'In the top hat' is a phrase that does the work of an adjective; it describes the noun 'man'. It is an adjectival phrase. It could be replaced by an adjective: The *top-hatted* man works for a circus.

Please place your lunches *in the basket*.

'In the basket' is a phrase that does the work of an adverb; it is modifying the verb 'place'. It is an adverbial phrase. It could be replaced by an adverb: Please place your lunches *there*.

Eating mangoes can be rather messy.

'Eating mangoes' is a phrase that does the work of a noun; it is the subject of the verb 'can be'. It is a noun phrase. It could be replaced by a noun: *Spaghetti* can be rather messy.

Phrases do not have a subject and a predicate and so cannot stand alone.

There are other groups of words that make a unit of meaning, although they do not have a subject or a verb. These are clusters or groups of words.

the majority of eucalyptus trees in Australia (a noun cluster or noun group)

had been walking (a verb cluster or verb group)

long, lazy, fun-filled (an adjective cluster or adjective group)

extremely quietly (an adverb cluster or adverb group)

Types of sentences

1 A **simple sentence** is a main clause with no other clauses linked to it.

The beach was crowded on the first Saturday of summer.

2 A **compound sentence** has two (or more) main clauses. These are usually linked by a coordinating conjunction such as 'and', 'but' or 'or'.

The beach was crowded on the first Saturday of summer but was totally deserted the next day.

3 A **complex sentence** has a main clause that contains at least one subordinate clause within it.

We discovered the boy while he was lighting the fire.

4 A **compound-complex sentence** has at least two main clauses and at least one subordinate clause.

The beach was crowded on the first Saturday of summer but was totally deserted when it rained the next day.

Sentences can have many patterns, including the following.

[Subject]	[Predicate]		
The young girl	welcomed the visiting musician.		
	[Verb]	[Object]	

[Subject]		[Predicate]	
Shannon	gave	the football	to his brother.
	[Verb]	[Object]	[Indirect object]

[Subject]		[Predicate]	
Lawnmowers		are	noisy.
		[Linking verb]	[Adjective]

[Subject]	[Predicate]
Boys	cry.
	[Verb]

Complete sentences are not essential in all types of communication. They are expected in expository writing, fiction (except in dialogue) and in formal speeches, but not in conversation, advertising and writing of a private nature such as journal or diary entries, lists or notes. Incomplete sentences are called fragmentary or truncated sentences.

Word order

The meaning of a sentence is influenced partly by word order and partly by the choice of individual words. Look at the following examples.

1   Moving one word to different positions in a sentence can produce quite different meanings.

>   Sadie only saw Lottie last week.

>   Sadie saw only Lottie last week.

>   Sadie saw Lottie only last week.

>   Only Sadie saw Lottie last week.

2   The words ferocious, hit, the, criminal, police officer, cheerful and the can be rearranged into (at least) four different equally grammatical statements.

>   The ferocious criminal hit the cheerful police officer.

>   The cheerful criminal hit the ferocious police officer.

>   The cheerful police officer hit the ferocious criminal.

>   The ferocious police officer hit the cheerful criminal.

The changes in word order have resulted in four sentences with quite different meanings. It is the order of the words, rather than the words themselves that makes the meaning.

3   Changing the word order also changes the meaning in the following sentences.

>   Zachary is a diabetic.

>   Is Zachary a diabetic?

>   Last week, Juan played the cello his mum bought.

>   Juan played the cello his mum bought last week.

>   Swimming between the jetties, we saw Peta and Katherine.

>   We saw Peta and Katherine swimming between the jetties.

>   Indigo called her friend handsome.

>   Indigo called her handsome friend.

Word order is very important in English as it is the main way of showing the relationship between the words in a sentence. In many other languages the relationship between words can be shown by inflections added to words (for example, an ending to a noun might indicate whether it is a subject or an object), whereas in English it is word order that tells us what is what.

Inflection

Inflection is a change made to a base word to show a grammatical relationship. Unlike many other languages, English has only a few inflections – word order is much more important than inflections in showing the grammatical relationships.

1   Most nouns inflect to become plural with the addition of –s or –es; for example, teachers is the inflected form of the base word teacher; bushes of bush; and babies of baby.

2   Nouns also inflect to become possessive with the addition of 's or just the apostrophe.

Sienna's beagle

ten companies' reports

3   Verbs inflect to show changes in time. The base form of a verb (work, call or pull) is the one you will find in the dictionary (this form is called the infinitive). This is inflected by adding –s or –es for the present tense and –ed for the past tense; hence works, calls, pulls, worked, called and pulled.

We learn to inflect very early in our lives. Mistakes children make when they say 'Will goed to school' or 'He bringed the toys' occur because they are using regular inflections with some of the many irregular verbs in the English language.

Content words

Nouns, verbs, adjectives and adverbs are called **content** or **lexical** words because they have meaning even when they stand alone. In sentences, they are the words that provide most of the meaning. They are words whose meanings we might look up in a dictionary.

We can recognise whether a content word is a noun, verb, adjective or adverb from:

* the word order
* the way the word is inflected
* the signal words that accompany it.

Nouns

In traditional grammar, a noun is a 'word that names a person, place or thing'. This definition is now considered to be somewhat limited. Consider the following examples.

Leo saw the changes.

Ava changes the saw.

The word 'changes' is a noun in the first example and a verb in the second, and the word 'saw' is a verb in the first example and a noun in the second. We recognise a noun less by its definition than by its function in a sentence.

Recognising nouns

Several things will help you to recognise nouns when they are used in sentences.

1   Inflection (to show plural or possession).

2   Characteristic endings (or suffixes) such as –ion, –er, –ness, –ity, –ty, –ure, –ist, –ment, –hood, –ster, and –ship usually signify that the word is a noun.

3   Structure words, such as the definite article ('the') and the indefinite articles ('a' and 'an'), signal that a noun will follow. These may clear up ambiguity, as in the following example.

Baby swallows fly.

Structure words clarify meaning and tell us which words are nouns and which are verbs.

The baby swallows a fly.

The baby swallows fly.

4   Word order: the fact that nouns can be either the subject (the thing that does something) or the object (the thing to which something is done) of a sentence, and are often found at the beginnings and ends of sentences, will help you to recognise nouns if you use this information with the other clues you have.

The dog (subject) chased the ball (object).

Categories of nouns

1   **Proper nouns** name particular people, places and things and always begin with capital letters.

>   *Elliott* lives in *Kingsley* and his birthday is in *September*.

2   **Common nouns** refer to people, places or things that we can see, hear, taste, touch or smell, and to things that are part of our physical world.

>   The *cat* climbed out the *window*, chased after the *birds*, *dragonflies* and *lizards* and finally caught a little *snake*.

3   **Collective nouns** refer to groups of individuals.

>   Committee   army   audience   choir   team   orchestra   crowd

4   Proper nouns, common nouns and collective nouns are all **concrete nouns**: words describing people, animals, places or objects that we can see and touch.

5   **Abstract nouns** refer to things we cannot experience in a physical sense; that is, to states of being (such as happiness, joy and thirst) and qualities (such as courage, dedication and pride).

Verbs

A verb is a word that expresses an action or a state of being.

>   Juanita *kicked* a goal.

>   David *cheered*.

Verbs have five main forms:

1   The base form (or infinitive)

>   play (or to play), grab, behave, tell, make

2   The present tense

>   He plays, grabs, behaves, tells, makes

3   The past tense

>   She played, grabbed, behaved, told, made

4   The present participle

>   (He is) playing, grabbing, behaving, telling, making

5   The past participle

>   (She has) played, grabbed, behaved, told, made

Transitive and intransitive verbs

1   **Transitive verbs** have a subject (which does something) and an object (the person or thing to which something is done).

[Subject]	[Transitive verb]	[Object]
The cat	chased	the dog.
[The doer]	[The action]	[The receiver]

[Subject]	[Transitive verb]	[Object]
Swarup	owned	a bird.
[The doer]	[The action]	[The receiver]

Transitive verbs can be used in either the active or the passive voice.

>   The cat chased the dog. (active voice)

>   The dog was chased by the cat. (passive voice)

In the passive voice, the subject of the active verb becomes the object of the passive verb. The object of the active verb is moved to the beginning of the sentence and becomes the subject of the passive verb. The active verb form (chased) changes to the passive form (was chased).

Note: Try to use the active voice as much as possible in your writing because it is more direct and more forceful. However, there is certainly a place for the passive voice, particularly in informational writing.

2 **Intransitive verbs** are verbs that cannot take an object. When you use an intransitive verb, you do not need any more words after the verb to complete the sentence.

[Subject]	[Intransitive verb]
The principal	laughed.
[The doer]	[The action]

[Subject]	[Intransitive verb]
The bus	stopped.
[The doer]	[The action]

Types of verbs

1 **Action verbs**: The majority of verbs are action verbs – run, jump, play, sing, wander, shout and so on. These are 'doing' words.

2 **Linking** or **relating verbs** do not express action, but simply link the subject to a word or group of words, which define it (the 'complement'). The complement may be a noun, pronoun or adjective.

Munch	is	a dog.
[Subject]	[Linking verb]	[Complement]

Munch	is	a small, gentle, tricolour dog.
[Subject]	[Linking verb]	[Complement]

The dog	is	his.
[Subject]	[Linking verb]	[Complement]

The roast chicken	smells	delicious.
[Subject]	[Linking verb]	[Complement]

3 Some grammarians classify certain other types of verbs that in traditional grammar are included as action verbs. These include verbs of thinking, saying and sensing.

4 **Auxiliary verbs** are a small group of verbs that accompany other verbs when those verbs are written in certain tenses.

He *has* explained the matter to me.

As I walked past the house, the two boys *were* talking outside.

The main auxiliary verbs are 'to be', 'to have' and 'to do'. They take the following forms.

• 'To be' is the base form or the infinitive. This table shows the present and past tense forms.

Pronoun	Present tense	Past tense
I	am	was
you	are	were
he, she, it	is	was
we	are	were
you	are	were
they	are	were

The present participle is being ('I am being'; 'you were being').
The past participle is been ('I have been'; 'you had been').

- 'To have' is the base form or the infinitive. This table shows the present and past tense forms.

Pronoun	Present tense	Past tense
I	have	had
you	have	had
he, she, it	has	had
we	have	had
you	have	had
they	have	had

The present participle is having ('I am having'; 'You were having').

The past participle is had ('I have had'; 'You had had').

- 'To do' is the base form or the infinitive. This table shows the present and past tense forms.

Pronoun	Present tense	Past tense
I	do	did
you	do	did
he, she, it	does	did
we	do	did
you	do	did
they	do	did

The present participle is doing ('I am doing'; 'You were doing').

The past participle is done ('I have done'; 'You had done').

The future tense is formed using the auxiliary verb will ('I will go to the movies tomorrow; they will come with me'). English does not always use the future tense to express an idea of future time. We can say, for example, 'I am going to go to the movies tomorrow'.

Modal auxiliary verbs are forms that show how obliged the subject is to perform the action of the verb. The following are modal verbs.

> will, would
>
> shall, should
>
> may, might
>
> can, could
>
> must

Consider the subtle differences suggested by the following examples:

> I will do my homework.
>
> I can do my homework
>
> I might do my homework.
>
> I must do my homework.

The choice of modal verb determines whether a sentence is expressing a sense of permission, obligation or ability, or a degree of probability. Modality can also be expressed by the use of adverbs (perhaps, probably, never), adjectives (possible, likely) and nouns (the possibility, the certainty).

Moods

A verb may be in the indicative, imperative or subjunctive mood.

1 The **indicative mood** is used for all statements, questions and exclamations.

> Abi can go to the shop.

> Will you go to the shop?

> Must you do that!

2 The **imperative mood** is used for commands.

> Come here!

> Don't do that!

3 The **subjunctive mood** is used to express a wish, a possibility or a doubt. It is not used much in English these days.

> I wish I were able to help.

> If I were you, I'd leave right now.

Recognising verbs

Several things may help you to recognise verbs when they are used in sentences: inflection, signal words, word order, and prefixes and suffixes.

1 Inflection

Verbs inflect to show changes in time. The base form of regular verbs (such as climb, shout and march) is inflected by:

- –s or –es for the present tense (climbs, shouts, marches)
- –ed for the past tense (climbed, shouted, marched)
- –ing for the present participle (climbing, shouting, marching)
- –ed for the past participle (climbed, shouted, marched).

2 Signal words – auxiliaries

Some verb tenses are formed with auxiliary verbs such as 'to be' and 'to have' (see page 47).

> Sas and Olivia were going to Western Australia for a holiday.

When you see an auxiliary verb in a sentence, it can indicate that the next word is a verb. In the example above, the auxiliary verb 'were' is followed by the verb 'going'.

Of course, not all verb tenses are formed with auxiliaries (Sas and Olivia went to Western Australia), and the auxiliary verbs are also main verbs in their own right (Sas and Olivia were in Western Australia), so you need to be careful.

3 Word order

Because verbs form the link between subject and object, word order provides an obvious clue to the verbs in a sentence.

> Rover ate his bone.

'Rover' is the subject and 'his bone' is the object, so the word that links the two, 'ate', is the verb.

4 Verb prefixes and suffixes

Apart from the regular inflections that show the parts of a verb (such as –ed to show the past tense), there are some prefixes and suffixes which are common to many verbs. Knowing these should help you to recognise verbs.

Prefixes

de–	meaning 'down', 'away'	depend, descend, depart, defend, deduct
re–	meaning 'back'	recall, repay
pre–	meaning 'before'	predict, prevent
dis–	meaning 'apart', 'away'	distinguish, dismiss, dispose, disappear
mis–	meaning 'badly'	mislead, misbehave

Suffixes

–ise		practise, advise, devise
–ify		glorify, qualify, verify
–ate		celebrate, decorate, hesitate
–en		lighten, widen, fasten

Noun–verb agreement

1 A singular noun takes a singular verb and a plural noun takes a plural verb.

> The dog was barking at the postie. (singular subject and verb)

> The dogs were barking at the postie. (plural subject and verb)

2 Compound subjects are plural and so take plural verbs.

> Alice and her mother live in St Kilda.

> The pies and sausage rolls were eaten before Glynda arrived home.

In the following sentences the singular is used because only one person is involved in each case.

> Here lies a brave Australian, a scholar and a wonderful husband.

> The leading goalscorer and club secretary is Phivo Georgiou.

3 When expressions such as 'in addition to', 'as well as' and 'besides' are used with a singular subject, the verb remains singular.

> Our teacher, as well as his wife and sons, is going to the opera with us tonight.

> That bunch of bananas, as well as the apples and peaches, is more than enough for me.

4 A collective noun is always singular when it refers to a group as a unit, but is plural when it refers to the members of the group individually.

> The choir is singing with the orchestra.

> Our class are having their teeth examined by the school dentist.

5 Most nouns that are plural in form but singular in meaning take singular verbs.

> Mathematics is my favourite subject.

> The television news starts at seven o'clock.

6 After a compound subject joined by 'or', 'nor', 'either ... or' or 'neither ... nor', the verb agrees with the nearer part of the subject.

> Either Arsenal or Manchester City is certain to play in the Cup Final.

> Neither the players nor the captain has notified the manager.

> Neither the captain nor the players have notified the manager.

7 When a sentence begins with 'there' or 'here', the verb agrees with the subject that follows it.

> There was an interruption while the police cleared the pig from the oval.

> There were several interruptions while the Speaker tried to restore order.

Here are some hints to save you from embarrassment.

Here is a hint to save you from embarrassment.

8   The verb agrees with its subject, not its complement.

Our first thought was for the sheep, goats and horses.

The sheep, goats and horses were our first thought.

My main involvement has been with the Year 8 and Year 9 groups.

The Year 8 and Year 9 groups have been my main involvement.

Adjectives

Adjectives express qualities or properties of nouns or pronouns. Traditionally, they were called 'describing words' and were said to modify (or qualify) nouns. Here are some examples of adjectives.

big	friendly	black	restless	magical
grumpy	famous	national	active	

The following grammatical signals will help you to recognise adjectives.

1   Word order may indicate whether a word is an adjective or not. In English, adjectives most commonly appear before nouns and after linking or relating verbs.

   a   Before a noun, adjectives are modifying words.

The friendly dog ran down to the beach.

Tuppence wrote in the black book.

   b   After a linking or relating verb, adjectives modify the noun by acting as the complement.

The dog is friendly. (friendly dog)

Jaz wrote in the book, which is black. (black book)

2   Adjectives in turn can be modified by adverbs such as very, too, extremely, thoroughly and quite. These are called **intensifiers** because they change the force or intensity of the words that follow them.

Kit had a thoroughly enjoyable holiday with Charlotte and Will.

You can work out other intensifiers by substituting other words for 'thoroughly'.

3   Adjectives can take three forms: absolute, comparative or superlative.

   a   Absolute adjectives

He chose a large apple.

   b   Comparative adjectives, where two people or things are compared

He chose the larger of the two apples.

   c   Superlative adjectives, where more than two people or things are compared

He chose the largest apple in the shop.

Most adjectives can be made into their comparative or superlative forms by adding –er or –est, or by using 'more' for the comparative and 'most' for the superlative.

He was a courageous player.

He was a more courageous player than his brother.

He was the most courageous player in the team.

There are several adjectives that are irregular in the way they form the comparative and superlative. They include good, bad, many, much, little and far.

Absolute	Comparative	Superlative
good	better	best
bad	worse	worst
many	more	most
much	more	most
little	less	least
far	further or farther	furthest or farthest

Adjectives that do not take the comparative or superlative are those that have an absolute meaning, such as unique, real, right, empty, perfect, dead and equal.

4   Adjectives can be recognised by the following common suffixes.

–able	miserable, reasonable, probable
–ful	fearful, awful, careful
–ible	terrible, possible, sensible
–ic	terrific, athletic, electric
–ish	foolish, selfish, childish
–ive	positive, negative, defective
–less	helpless, careless, useless
–ous	courageous, curious, tremendous

5   Many adjectives form adverbs when –ly is added to them – for example, miserable becomes miserably.

Hannah always felt miserable (adjective) when her father came home late.

Daniel batted miserably (adverb) last weekend.

There are exceptions, such as 'old' and 'tall', to which –ly cannot be added.

Adverbs

Adverbs modify verbs (and, sometimes, adjectives and other adverbs).

He *often* walked *outside*.

He walked *quickly*.

The most common adverbs indicate time, place and manner.

1   **Adverbs of time** include immediately, never, occasionally, often, sometimes, soon, then, today, tomorrow, usually and yesterday.

2   **Adverbs of place** include above, away, below, down, far, here, in, outside, there, up and within.

3   **Adverbs of manner** include badly, bravely, fast, happily, heavily, merrily, quickly, quietly, rapidly, slowly, speedily, suddenly and well.

Recognising adverbs

Adverbs cannot be recognised by examining word order or inflection or by looking for signal words. They do not occupy any particular position in a sentence, and may be preceded by the same signal words and share many of the same inflections as adjectives. Many adverbs do end in –ly, but so do some adjectives.

1   The best way to recognise an adverb is to observe its function of modifying a verb.

2   Many adverbs can also be preceded by adverbs of degree. 'Often', for example, can be modified in the following ways.

often	more often	most often
least often	very often	less often

Structural words

Structural words are important not for their meaning but because they signify a particular relationship between the content words in a sentence. The most important structural words in English are:

- pronouns
- conjunctions
- prepositions
- determiners.

These words are important not for their meanings but because of their function in a sentence and because of the way they link the content or lexical words.

Pronouns

All pronouns are words that take the place of nouns in sentences. There are many types of pronouns. Some pronouns have a few of the characteristics of content words, but they are a finite group and are best thought of as belonging with structural words. For example, we add new nouns to the language all the time, but it is many centuries since we have added new pronouns to the language.

1   Personal pronouns

	Subject	Object	Possessive adjective	Possessive pronoun
First person singular	I	me	my	mine
Second person singular	you	you	your	yours
Third person singular	he	him	his	his
	she	her	her	hers
	it	it	its	its
First person plural	we	us	our	ours
Second person plural	you	you	your	yours
Third person plural	they	them	their	theirs

2   The **reflexive pronouns** are myself, yourself, herself, himself, itself, ourselves, yourselves and themselves. They reflect a preceding noun or pronoun in the sentence.

>   Brett talked to himself.

>   We watched by ourselves.

3   **Relative pronouns** connect clauses with other clauses or sentences. The reflective pronouns are who, whom, whose, which and that.

>   Helen, whose father was the coach, hoped that her team would win the basketball final.

>   The training, which Bardon had done in secret, proved valuable when he played squash against his wife.

>   Justin and Romeo worked hard to help their friend, who had been out fishing the day before instead of finishing his preparation.

In these cases, the relative pronoun is the first word of a new clause and connects it to the rest of the sentence. Each relative pronoun relates back to the preceding noun. In the first example, 'whose' relates back to 'Helen'; in the second example, 'which' relates back to 'training'; and in the final example, 'who' relates back to 'friend'.

Clauses beginning with relative pronouns are often embedded within another clause (usually the main clause): 'whose father was the coach' is embedded in the main clause 'Helen hoped', and 'which Bardon had done in secret' is embedded in the main clause, 'The training proved valuable'.

4 **Demonstrative pronouns** (that, this, these and those) are used to direct attention to particular things.

> This is Vashti's.

> These were grown on our own trees.

'This' and 'these' refer to things that are near and 'that' and 'those' refer to more distant things.

5 **Interrogative pronouns** (who, whom, whose, which and what) are used for asking questions.

> Who owns that iPhone?

> Whose is this?

> What do you think will happen?

Conjunctions

Conjunctions connect words, phrases or clauses. Conjunctions can be either coordinating or subordinating.

1 **Coordinating conjunctions** connect words, phrases or sentences that have equal status. The following examples show how they are used.

> fish and chips

> whiting or herring

> Walking fast and breathing heavily, he soon caught up with his quarry.

> Kaia went to the concert and she decided to stay for supper.

The coordinating conjunctions are and, as well as, but, either … or, neither … nor, nor, not, or, rather than, so, sooner than and yet.

2 **Subordinating conjunctions** connect subordinate clauses to main clauses. In each case, the main clause can stand alone but the subordinate clause cannot.

> Kaden fought hard until the end of the game, although his side was well beaten.

> After the author had finished reading a chapter from her novel, the class asked her questions.

Subordinating conjunctions include after, although, as, because, before, for, if, since, unless, until, when, where, whether and while.

Prepositions

Prepositions show how two parts of a sentence are related in space and time.

> Ernie's cellar was below the floorboards.

> The granny flat is beyond that clump of trees.

> Aryana stayed at the dance until midnight.

Prepositions relate nouns to other words in the sentence and so are always found with nouns (or pronouns) in what is known as a **prepositional phrase**.

> opposite him   before lunch   around the post

Words that can function as prepositions include the following.

about	at	by	into	round	until
above	before	down	near	since	up
across	behind	during	of	then	upon
after	below	except	off	through	with
against	beneath	following	on	throughout	within
along	beside	for	opposite	to	without
among	between	from	out	towards	
around	beyond	in	over	under	

A pronoun used after a preposition is an object, not a subject. Between you and me, I don't trust him. (not Between you and I …)

Determiners

Determiners are the little words that hold a sentence together. The most important determiners are the definite and indefinite articles.

1   The definite article ('the') makes a particular reference.

> She searched for the hammer. (a particular hammer)

> Sahil is the chef at Kumar's Restaurant. (a particular chef)

2   The indefinite article ('a', 'an') makes a more general reference.

> She searched for a hammer. (any hammer)

> Sahil is a chef. (a chef in general)

3   There are other little words that in traditional grammar were sometimes classified as adjectives, although they have nothing in common with descriptive adjectives. Most modern grammarians call them determiners. They are words such as some, few, that, this, those, these, each, every, either and neither.

> I'd like some apples, please.

> I'll take these grapes, thanks.

> Every shopper wins a prize today.

Note: Some words – such as this, that, these and those – can be determiners or pronouns, depending on how they are used.

> I'll take these grapes, thanks. (a determiner, or – in traditional grammar – an adjective)

> I'll take these, thanks. (a pronoun)

Grammar and usage

Some common grammatical problems

between you and I

This is incorrect. Use 'between you and me'.

> The final choice was between you and me.

A preposition such as 'between' must be followed by the form of the pronoun that is used in the object (not the subject) position.

> 'me' not 'I'

> 'him and her' not 'he and she'

> 'them and us' not 'they and we'

This is an example of a mistake occurring because people try too hard. There was a time when the answer to the question: 'Who's there?' was supposed to be: 'It is I', not 'It is me'. This was always nonsense. It was based on the model of Latin grammar – which was thought to be superior – and did not reflect English use. However, as a result people got the idea that 'I' was the better choice.

but or *and* as sentence openers

There is nothing wrong with beginning a sentence with 'but' or 'and'. But this should not be overdone. Often these words emphasise the link between one sentence and the next.

> Don't forget to buy pumpkin muffins. And, whatever you do, don't leave them in the car when you get home.

dangling phrases or hanging participles

These occur when a group of words that is used to open a sentence does not accurately refer to what follows, for example:

> Flying low over the reef, a giant shark was sighted near the lagoon.

> On answering the phone, the message gave me a real shock.

> A talented singer, Taya's concerts were always booked out.

Less confusing versions would be:

> As we were flying low over the reef, we saw a giant shark near the lagoon.

> When I answered the phone, the message gave me a real shock.

> As she was a talented singer, Taya's concerts were always booked out.

everybody, everyone, everything

Because 'everybody', 'everyone' and 'everything' are singular, they are followed by a singular verb.

> Everybody has an equal chance.   Everything looks perfect today.

This may cause problems if the singular verb is to be followed by a singular pronoun.

> Everyone was trying his hardest.   Everyone was trying his or her hardest.

Both of these examples are correct. The first, however, is sexist and the second is clumsy. Most people accept what has been common in speech for some time – using plural pronouns.

> Everyone was trying their hardest.   Everyone believes their own ideas are best.

However, try to avoid the plural 'their' after the singular 'everyone' in formal written contexts. See also information on the singular 'they' in the 'Gender' section in 'Inclusive language', page 90.

none … is or *none … are*

Traditionally, 'none' was always regarded as singular and was followed by a singular verb (such as 'is', 'was' or 'has'). These days, when you use 'none' to mean 'no one' or 'not one', it should still be treated as singular.

>None but the brave dares follow in her footsteps.

However, when 'none' means 'not any', it is acceptable to follow it with a plural verb (such as 'are', 'were', 'have'), although the singular is also correct.

>Though some of these economic policies found their way into the Labor Party platform, none of them were (was) acted upon.

prepositions at the end of sentences

As long as it sounds right, there is no reason why a sentence should not end in a preposition, but there are times when a preposition can sound clumsy at the end of a sentence.

>What did you bring that book that I didn't want to be read to from up for?

When it sounds clumsy, the sentence should be reorganised.

>That is the song he composed.

is better than

>That is the song he is the composer of.

Because there is a widespread belief that sentences should not end with a preposition, there are times when, even though it sounds natural, a sentence should be changed to avoid distracting some readers.

>She makes a good job of anything in which she is interested.

However, this is another 'rule' not based on actual language use. Scholars, who were attempting to 'improve' English based on the model of Latin grammar thought to be superior, invented it in the 18th century. When it sounds natural, a sentence may end in a preposition.

>That's something I won't put up with.

run-on sentences

A common mistake is running on sentences – that is, not separating two or more sentences using a full stop or semicolon, or joining them with a conjunction. There are two complete sentences in the following example, but it is not clear where the break should be – after 'city' or after 'museum' – and this confuses the meaning.

>The traffic was thick in the city near the museum we were unable to find parking.

To correct this, you need to write one of the following.

>The traffic was thick in the city. Near the museum we were unable to find parking.

>The traffic was thick in the city; near the museum we were unable to find parking.

>The traffic was thick in the city, and near the museum we were unable to find parking.

>The traffic was thick in the city near the museum. We were unable to find parking.

Another common error is the comma splice in which two sentences are joined by a comma rather than separated by a full stop or semicolon.

>She worked impatiently, when her daughter came she relaxed.

To correct this, you need to replace the comma with a full stop or a semicolon.

split infinitives

The infinitive is the form of a verb starting with 'to'; for example: 'to follow', 'to eat', 'to remember'. A split infinitive occurs when an adverb is placed between 'to' and the other part of the verb.

>Her aim is to continually interrupt the speaker.

Traditionally, there has been opposition to splitting infinitives. In the above case, the verb is 'to interrupt', not 'interrupt'. As a result, usage guides and grammar books used to insist on one of the following.

Her aim is to interrupt the speaker continually.

Her aim is continually to interrupt the speaker.

George Bernard Shaw said in a letter to *The Times* in 1907: 'There is a busybody on your staff who devotes a lot of time to chasing split infinitives. Every good literary craftsman splits his infinitives when the sense demands it. I call for the immediate dismissal of this pedant. It is of no consequence whether he decides to go quickly, or quickly to go or to quickly go. The important thing is that he should go at once.'

Sometimes it is necessary to split infinitives so a sentence is not ambiguous, or because not splitting the infinitive would produce a different meaning.

To finally win the battle, the General had to make a difficult decision.

verbless sentences

Verbless sentences (also called 'truncated sentences' or 'sentence fragments') are acceptable when handled effectively.

Does this mean she should resign? Not really.

The big time at last for McCarthy? Not so. (Barry Oakley, *A Salute to the Great McCarthy*).

Ineffective use of verbless sentences can often be corrected by linking the adjoining sentences with a comma, as in the following example.

He had not shown up well in the past. Being inclined to laziness.

He had not shown up well in the past, being inclined to laziness.

CHAPTER 3 REVIEW

Activity 1: content and structural words

Read the opening paragraphs of George Orwell's famous novel *Nineteen Eighty-Four* about an individual, Winston Smith, struggling against the oppressive political regime of 'Big Brother' and The Party. Begin your analysis of the extract by categorising the content and structural words by completing the chart below.

> It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.
>
> The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a metre wide: the face of a man of about forty-five, with heavy black moustache and ruggedly handsome features. Winston made for the stairs. It was no use trying the lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours. It was part of the economy drive in preparation for Hate Week. The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran.

Orwell, George 1949, *Nineteen Eighty-Four*, reprinted 2000, Penguin Books, England, p. 3

Noun	Adjective	Verb	Adverb	Pronoun	Preposition	Conjunction	Determiner

Activity 2: phrases and clauses

Identify whether the extracts from Orwell's novel *Nineteen Eighty-Four* reproduced below are phrases (P) or clauses (C). Write P or C on the answer line.

1 It was a bright cold day in April ... _____

2 On each landing … _____

3 … slipped quickly through the glass doors of Victory Mansions … _____

4 BIG BROTHER IS WATCHING YOU _____

5 … in preparation for Hate Week _____

6 … too large for indoor display _____

7 It depicted an enormous face … _____

8 … more than a metre wide … _____

9 … the poster with the enormous face gazed from the wall. _____

10 … opposite the lift shaft … _____

11 … the clocks were striking thirteen. _____

12 … had been tacked to the wall. _____

13 Even at the best of times … _____

14 The flat was seven flights up. _____

Activity 3: sentences

1 The basic elements of a simple sentence are a subject, verb and object. Identify the subject (S), verb (V) and object (O) in the following sentences by writing the appropriate letter above the sentence feature (if appropriate).

   a Mark caught the bus to the City Park Station.
   b The bus was crowded with commuters.
   c The bus driver complained about the traffic congestion.
   d Finally, the bus arrived at City Park Station.
   e Mark met Sarina and Zeb at City Park Station.

2 Simple sentences have many patterns. Choose a topic of interest like a hobby, sport or subject. Create a range of simple sentences about your topic based on the following sentence patterns. Label the parts of your sentences.

   a [Subject] + [Verb]
   b [Subject] + [Verb] + [Object]
   c [Subject] + [Verb] + [Object] + [Indirect Object]
   d [Subject] + [Verb] + [Object] + [Adjective]

Activity 4: sentence types

1 Create a sentence folio by collecting three examples of each of the following sentence types from a text that you are studying:

   a Declarative
   b Interrogative
   c Imperative
   d Exclamatory

2 Comment on the purpose and effect of each sentence.

Activity 5: compound sentences and conjunctions

Practice creating compound sentences and using conjunctions for different purposes by creating sentences incorporating the following types of conjunctions. Begin your sentences with a main clause and incorporate phrases and/or subordinating clauses as appropriate.

1 _____ and _____ (coordinating conjunction)

2 Not only _____ but also _____ (coordinating conjunction)

3 Neither _____ nor _____ (coordinating conjunction)

4 _____ because _____ (subordinating conjunction)

5 _____ although _____ (subordinating conjunction)

6 _____ unless _____ (subordinating conjunction)

7 _____ after _____ (conjunction of time)

8 _____ wherever _____ (conjunction of place)

9 _____ in order to _____ (conjunction of purpose)

10 _____ as _____ (conjunction of reason)

11 _____ whether _____ (conjunction of condition)

12 _____ whereas _____ (conjunction of contrast)

13 _____ like _____ (conjunction of comparison)

Activity 6: nouns

1 Categorise the following nouns into one of the four types of nouns: proper, common, abstract or collective.

Organisation	The Prime Minister	Honour	Public	Festival
Happiness	Nationality	Team	Australian-Indian	Enthusiasm
Rotary International	Determination	Computer	Bravery	Audience
Committee	*Sydney Herald*	Fleet	Island	Monday

2 **a** Practice using a variety of nouns by writing a description of a place or person you know well. Incorporate common, proper, abstract and collective nouns where appropriate. Colour-code your nouns to show that you have incorporated a variety of different types of nouns.

    b Review your piece and add adjectives where appropriate to develop more detail in your description.

3 Match the following collective nouns with the appropriate group of people. Use a dictionary to help you.

Troupe	Cast	Faculty	Audience
Cortege	Crowd	Crew	Panel
Bench	Staff	Gang	Class
Choir	House	Picket	Flock

a A _____ of judges

b A _____ of acrobats

c A _____ of tourists

d A _____ of actors

e A _____ of experts

f A _____ of academics

g A _____ of strikers

h A _____ of employees

i An _____ of listeners

j A _____ of hoodlums

k A _____ of senators

l A _____ of mourners

m A _____ of onlookers

n A _____ of students

o A _____ of singers

p A _____ of sailors

Activity 7: verbs

1 Underline the verbs in the following sentences. Where appropriate also underline any auxiliary or modal verbs.

   a After the training, the students will be able to work as baristas.

   b Pedestrians should walk on the opposite pavement.

   c The building looked derelict.

   d By the time you arrive, I will have been waiting for at least an hour.

   e I might rewrite the story.

   f The cat chased the rat.

   g The thunderstorm raged all night.

   h We were having a bad day.

   i The dancers were practising in the wings of the theatre.

   j I am sure of my application.

   k Will you be attending the conference?

   l The goldfish are hungry.

   m They were acquitted of any wrongdoing.

   n The beach was absolutely beautiful.

   o They must meet the deadline by Monday.

2 Identify the verbs in the sentence below and state whether they are transitive or intransitive verbs. Write 'T' for transitive verb; 'Int' for intransitive verb.

   a Chris reads.

   b The dog barks at the moon.

   c The report was submitted.

   d Chris reads nonfiction books.

   e Chin is the supervisor.

   f The dog barks.

   g We arrived at the station very late.

   h Chin supervises.

   i We arrived.

   j Lian is typing a poem.

   k The report was submitted to the Prime Minister's Office.

   l Lian is typing.

3 Complete the following table by giving the past and past participle forms of the words as required. Look up a dictionary to help you.

Present	Past	Past participle
See		
Do		
Freeze		
Draw		
Grow		
Know		
Rise		
Sleep		
Throw		
Write		
Swim		
Show		
Eat		

Present	Past	Past participle
Fall		
Lead		
Ring		

Activity 8: noun (subject)–verb agreement

Choose the correct verb that agrees with the noun (subject) in each sentence.

1. Huge bundles of cardboard (was/were) delivered to the recycling plant.

2. Either his ideas or his expression (is/are) difficult for me to understand.

3. Briony, one of Isabel and Will's cousins, (come/comes) on regular visits.

4. She and I always (tries/try) our best in difficult situations.

5. This instructor always (show/shows) how to do things safely.

6. The humour of the performance and the skills of the actor (was/were) engaging.

7. Either road, to the right or left, (take/takes) you to the cinema.

8. The returns from his achievements (benefit/benefits) many in the community.

9. Many students (has/have) volunteered, but only a few (are/is) selected.

10. Our children both (attend/attends) college in the city.

11. 'Horses' (are/is) plural.

12. The crowd (were/was) enormous.

Activity 9: adjectives and adverbs

1. Complete the following chart by giving the comparative and superlative forms of the absolute adjective. You may need to use 'more' and 'most'.

Absolute	Comparative	Superlative
Brave		
Competent		
Fast		
Easy		
Strange		
Eager		
Lonely		
Bad		
Many		
Little		
Slow		
Silly		
Active		
Far		
Scarce		

2 Rewrite the following sentences with an appropriate comparative or superlative form of the adjective.

    a The dog had the (sad) expression in its eyes.

    b The tourists were (fortunate) to see the volcano close up the second time round.

    c The new edition computer game is (clever) than the previous version.

    d Mia was (happy) than most of her peers.

    e The campers were (competent) than expected.

3 Browse through a novel and collect sentences which show examples of the following types of adverbs (2 sentences each):

    a Adverbs of time

    b Adverbs of place

    c Adverbs of manner

4 Write a short paragraph describing a series of actions and/or behaviours – include as many verbs as appropriate. Try to incorporate interesting adverbs to describe the verbs. Colour-code your adverbs to indicate whether they tell time, place or manner.

5 Change the adjectives in the table to adverbs.

Adjective	Adverb	Adjective	Adverb
Angry		Bad	
Beautiful		Bright	
Busy		Careful	
Careless		Courteous	
Discourteous		Foolish	
Humble		Painful	
Quiet		Rough	
Selfish		Truthful	
Unskilful		Wicked	

Activity 10: pronouns

1 Organise the following list of pronouns into the correct categories in the chart.

Mine	Itself	Who	I
Whom	Themselves	Yours	We
Your	Theirs	Ourselves	Whose
Which	Yourself	They	Ours
Us	Myself	Hers	That

Personal	Possessive	Reflexive	Relative

2 Choose the correct pronoun in the sentences below. State what type of pronoun it is.

    a Who/Whom were you texting just now?

    b She/Her and I/Me will organise the social media campaign.

    c Us/We gamers want more challenging multiplayer platforms.

    d This is the student Who/Whom/That won the award for innovative coding.

    e Your/Yours attitude is admirable.

    f Andi and I/Me met up with Najaf at the multicultural street party.

Activity 11: proofreading

Identify and correct the grammatical errors in the following sentences.

  1 I felt real sorry for the losing team.

  2 The huge cruise ship, along with a flotilla of boats, were docking at the harbour.

  3 Mine is the more better painting.

  4 The crowd of onlookers were a massive one.

  5 Any one would be tempted to get anyone of these cupcakes.

  6 Can I check your wristband?

  7 Inika sat besides Jordie.

  8 I could of asked for better tickets.

  9 The teacher told the student that he was the most biggest fund raiser in the class.

10 Roald Dahl's 'Tales of the Unexpected' are fantastic!

Activity 12: extension

How many grammatical features can you remember?

Read the opening paragraphs from Tracey Chevalier's coming of age novel, *Girl with a Pearl Earring* – a story about a servant girl in the 1660s who becomes the model for a famous painting by Vermeer.

Identify 10 different grammatical features: look for content and structural words as well as clauses, phrases and different types of sentences.

> My mother did not tell me they were coming. Afterwards she said she did not want me to appear nervous. I was surprised, for I thought she knew me well. Strangers would think I was calm. I did not cry as a baby. Only my mother would note the tightness along my jaw, the widening of my already wide eyes.
>
>   I was chopping vegetables in the kitchen when I heard voices outside our front door – a woman's, bright as polished brass, and a man's, low and dark like the wood of the table I was working on. They were the kind of voices we heard rarely in our house. I could hear rich carpets in their voices, books and pearls and fur.

<p align="right">Chevalier, Tracy 2000, Girl with a Pearl Earring, Harper Collins, London</p>

4 Language conventions: usage

This section looks at the huge variety of ways in which language is used by speakers and writers of English. You know that people from different parts of the English-speaking world use language differently. You can tell the difference between an Australian and a New Zealand accent, and you know that American speakers prefer to say 'sidewalk' whereas Australian speakers usually say 'footpath'. You know that teenagers in our society speak differently from their elders. You know, too, that your own use of language differs depending on your audience, context and purpose. You do not use language the same way when delivering a formal speech at the school assembly as you do when chatting with your friends, and the language you use when texting is very different from the way you would write a job application.

You are also aware that language constantly changes. No one dictates these changes; there is no authority that says a certain word is old-fashioned and will rarely be used in the future, or that a form of expression that has been used for centuries should evolve into something slightly different. The changes often happen gradually. As a result, there can be uncertainty about what is appropriate in a particular situation.

Usage conventions

Just as you want to be sure that your spelling, grammar and punctuation are correct when you are writing something important, you will want to know that you are following the usage conventions that are appropriate to your context. How do you know what the 'correct' usage is? There is no unquestioned authority, although there are lots of guide books to usage. Nowadays the best of these are on huge computer databases that record how English speakers actually use the language. We have consulted a range of such sources to provide you with the notes below. We have selected a range of common usage questions and provided up-to-date advice on what is considered appropriate in Standard Australian English.

a or *an*

The general rule is that you use 'an' when the word following begins with a vowel (**a**, **e**, **i**, **o** or **u**); for example: an apple, an egg, an oil-stained t-shirt, an ostrich, an umbrella. You use 'a' when the word begins with a consonant; for example: a banana, a much-loved book, a lion. However, the rule depends on sounds, not on spelling. Exceptions to the rule include vowels that have a 'y' sound (a union, a ukulele) or a 'w' sound (a once-famous name), and words with a silent 'h' (an heir, an honour). There is dispute over some words beginning with 'h' (such as habitual, hallucination, heroic, historical, hotel, hypothesis and hysterical). Most people who pronounce the 'h' in these words use 'a', and those who use a silent 'h' use 'an'. Either 'a' or 'an' is acceptable.

The grammatical term for 'a' or 'an' is the **indefinite article**. 'The' is called the **definite article**.

advice or *advise*

In Australian and British English, 'advice' is the noun and 'advise' is the verb.

> You have given me some good advice.

> I will advise him to change subjects.

Unlike 'practice' and 'practise' and 'licence' and 'license', this pair of words is pronounced differently, so it's not surprising that it is spelt differently.

affect or *effect*

'Affect' is usually a verb meaning 'to influence'.

> Music affects me in strange ways.

The main use of 'effect' is as a noun meaning 'result'.

> Music has a strange effect on me.

Much less commonly, 'effect' is used as a verb meaning 'to bring about' or 'cause'.

> The vet has effected a complete cure.

all right or *alright*

Fowler's Dictionary of Modern Usage said in 1926 that 'alright' was incorrect in sentences such as 'Do you feel alright?' even though many writers were spelling the word that way. Widespread use has made this acceptable, mainly because it is similar to words such as 'already', 'although' and 'always'. You may use either 'all right' or 'alright' to mean 'satisfactory' or 'OK', and 'all right' to mean 'all correct' as in:

> Diayara got her mathematics all right.

We make a similar distinction between 'already' and 'all ready'.

> Millie is here already.

> Are you all ready to go?

although or *though*

In most cases these are equally acceptable and interchangeable.

> Though she had sent an apology, he was offended that she did not come to his party.

> Although she had sent an apology, he was offended that she did not come to his party.

However, 'though' can be used in places where 'although' does not fit, especially in colloquial sentences such as:

> I wouldn't hold my breath though.

altogether or *all together*

'Altogether' means 'completely', 'quite' or 'on the whole', as in:

> That is altogether disgusting.

> I am altogether fed up.

'All together' means 'everybody at once', as in:

> We went all together to see the film.

among or *amongst*

'Among' is the more common form in Australian English. 'Amongst' is old-fashioned but sometimes sounds better before words beginning with a vowel. Use whichever sounds better to you.

among or *between*

Traditionally, 'between' was used for two things or people and 'among' for more than two things or people.

> They divided the property between Jennifer and Erin.

> The prize money was shared among the 12 members of the winning team.

However, it is now common to use either 'between' or 'among' for more than two things or people.

> It was a one-day competition between Australia, England and New Zealand.

'Among' is still only used for more than two things or people. We do not say:

> They divided the property among Jennifer and Erin.

Because language change is a slow process, using 'between' for two or more things or people is still considered incorrect by some people, despite the fact that such usage is common.

around or *round*

These may be used interchangeably.

> Mark sailed his yacht around the buoy.

> Mark sailed his yacht round the buoy.

better or *best*

When you are comparing two things, you say that one is better than the other. If you are comparing more than two things, you say that one is the best.

> Cameron believed that the West Coast Eagles were better than Carlton.

> William thought that the Australian cricket team was the best in the world.

bought or *brought*

'Bought' and 'brought' are the past tenses of completely different verbs and should not be confused. 'Bought' is the past tense of 'to buy', as in:

> Rory bought a muffin from the tuckshop.

'Brought' is the past tense of 'to bring', as in:

> Rory brought a muffin to school for lunch.

'Bought' and 'brought' are quite often confused in informal speech.

but at the end of a sentence

In some Australian communities you will hear speakers adding 'but' at the end of a sentence, as in:

> I won't do it, but.

This should be avoided in formal speech and in writing.

but, however or yet

'But' and 'however' mean the same and can be used interchangeably. In general, 'but' has more force than 'however', as in the following examples.

> Adam wanted to fly to Perth but there was an aircraft refuellers' strike.

> Adam wanted to fly to Perth; however, there was an aircraft refuellers' strike.

Note that 'however' should follow a semicolon or a full stop. 'Nevertheless' can also be a useful alternative to 'but'; it, too, should follow a semicolon or a full stop.

Use 'yet' to imply a continuation rather than a definite contrast, as in the following example.

> There was an aircraft refuellers' strike, yet Adam was still able to travel to Perth.

can or may

'Can' and 'may' have different meanings.

> 'Can' means 'is able' or 'has the ability to'. 'May' means 'has permission' or 'is allowed'.

> Isaac can roller skate really well.

> 'You may go to the movies, Naomi,' said her mother, 'as long as Karina goes with you.'

You might hear an adult correcting a child who asks:

> Can I have another ice-cream?

by answering:

> You can, but whether you may is another question.

Despite this reminder, most Australian speakers use 'can' instead of 'may' in informal speech, as 'may' is thought to sound stilted or too formal.

> Can he have another chance?

> May he have another chance?

'May' is also used to suggest a sense of possibility.

> Climate change may lead to the flooding of some islands in the Pacific.

cannot, can't or can not

'Cannot' is the usual negative form of 'can', meaning 'is not able' or 'does not have the ability to'.

> I cannot get to Perth because of the refuellers' strike.

'Can't' is a contraction of the word 'cannot'. Contractions are used in speech and in informal writing.
'Can not' is only used when it is necessary to place a special emphasis on 'not'.

> You can not behave in that outrageous way in this classroom.

can't hardly or couldn't hardly

As can't and couldn't are negative forms of contractions, pairing them with hardly creates a double negative. Use 'can hardly' or 'could hardly' instead.

> I can hardly believe what you've told me.

> I could hardly stand it, sitting around another hour or so with the adults.

centre around or centre on

'Centre on' or 'centre in' is more logical as something cannot be both central and around.

> After Easter, the attention of many Australian sports fanatics centres on various codes of football.

> The local dairy industry is centred in Harvey.

comprise

This word traditionally means 'to include', 'to consist of', 'to be composed of', 'to constitute', 'to form' or 'to be made up of'. 'Comprise' is often used clumsily when the alternatives would be clearer.

> This company comprises four departments.

> This company has / is made up of / consists of four departments.

You will also hear people say:

> This company is comprised of four departments.

> Four departments comprise this company.

> This company comprises of four departments.

There is disagreement about whether these uses of the word – especially the last example – are acceptable. As suggested above, 'comprise' can be clumsy and it might be wise to avoid it.

continual or continuous

The distinction in meaning between these words is fading, and both can now be used to mean 'nonstop', a meaning which was once only that of 'continuous'.

'Continual' still keeps the meaning of 'recurring frequently; going on and on but with breaks in between'.

> Reading has been Merelyn's continual passion since she was a child.

> Native animals are threatened by the continual onslaught of suburban development.

'Continuous' means 'going on without breaks; happening all the time; unceasing or without remission'.

> The heartbeat is continuous until death.

contrast

In contrast 'to' is used as a noun to show the difference between something else.

> The day began cold and blustery, in contrast to almost two weeks of uninterrupted sunshine. (noun)

In contrast 'with' is used as a verb to compare and emphasise differences.

> They were a deep green that contrasted with her hair and made them stand out. (verb)

could of or could have

'Could of' is a misunderstanding. The contracted form of 'could have' is 'could've', which sounds like 'could of'. 'Could of' is heard quite often in Australian speech, but it should be avoided in formal situations.

could or might

'Could' or 'might' are often interchangeable.

> They could have forgotten the time.

> They might have forgotten the time.

In questions, 'could' is used in Australian English more commonly than 'might'. When 'might' is used, it has a sense of tentativeness, as if the speaker is not sure whether the request will be granted.

> Could I borrow your pen?

> Might I borrow your pen?

criteria

Historically, this is the plural form of 'criterion'. Criterion was borrowed from Greek, which is the reason for the strange plural form.

> There are three main criteria.

> The main criterion for selection is the ability to write clearly.

'Criteria' is frequently used as if it is the singular form, as in:

> The main criteria for selection is the ability to write clearly.

Although this use is common in Australian English, it should be avoided as many people still regard it as incorrect. The word 'criteria' is overused and can often be replaced with words such as 'qualities', 'standards', 'principles', 'tests' or 'rules'.

different from, different to or different than

Traditionally, 'different from' was the preferred form, but now both 'different from' and 'different to' are acceptable.

> Coca-Cola is quite different from Pepsi.

> Coca-Cola is quite different to Pepsi.

Although 'different than' is used in speech and in American English, it is discouraged in writing in Australia and the UK.

disinterested or uninterested

These words have been used in the past to indicate quite different meanings. 'Disinterested' was used to mean 'impartial', 'unbiased' or 'free from prejudice'; while 'uninterested' means 'not interested', 'indifferent' or 'apathetic'.

> As she had nothing to gain from the result of the meeting, Hannah was a disinterested observer.

> As he had always found cricket boring, Christopher was an uninterested spectator at the test match.

This was a very useful distinction. However, in the majority of current uses of 'disinterested' is used to mean 'not interested' – the old meaning has been lost. Furthermore, 'disinterested' is used more often than 'uninterested', which seems to be falling out of fashion. This use is so widespread that Pam Peters, in *The Cambridge Guide to Australian English*, advises writers and speakers to use other synonyms (such as 'unbiased' or 'indifferent') if they want to be sure to make their meaning clear.

e.g.

'e.g.' is an abbreviation of the Latin *exempli gratia*, meaning 'for example'. A full stop is used after each initial. 'e.g.' is not followed by a comma. Abbreviations such as this are appropriate in note form, but in passages of formal writing, use 'for example' or 'for instance' rather than 'e.g.'.

enquiry or inquiry, enquire or inquire

These words are interchangeable, although 'inquiry' is by far the more common spelling in Australia. Oddly 'enquiry' seems to be the preferred form on public signs.

> Enquiry desk

The traditional distinction between 'enquire' and 'inquire' is that enquire is often used for general senses of 'ask', while inquire is reserved for uses meaning 'make a formal investigation'.

> Adam helped the police with their inquiries.

While some people make the distinction between the two, it is safe to always use the 'inquiry' and 'inquire' spellings.

etc.

'etc.' is an abbreviation for the Latin *et cetera*, meaning 'and the rest'. It is interesting that we pronounce it in full as 'et cetera' (with a soft 'c'), whereas with other Latin abbreviations – such as 'e.g.' and 'i.e.' – we pronounce the initials of the abbreviated words but not the words themselves. 'etc.' is the most common Latin abbreviation in English. It should be followed by a full stop.

While different guides have slightly different views, the most common advice is that 'etc.' should be avoided in formal writing. It can be replaced by phrases such as 'and so on' and 'and so forth'. It is not a good idea to overuse it in any context, as it can suggest that the speaker or writer is being lazy and leaving it up to the listener or reader to supply the other example(s).

fewer or less

'Fewer' means 'a smaller number of' and 'less' means 'a smaller quantity of'.

> There were fewer than 10 tickets left for the concert.

> There were fewer tables than people.

> Daisy made less apricot jam than last year.

> There was less land than was needed to satisfy the demand for housing.

Today, there is more tolerance of 'less' as a replacement for 'fewer', especially in speech. 'Fewer' is seen by most Australian users as conveying a more formal tone.

first or firstly

Either may be used. Strictly speaking, we should say 'first', 'secondly', 'thirdly', but common practice in Australia has been 'firstly', 'secondly', or even 'first', 'second'.

former and latter

These can be used as pronouns to refer to two people or things that have been previously mentioned. 'The former' is the first mentioned and 'the latter' the second.

> Elaine and her husband have two pets, a cat and a dog. The former is an Abyssinian called
> Razzy and the latter a beagle called Munch.

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As with all pronouns, the referents or antecedents (the words that 'former' and 'latter' refer to) should not be placed too far away, so that the meaning is clear.

got or *gotten*

The past participle of the verb 'to get' is 'got' in Australia. In the US both 'got' and 'gotten' are used.

> After they had gotten 25 points behind the Atlanta Falcons, the New England Patriots stormed home to produce the largest comeback win in Super Bowl history.

Some Australians use 'gotten' in the way Americans do, but in places where it means 'become'.

> He had gotten angry.

This use should be avoided in formal writing.

i.e.

'i.e.' is from the Latin id est, meaning 'that is'. A full stop is used after each initial. 'i.e.' is not followed by a comma. Abbreviations such as this are appropriate in note form, but in passages of formal writing, use 'that is' or 'namely' rather than 'i.e.'.

imply or *infer*

These words are often confused, although they have quite different meanings. To 'imply' is to hint at rather than to actually say something.

> Although he did not explain the consequences, Dion implied that selling the house would be an unwise move.

To 'infer' is to work out or conclude from what has been said.

> From her remarks, I inferred that Emilia had agreed to sell all the avocado plants.

it's or *its*

'It's' is a contraction standing for 'it is' or 'it has'. The form with the apostrophe is only used in this sense. 'Its' is a possessive adjective but, although it is showing ownership, it does not have an apostrophe.

> It's a sunny day today.

> The cat was licking its paw.

lend or *loan*

'Loan' is a noun.

> Dan gave me a loan of his guitar.

'Lend' is a verb.

> Luke decided to lend his surfboard to his niece for the afternoon.

In informal Australian speech 'loan' is frequently used as a verb, although this is still discouraged in formal writing.

> Will you loan Amy a dollar?

The use of 'lend' as a noun can also be heard in speech but is avoided in formal speech and in writing.

> He gave me a lend of his aunt's novel.

licence or *license*

In Australian and British English, 'licence' is the noun and 'license' is the verb.

Do you have your driver's licence with you?

You must license your vehicle with the local authorities if you move interstate.

lie or *lay*

These are really confusing. There are three separate verbs with different meanings.

1 'Lie' means 'to tell an untruth'.
2 'Lie' means 'to recline' or 'to move into a horizontal position'.
3 'Lay' means 'to put down'.

This table shows the main parts of the three verbs.

The verb	Its meaning	The past tense	The past participle	The present participle
lie	tell an untruth	lied	lied	lying
lie	recline	lay	lain	lying
lay	put down	laid	laid	laying

Jasmine lies all the time about her homework. She lied (past tense) yesterday when she said the dog ate her homework. She has lied (past participle) before. She was lying (present participle) last week when she said that her little sister had torn it up.

Mai lies down on her bed for a rest. She lay (past tense) down for a rest yesterday. She had lain (past participle) down because she had a headache. She was lying (present participle) down when I dropped in to see her.

Giovanni laid (past tense) some pavers yesterday, having first laid (past participle) a bedding of sand. By laying (present participle) the bricks himself, he will save money.

like or *as*

'Like' is a preposition that introduces a noun or a pronoun.

She looks like her mother.

He looks like a sumo wrestler.

'As' is a conjunction that links one clause to another.

She looked beautiful, as she always did.

'Like' is increasingly used, especially in speech, as a conjunction.

This lemonade tastes lemony, like it should.

This is still best avoided in formal writing, although the evidence for 'like' being frequently used as a conjunction by Australians is very strong. Sentences such as the following are common.

They don't make movies like they used to.

They don't give staff an annual bonus, like they do in other companies.

Traditional advice would be to replace 'like' with 'as' in these two examples, but it could be argued that in the first example at least such a change would slightly change the meaning. This is a good example of changing usage.

literally

'Literally' has become an overused word with the result that its original meaning has been seriously weakened. It means 'really' or 'actually'; the origin of the word is 'according to the letter'. The opposite of 'literally' was 'metaphorically' or 'figuratively'. The correct use of the word is as follows.

> There are literally millions of people around the world without enough food.

An example of the common use, which weakens the word, follows.

> Literally millions of kids rushed into the playground when the fight started.

Statements such as the following are absurd, although quite common.

> It was literally raining cats and dogs.

> He was literally green with envy.

loose or lose

These words have nothing to do with each other and are pronounced quite differently, but 'loose' is often written where 'lose' is intended.

> Did you lose your hat? I'm not surprised. The elastic is quite loose.

media

'Media' usually refers to the mass communications industries: radio, television and newspapers. 'Media' is a plural noun (the singular is 'medium'), but is often treated as a singular noun. You can therefore write either of the following.

> The media in Australia have always supported worthy charities.

> The media in Australia has always supported worthy charities.

The singular 'medium' is sometimes the word that should be used.

> The medium of television is very different from the medium of radio.

nice

Many people believe that 'nice' is overused and that it should be replaced by more precise adjectives such as pretty, attractive, pleasant, agreeable, delightful, kind, friendly and warm. Nice is a good example of a word whose meaning has weakened by overuse. Its original and more precise meanings included 'subtle', 'sensitive', 'deft' and 'fastidious'.

Avoid sentences such as:

> That nice girl from No. 96 took Bonnie and Will on a nice walk.

one

There are many problems with using the pronoun 'one' and it is probably best avoided. It often sounds pompous and it is difficult to know which subsequent pronoun to use. This is illustrated in the following sentences.

> One ought to state one's beliefs.

> One ought to state her or his beliefs.

> One ought to state his beliefs.

The first two examples sound clumsy, and this gets worse with a sentence such as:

One ought to state one's beliefs, shouldn't one?

The third example is sexist. With the increasing acceptance of the singular they (see page 90) we believe that

People ought to state their beliefs.

is the best option.

Just occasionally, 'one' can be useful if you do not want to use a more precise pronoun such as 'I' or 'you'. Consider the different implications of:

What can one say to that?

What can I say to that?

What can you say to that?

passed or past

'Passed' is both the past tense and the past participle of the verb 'to pass'.

I passed him at the gate yesterday.

I had passed him there last week as well.

'Past' has all kinds of uses, but it has no relation to the verb 'pass'.

Knowing about the past can help us avoid mistakes in the future.

We walked past the oval.

phenomena

'Phenomena' is the plural form of the noun 'phenomenon'. The word was borrowed from Greek, which is the reason for the strange plural form. Many users think 'phenomena' is the singular form and you will commonly hear sentences such as:

Childhood obesity is a worrying recent phenomena.

Strictly speaking, 'phenomenon' should be used in this sentence.

Childhood obesity is a recent phenomenon that worries health authorities.

It is a good idea to use 'phenomenon' as the singular and 'phenomena' as the plural.

practice or practise

In Australian and British English, 'practice' is the noun and 'practise' is the verb.

I have tennis practice at five.

I like to practise my tennis as often as possible.

prophecy or prophesy

In Australian and British English, 'prophecy' is the noun and 'prophesy' is the verb.

The scientists' prophecy about climate change is alarming.

The scientists have been prophesying that many Pacific islands will be flooded.

As with the pair 'advice' and 'advise' – but unlike the pairs 'practice' and 'practise', or 'licence' and 'license' – these are pronounced differently, making it easier to choose the right one.

quiet or quite

These are not homophones because they are pronounced differently. 'Quiet' can be either a noun or an adjective, and it has to do with an absence of noise. 'Quite' is an adverb that modifies adjectives and other adverbs.

> I like peace and quiet.
>
> It was a quiet night.
>
> You are quite right.

recurrence

'Reoccurrence' is sometimes used in conversation, but 'recurrence' is correct and should be used in writing.

shall or will

At one stage 'shall' was thought to be the appropriate form with first-person pronouns, and school grammar books showed the future tense as follows.

I shall go	we shall go
you will go	you will go
he/she/it will go	they will go

This didn't reflect the quite complex ways these two words were used. These days, 'shall' is usually replaced by 'will', especially when used to express the future tense.

> I will go to the beach.
>
> We will have a barbecue dinner when we get home.

There are some cases when 'shall' is still used. For example:

1   to express determination

> We shall prevail.
>
> I shall play in the Grand Final in spite of this injury.
>
> You shall succeed.
>
> They shall never surrender.

2   when a question is being asked

> Shall I invite Becky to the picnic?

'Will' is usually used when making a request, not when asking a question.

> Mike, will you collect the mail please?

3   in legal statements

> The landlord shall give notice of any visit to the tenant in writing.

should of or should have

'Should of' is a misunderstanding. The contracted form of 'should have' is 'should've', which sounds like 'should of'. 'Should of' is heard quite often in Australian speech but should be avoided in formal situations.

the reason is because, the reason why

These expressions sound clumsy because they are examples of tautology (saying the same thing twice). 'The reason is' has a similar meaning to 'because' or 'why'. For example, we can say either of the following.

> He did it because he was tired.

> The reason he did it was that he was tired.

You should avoid the following.

> The reason she walks is because it is healthier.

Instead, use either of the following.

> The reason she walks is that it is healthier.

> She walks because it is healthier.

there's or theirs

'There's' is a contraction and is only used to mean 'there is' or 'there has'.

'Theirs' is a possessive pronoun.

> Whose books are these? I think they are theirs.

they're, their or there

'They're' is a contraction; it can only be used when it means 'they are'. 'Their' is a possessive adjective and is used to show ownership. It is never used with an apostrophe: their dog, their car. Use 'there' in all other cases.

try and or try to

Use 'try to'. Although 'try and' is used and has become acceptable in speech in Australia, it is grammatically incorrect and should not be used, especially in writing. In the following sentence, you could replace 'try' with any of the verbs in brackets. They would sound correct if followed by 'to', but not if they were followed by 'and'.

> We will try (attempt/strive/endeavour/aim) to win the premiership.

two, too and to

Most people know the difference between these three forms, but they are often written incorrectly. 'Two' is the number. 'Too' means 'also'. Use 'to' in all other cases.

unique

This is another word whose meaning has been weakened by overuse. It once meant 'one of a kind'. For example:

> Uluru is a unique rock formation.

However, it has been increasingly used to mean 'rare' or 'unusual' or 'remarkable', and you will now hear people qualifying the word in a way that is not possible if it is strictly referring to one of a kind.

> Our Christmas sale is the most unique opportunity to snap up the latest fashions.

Some will keep to the strict meaning of 'unique', although the battle to resist the change in the meaning of the word has been lost.

until or *till*

These may be used interchangeably. 'Until' is more commonly used at the beginning of sentences and in more formal writing.

> Until the report is tabled by the Treasurer, I cannot comment on it.

'Till' should not be written as 'til or 'till because it is not an abbreviation of 'until'.

while or *whilst*

'While' is more common in Australia nowadays. 'Whilst' is still used, especially before words beginning with vowels, but it is now considered old-fashioned.

who, which, that

'Who' is a relative pronoun used for people.

> Dan is an up-and-coming musician who writes his own songs.

'Which' is a relative pronoun used for things.

> These are olives, which are grown in the hot, dry countries of the world.

'That' is a relative pronoun used mainly for things. But, in some cases, it can be used for people.

> Munch was the dog that won the hearts of the nation.

> It was the under-20s team that won the game.

'That' and 'which' are not always interchangeable. Look at the following examples and note that the meanings of these sentences are different.

> **a** Blowfish, which are poisonous, should not be eaten.
> **b** Blowfish that are poisonous should not be eaten.
> **c** Blowfish which are poisonous should not be eaten.

Note: You cannot say:

> Blowfish, that are poisonous, should not be eaten.

Sentence **a** warns that all blowfish are poisonous and so should not be eaten, while sentences **b** and **c** say that the poisonous blowfish should not be eaten, suggesting that not all blowfish are poisonous. In sentence **a**, 'which' introduces a clause that is not essential to the sentence but adds extra information. The commas are essential. The sentence could just as easily be written as follows.

> Blowfish should not be eaten because they are poisonous.

If you can place a clause (in this case, 'which are poisonous') in brackets to separate it from the rest of the sentence (see 'Commas' on page 25), you should use 'which'. This rule also applies to any clause you can place after a comma.

> I like olives, which have a distinctive flavour.

> Why not visit Sydney, which is a glorious harbour city?

'That' introduces a clause which is an essential part of the sentence because it actually defines the subject. In sentence **b**, it is not just blowfish in general that we are referring to, but those particular blowfish which are poisonous. When the clause you are using defines the subject in this way, making it a particular animal or object, you can use 'that' (or 'which' without a comma before it).

Here are more examples.

> I like olives that have a distinctive flavour.

In this case, it is not all olives I like – only those with a distinctive flavour. In the previous example, where 'which' is preceded by a comma, the assumption is that all olives have a distinctive flavour.

> The Yarra is the river that flows through Melbourne.

> The Yarra is the river which flows through Melbourne.

Both of these are acceptable. In this case, it is not just any river, but the particular river that flows through Melbourne.

'That' should also be used in the following cases.

1   After superlatives

> Razzy was the greatest cat that ever lived.

2   After ordinal numbers (first, second, third ...)

> The Hyundai Getz was the second new car that he had owned.

3   After 'all', 'any', 'everything', 'little', 'much', 'nothing', 'some' and 'something'

> Izzy did everything that she could for her younger sister.

4   Where both people and things are referred to

> It was the drivers and their vintage cars that were the highlight of the parade.

who or whom

'Who' and 'whom' are either relative or interrogative pronouns, depending on how they are being used.

'Who' is the form that should be used when the pronoun is the subject of a verb and 'whom' is the form that should be used when the pronoun is the object of a verb.

> Fakhira was a quiet, intelligent student who always did her homework.

> It was always McKenzie whom her mother chose to do the shopping after school.

In the first sentence, 'who' stands for 'Fakhira' and is the subject of the verb 'did'. The object of the verb 'did' is 'her homework'.

In the second sentence, 'whom' stands for 'McKenzie' and is the object of the verb 'chose'. The subject of this verb is 'her mother'.

In practice, it has become acceptable to use 'who' instead of 'whom' in speech and even in writing.

> It was always McKenzie who her mother chose to do the shopping after school.

> I should like to introduce the person who I met at the concert.

In these sentences, the correct grammatical form is 'whom' as the words are in the object position, but the 'who' form is often seen now, even in writing.

However, 'whom' is generally used after a preposition (for example: about whom, between whom, for whom, in whom, of whom, opposite whom, to whom, with whom).

> Sally was the person from whom I received the gift.

'Who' is much more common than 'whom' when it is the first word in an interrogative question.

> Who did you see?

> Who do you think I visited yesterday?

In both cases, 'whom' should have been used, to be strictly grammatically correct, because in both cases the word ('whom') is the object of a verb.

In deciding which form to use, take the context into account. Think about the difference in tone between

> To whom were you speaking?

and

> Who were you speaking to?

It is an advantage if you understand the grammar of the sentence and know whether the word is being used as the subject or object. You can then make a decision based on what seems better in the context.

who's or *whose*

'Who's' is a contraction and only used to mean 'who is' or 'who has'. 'Whose' is either a relative pronoun or an interrogative pronoun.

Whose books are these?

The students whose books were left in the library can collect them at lunch time.

would of or *would have*

'Would of' is a misunderstanding. The contracted form of 'would have' is 'would've', which sounds like 'would of'. 'Would of' is heard quite often in Australian speech but should be avoided in formal situations.

you're or *your*

'You're' is a contraction and should only be used to mean 'you are'. 'Your' is a possessive adjective; though it expresses ownership, it never has an apostrophe.

You're due to leave in 10 minutes.

Is your bag packed?

CHAPTER 4 REVIEW

Activity 1: proofreading

Choose the correct word/s in the sentences below.

1 (A/An) orange car and (a/an) red car were involved in the accident.

2 Too much exposure to the sun (affects/effects) people adversely.

3 The leftover food was distributed (between/among) a local charity group and a regional group.

4 The (affects/effects) of too much exposure to the sun can be devastating to the skin.

5 Kahled thought soccer was (better/best) than rugby.

6 Gina achieved her (better/best) Maths result ever.

7 Students should seek (advice/advise) on choosing their courses.

8 Please (advice/advise) me on my essay.

9 (Although/Though) it was raining, the triathlon went ahead as planned.

10 The grants for digital innovation were distributed (between/among) the students of the college.

11 Mum (bought/brought) savoury foods at the deli for the family picnic.

12 The swim squad is (altogether/all together) amazing!

13 'You (may/can) enter the hall,' announced the examiner.

14 The class went (altogether/all together) to the field trip.

15 We (bought/brought) our pencil cases and calculators to the Science exam.

Activity 2: proofreading

Choose the correct word/s in the sentences below.

1 (Can/May) I borrow your iPad?

2 The opposing team (could hardly/couldn't hardly) keep the ball in play.

3 (They're/Their/There) on the way to the Winter Olympics as a team.

4 The job requires you to fulfil several performance (criteria/criterion).

5 Bullies often (centre around/centre on) people with perceived differences.

6 (In contrast with/In contrast to) the film version, we prefer the original book version.

7 Put the boxes over (they're/their/there) against the wall.

8 Online stalking is a widespread (phenomenon/phenomena).

9 It's obvious that the brothers are (different from/different than) each other.

10 The umpire (should of/should have) called a penalty shot.

11 They (could of/could have) attempted the cooperative team challenges with more planning.

12 The dog was licking (it's/its) wound.

13 There was (fewer/less) space than required for the meeting.

14 As she was not a fan of science fiction, she was (disinterested/uninterested) in the film.

15 Waiters have been instructed to (enquire/inquire) about diners' dietary requirements.

Activity 3: proofreading

Choose the correct word/s in the sentences below.

1 If we don't rehearse the dance routine, we will (loose/lose) the competition.

2 Ask if the junior students would like to join in (two/to/too).

3 It is (quiet/quite) possible that the expedition will be abandoned in inclement weather.

4 Aditi is an aspiring author (who/which/that) has won a literary commendation.

5 (Who/Whom) has contacted you with offers to volunteer?

6 Shalini does piano (practice/practise) for an hour every weeknight.

7 The winning runner (passed/past) the finish line in record time.

8 Given the obvious facts, it was clear that the twins were telling a (lie/lay).

9 We had (fewer/less) than five minutes left to get to the AWF match.

10 The faculty dean interviewed two students. The (latter/former) was from the Arts Department and the (latter/former) from the Science Department.

11 It was the chairperson (who/which/that) made the announcement.

12 There has been a (recurrence/reoccurrence) of the flu.

13 The exam hall was (quiet/quite).

14 It was the dolphins (who/which/that) were the star of the show.

15 Ensure the lost property is (there's/theirs) before handing it over to them.

Activity 4: proofreading

Choose the correct word/s in the sentences below.

1 There is only space for (two/to/too) more walkers on the hike.

2 The car stalled at the intersection, (like/as) it had engine failure.

3 The skaters had (got/gotten) incredibly lost in the maze of city lanes.

4 The images in the poem seemed to (infer/imply) ideas about nature's power.

5 We (shall/will) go to the performance on Friday night.

6 Economists (prophecy/prophesy) that a financial depression is on the cards.

7 (You're/Your) on (you're/your) own once you pass the threshold of the guardians.

8 (There's/Theirs) no telling where this tale will end!

9 You will need to go (passed/past) the tennis centre to get to the arts centre.

10 The worldwide (media/medium) is often blamed for scaremongering.

11 'I don't think (it's/its) worth the effort,' said Jesse.

12 From the results of the survey, researchers were able to (infer/imply) that the marine life was under threat.

13 You will need to take the completed form (two/to/too) the registrar.

14 I will have to (practice/practise) my valedictory speech.

15 The dog acts (like/as) a cat.

Activity 5: proofreading

Choose the correct word/s in the sentences below.

1 Joo-Inn gave Cindy a (loan/lend) of her violin.

2 Could you please check (they're/their/there) travel preferences?

3 The fleas, (who/which/that) came with the high winds, were responsible for the plague.

4 It is a legal requirement to (license/licence) caravans.

5 If you feel faint, it's a good idea to (lie/lay) down.

6 Living in the (passed/past) is not very healthy.

7 'Remember, always (try and/try to) do your best under difficult circumstances,' advised the coach.

8 (Who's/Whose) shoes are these?

9 In the end, Glenn chose to (loan/lend) his computer to Sunil for the day.

10 You will need to be 18 years old and have an RSA (licence/license) to work at the bar.

11 Nostradamus made a (prophecy/prophesy) about the third world war.

12 At the end of the test, (lie/lay) down your pen on the desk.

13 The costume is quite (loose/lose).

14 (Who's/Whose) coming with me this time?

15 Surely, you (would of/would have) seen the trouble brewing.

Language: register and style

Register

The term **register** is used to describe the type of language we use in different situations. We adjust the way we speak depending on the context. For example, if you were named Young Australian of the Year and were asked to make a thank you speech before the Prime Minister and assembled dignitaries, you would use a very formal register. When you were telling your friends about the occasion afterwards, your language would be quite different; the register would be casual and informal. Most of our use of language is somewhere between the two, in what we can call the 'standard' register. The 'standard' register is the language that educated adults use in most of their everyday transactions, such as meetings at work or contact with customers or suppliers.

Written language has a similar range of registers. At the most formal end are documents such as legal contracts and academic papers. Among the most informal are such texts as personal emails or text messages. The essays and reports that you write for school are not at the most formal end of the spectrum, but they do require formal language. The different registers reflect a different relationship between writer and reader. Very formal documents imply a distant and impersonal relationship; informal documents assume that there is a close and friendly relationship between writer and reader.

The relationship between speaker and listener, and writer and reader, is sometimes called tenor.

The characteristics of formal language

Formal language is not appropriate in everyday situations. You can expect to find it in official documents and academic journals.

1   Sentences and paragraphs may be quite long and there is frequent use of compound or compound-complex sentences.
2   The first- and second-person pronouns are avoided and passive constructions may be used. Instead of saying: 'You must lodge a tax return annually', a formal style might say: 'Taxpayers are required to lodge a return annually'.
3   There is a tendency to use noun clusters or nominalisation: 'the school canteen healthy foods proposal' is used instead of 'the proposal to encourage healthy foods in school canteens'.
4   Expressions such as 'provide an explanation' are used in preference to 'explain'.
5   Contractions (can't, didn't, it's and so on) are avoided.
6   Longer and less familiar words are preferred to simpler ones. Here are some examples.

Longer more formal words	Simpler words
approximately	about
assist	help
communicate	tell, inform
desist	stop

Longer more formal words	Simpler words
detrimental	harmful
eminently	highly
endeavour	try
eventuate	happen, result
facilitate	help
feasible	possible
implement	carry out
inaugurate	start, begin
initially	first, at first
institute	start, set-up
obtain	get
obviate	avoid, prevent
predominantly	chiefly, mainly
purchase	buy
substantial	big, large
utilise	use
virtually	almost

7   Colloquial words and slang (see below) are not used.

Note: While formal language will always be necessary in some contexts, there has been a successful move in Australia since at least the 1990s to encourage 'plain English', especially in documents where government or organisations such as insurance companies are communicating with the public.

Jargon

This refers to the technical or special language used by a particular group or profession. Teachers, doctors, mechanics, engineers, musicians, salespeople and public servants each use a particular jargon. While jargon is often needed to explain something complicated or specialised, it can be alienating if it is used with people who do not belong to the specific group. Effective use of language involves carefully considering your audience. Look at the following examples of jargon.

computer jargon:	service provider, cut and paste, printer driver functionality
educational jargon:	core learning outcomes, common curriculum elements, criteria sheets
medical jargon:	triage, electrocardiograph, immunosuppressive, febrile

For examples of the use of formal language, see the letter applying for a job (pages 169–170) and the press release on page 105.

The characteristics of informal language

Informal language is common in everyday writing and communication. Some of its main features include colloquialisms, slang terms, contractions and abbreviations.

Informal language makes frequent use of simple and compound sentences that are active rather than passive.

First- and second-person pronouns are used. Exclamation points are an acceptable form of punctuation (see example on page 27).

Colloquial or conversational language is informal language used in everyday speech. Colloquial language includes contractions (can't, didn't, it's and so on). The many phrasal verbs in English are particularly common in colloquial language: 'get up' instead of 'arise'; 'slow down' instead of 'decelerate'; 'put up with' instead of 'tolerate'. Our word choice is also different when we are speaking or writing colloquially. Talking together in the staffroom, your teachers refer to you as the 'kids'. Talking to each other, you say that you are going to 'Maths' and 'PE'. In the annual school report, where a formal register is required, you are referred to as the 'students' and your subjects are 'mathematics' and 'physical education'.

Idioms are another form of colloquialism. An idiom is a word or phrase that is specific to a particular culture or geographic area. For example, well-known Australian idioms are phrases such as 'fair dinkum' or 'Go, you good thing!'

As well as this, word choice favours short or simple rather than complex words (see table above). Simple rather than complex sentences are favoured while the active rather than the passive voice is used.

It is the language used in emails and in some business correspondence.

Slang

Another form of colloquial language is slang. Slang words or expressions are words that are adopted by certain groups, such as an age cohort (for example, teenagers) or a group who work together. Australian slang is commonly known as 'strine' and, while it is part of the culture, may not be familiar to all sections of the population. It is strong on derogatory words such as drongo, galah, dropkick, larrikin, mongrel, no-hoper and goose. Each of these belongs to a certain cultural context and some are more acceptable and current than others.

Other unique expressions include blue (make a mistake or get into a fight), brass razoo (money), dinkum (honest), whinge (complaining constantly) and no worries (don't worry about that).

Examples

The extract below is an example of informal language.

> We couldn't find anything in the garage that we could use to make our Halloween costumes.
>
> Bella was searching everywhere… but I was too busy thinking about how I'd be moving away so soon.
>
> It would be my last Halloween with my friends!
>
> A cloud of dust rose as Bella picked up two towels and shook them.
>
> Once the dust had settled, Bella said 'Superhero capes? Shower Lady and Bath Man to the Rescue!'
>
> 'Whereever there are wet people who need drying – we'll be there!' I said.
>
> 'Hmmm, maybe not' said Bella.
>
> 'What about these?' said Bella picking up a few pairs of Mum's old stockings.
>
> We'd need way more legs than that!
>
> 'There's nothing useful here' I said. 'Maybe I shouldn't bother going trick-or-treating…'
>
> Bella looked a bit disappointed, but then she spotted something in the corner.
>
> 'We'll just have to look harder!' she said. 'We can turn anything into a costume. See this washing basket? Now I'm a turtle! And this old umbrella? Now I'm a bat!'
>
> Do, Anh 2017, *Weirdo 9 Spooky Weird!*, Scholastic Australia, Sydney

Style

Some of the language choices we make are to do with questions of style. Stylistic choices are difficult because they are often not governed by clear conventions or rules. Sounding out your writing is one of the best strategies. Does it sound right? The best way of testing what you have written is to read it aloud. If it sounds awkward or clumsy, then you need to think about revising it.

Following are some stylistic choices that should be avoided.

Archaic language

Archaisms are outdated words and phrases that can sound odd or even pompous in modern contexts. The archaisms listed below are generally better replaced with more current expressions, unless your purpose is to create an old-fashioned tone in your writing.

unbeknownst	unknown
hitherto	until this point
aforementioned	previously mentioned
suffice to say	in short
ergo	therefore

Clichés

This term comes from the French word meaning 'to stereotype'. A cliché is an overused phrase, such as burning with desire, hard as nails or crystal clear. Many are metaphors or similes which, no doubt, sounded very original the first few times they were used, but have been so overused that they have become tired and readers or listeners no longer respond to them. Some clichés are proverbs or well-known sayings, such as 'It takes two to tango' or 'Too many cooks spoil the broth'. While clichés can express truths, they are usually better replaced with fresher, more original phrases.

Foreign words and phrases

Some people pepper their sentences with foreign words and phrases to show off. Only use them if there is no English equivalent. They should be italicised if not in common use.

get and *got*

Many words have been written about the importance of avoiding these two words. Certainly, in good writing more precise terms are preferable: words such as fetch, receive, gain or bring. But there are instances when 'get' and 'got' are essential, especially when followed by prepositions as in: get up, get by, get on, get with. These are phrasal verbs and are very common in English. The words ('up', 'by', and so on) are in these cases called participles because they are not doing the usual work of prepositions: they are in fact part of the verb. You will find some guides that will tell you to avoid phrasal verbs – for example, to use 'arise' instead of 'get up' – but, as always, it depends on context, audience and purpose. We could not survive ordinary conversation without them.

Mixed metaphors

Metaphors and other comparisons can enrich your writing, but it's important to avoid the unintended comic effects of using different and contradictory metaphors in the same sentence.

Someone is sure to upset your applecart if you put all your eggs into the one basket.

We'll stand shoulder to shoulder as we're both in the same boat.

You can look forward to a stiff climb in the middle of the year, but by the last term it should be plain sailing.

Once you've set your hand to the plough you should keep the ball rolling.

Nominalisation

Nominalisation is the process of replacing verbs with nouns or noun groups. It is a common feature of academic writing and has the effect of taking the emphasis off the action and focusing it instead on the concept or idea. For example, 'The committee recognised his lifetime achievement by granting him the award' emphasises the action, while 'The recognition of his lifetime achievement by the committee …' places the emphasis on the concept of recognition. A text that uses frequent nominalisations is much more abstract and formal, but it can also be very dense in meaning.

Here is an example.

Human beings contribute to global warming. They must change the way they behave.

The contribution of human beings to global warming demands a change in behaviour.

Redundancy

Redundant words are those that add nothing to the meaning of a sentence and would be better left out. Words such as definitely, virtually, very, actually, rather, absolutely and real may be redundant in some sentences and make them clumsy.

I am definitely sure that Lee will become an absolutely brilliant athlete.

'Sure' and 'definitely sure' mean the same thing. 'Absolutely brilliant' means no more than just 'brilliant'. 'Definitely' is correctly used in the following example, however.

'Are you sure he came back?' she asked. 'Definitely', he said.

Redundant words may be acceptable in speech where they are used for emphasis. They are not acceptable in writing. (See also 'Tautology', below.)

Tautology

'Tautology' means saying the same thing in different words, or trying to strengthen your writing by adding unnecessary words. Here are some examples.

ascend up	completely empty	true facts	new initiatives	stone dead
quite unique	two equal halves	a positive step	in the right direction	free gift

A wit once defined tautology as 'repeating the same thing twice'.

Verbosity

'Verbosity' means 'wordiness' – using too many words when fewer, and perhaps simpler, words would be more effective. Speakers and writers are sometimes verbose to make themselves or their subject matter sound more important. Students writing essays might hope that verbosity will hide a lack of information. Here are two examples of verbosity.

You have a continuing tendency towards prevarication. (You lie all the time.)

It is no doubt within my capacity to undertake such an enterprise. (I could do it.)

Inclusive language

Language can be used to exclude or discriminate against people on account of their gender, race, culture, age or disabilities. Inclusive language treats everyone equally by not insulting, stereotyping or trivialising people or groups.

There have been significant strides made in the past 20 years or so to use language which is respectful, sensitive and inclusive of all members of our society.

Gender

In the past, we used to refer to a policeman or a policewoman. Now we consider it more appropriate to use the term police officer. The opening words of the original version of Australia's national anthem 'Australia's sons, let us rejoice for we are young and free …' has been replaced by the more acceptable 'Australians all …'.

There has been a trend towards the use of the singular they. This occurs when a sentence has a singular subject (such as any / anyone / each / every / nobody / someone / whoever) and the pronoun following the verb is plural. For example:

> Any passenger who does not have a valid ticket will have their name taken.

This trend has been significantly boosted since it received the support of the Oxford and Macquarie dictionaries. There had been a problem because English did not have a pronoun to represent both 'he' and 'she'. Consequently, 'he' tended to be used to represent both sexes, as in:

> Every student should check his work carefully before he hands it in.

This has come to be considered sexist.

Using both singular pronouns was overly complicated, for example:

> Every student should check his or her work carefully before he or she hands it in.

The use of the singular 'they' is now seen as the preferred solution.

> Every student should check their work carefully before they hand it in.

Importantly, the Oxford Dictionary notes the use of the singular 'they' as far back as the 16th century by significant writers such as Lord Byron and William Shakespeare.

Rather than showing women in stereotypical ways, members of both sexes should be shown with human strengths and weaknesses, not with characteristics seen traditionally as masculine or feminine. Characteristics – such as boldness, initiative, assertiveness, gentleness, compassion and sensitivity – should be acknowledged in both females and males. Women and men / girls and boys should be shown as having the same abilities, interests and ambitions.

Avoid gender-marked terms such as man-made in favour of artificial, constructed, fabricated, synthetic.

In the past women were often referred to in relation to men:

> Ryan Ng and his wife, Jenice.

> Mr and Mrs Ryan Ng.

Instead say:

> Jenice Ng and Ryan Ng. (If Jenice changed her name.)

> Jenice Lim and Ryan Ng. (If Jenice did not change her name.)

Use parallel language to describe women and men. Don't refer to one in terms of physical appearance and the other in terms of intellect, such as 'She is a talented engineer and he is a handsome professional tennis player.'

Alternate the order in which men and women are mentioned.

> women and men   he and she   her and him   males and females

People with disabilities

The Australian Network on Disability say that 'language is an incredibly powerful tool, and can be used to create a sense of empowerment, pride, identity and purpose.' ('Inclusive Language', Australian Network on Disability, 2018)

- Use language that focuses on the person, not the disability: put the person before the disability.

  a person who is deaf   a person who has Multiple Sclerosis

  people with a hearing impairment   a person living with a disability

  a person with lived experience of disability

- Emphasise abilities rather than limitations.
- Do not label people by their disability.
- Don't suggest that someone with a disability is inspirational just because they live with the disability.
- Avoid suggesting that people with a disability are victims or objects of pity.
- Use 'accessible' rather than 'disabled' or 'handicapped' (accessible entrance, accessible toilet).
- Use 'wheelchair user' rather than saying 'wheelchair bound'.
- Ensure that website accessibility is maximised for people with disabilities by enabling computer programs such as Microsoft Word's Accessibility (available via System Preferences).

Race and ethnicity

Perhaps the most important thing in this area is to avoid drawing unnecessary attention to ethnic or racial backgrounds.

Capitalise the proper names of nationalities, peoples and race: Aboriginal peoples, Koori, Arabs, Asian, Caucasian, Latin.

Be aware of the diversity of Aboriginal and Torres Strait Islander peoples. There are hundreds of Indigenous nations living in Australia. Refer to an Aboriginal person by their clan if it is known: Noongar man, Anangu Pitjantjatjara woman. Similarly, there are several cultural and ethnic differences within the geographical boundaries of Asia and so it is inappropriate to refer to someone as an Asian. Nor is it appropriate to suggest that all Arabic people are Muslim.

The term Australian should be used inclusively and refer to any Australian regardless of their ethnic or racial background or country of birth. If there is a need to write about a person's cultural background, use terms like Arabic Australian, Turkish Australian, Iraqi-Arabic-speaking Australian, Vietnamese Australian, Australians of Chilean descent.

Stereotypes are oversimplified, fixed views about groups. Just as it is unreasonable to suggest that all accountants are boring, it is unreasonable to say that all the Irish have 'the gift of the gab'; that all Jamaicans have good rhythm; that all Japanese work hard; or that all Australians are suntanned, adopt 'She'll be right, mate!' as their motto and drink lots of beer. These stereotypes are the basis for racist jokes and are unfair to individuals and groups alike.

Gender and sexual orientation

Heterosexism is the beliefs and practices that assume heterosexuality is the only natural, normal and acceptable sexual orientation. With it comes the common assumption that everyone is heterosexual – until proven otherwise. Heterosexual orientation should never be assumed, as the living realities of same-sex couples indicates.

The acronym LGBTIQA+ encompasses people who identify as lesbian, gay, bisexual, transgender, intersex, queer, asexual/agender/allies and signals inclusivity with other gender/sexual minorities by the use of the + sign.

'They' is also the preferred singular pronoun to refer to non-binary or gender-diverse individuals.

If you are uncertain of a person's pronouns, ask them how they prefer to be addressed.

CHAPTER 5 REVIEW

Activity 1: formal and informal language

1   Read the extracts below. Identify whether each extract is in a formal register or an informal register. State three language features that support your decision. You might consider some extracts to be a mix of formal and informal.

a   Job application

Dear Sir or Madam

Re.: Job Reference 110

With reference to your advertisement in *The Daily News* of 31 December 2019, I wish to apply for the position of Accountant in your company.

_____

_____

_____

b   Dialogue

'What d'ya reckon? Should I put my best foot forward and go for captain?' asked Artie nervously. 'Sure. Throw your hat in the ring, dude! You'd be a dropkick if you didn't!' replied Eddie.

_____

_____

_____

c   Eulogy

Our mother, Olivia, was a kind-hearted and dynamic woman who always went out of her way to help others. She was a proud woman who had an extraordinary enthusiasm for life. She had a brilliant sense of humour which endeared her to everyone she met. It is a fantastic testament to her sparkling personality that she formed so many long-lasting friendships over the years and there are so many of you here today to farewell her.

_____

_____

_____

d   Instruction manual

Touch the icons on the screen to view the device's status, configure settings, review data usage and see system alerts. Users can also view system alerts and notifications by swiping across the screen or scrolling downwards.

_____

_____

_____

e Monologue

Some days, I'm so busy that I run around like a headless chook and I'm unable to make head or tail out of anything! I just can't win!

_____

_____

_____

Activity 2: clichés

Below are some common clichés and their meanings. The meanings are jumbled. Match the clichés with their correct meanings. You may need to do some research to help your accuracy.

Cliché	Meaning
Ants in your pants	To test someone's skills
The ball is in your court	Taking risks
To bite the dust	To be defeated
Let the cat out of the bag	To take an opportunity while the circumstances are right
Dot the i's and cross the t's	Be very careful about details
Fall on your feet	Up to the individual to take action
Skate on thin ice	Not clear at all
Strike while the iron is hot	Accidentally reveal a secret
Clear as mud	Being lucky in the face of obstacles and dangers
Put someone through their paces	Restless

Activity 3: nominalisation

Nominalisation is the process of changing verbs into nouns and is most commonly found in formal writing like essays and reports.

The second sentence in each pair below uses nominalisation. Underline the verb/s in the first sentence; then identify the nominalisation in the second sentence of the pair.

1 Mice invaded the pantry.

There was a mouse invasion of the pantry.

2 Recent thunderstorms destroyed the camp site.

The destruction of the camp site was due to thunderstorms.

3 All applicants must participate in the interview process.

Participation in the interview process is required of all participants.

4 The umpire will judge the outcome.

A judgement on the outcome will be given by the umpire.

5 Most people admire those who achieve against the odds.

Admiration for those who achieve against the odds is shown by most people.

Activity 4: redundancy, tautology and verbosity

1 Rewrite the following sentences deleting the unnecessary words.

   a She, herself, is a supporter of equality and freedom of speech.

   b The school has introduced some innovative, new initiatives for the outdoor education program.

   c The purpose and aim of the campaign is to raise awareness about youth unemployment.

   d The athlete has shown determination, willpower and skill in breaking his personal best.

   e The official party descended down the steps of Parliament House.

2 Rewrite the following wordy sentences in plain English.

   a Students are advised to admarginate using coloured writing utensils.

   b The football enthusiasts formicated onto the oval at the conclusion of the match fixture.

   c We will be visiting the democratic republic of 50 states.

   d Please discalceate before perambulating across the polished floorboards.

   e 'It has come to my cognisance, from sources apart from the primary informant, that a criminal undertaking has been perpetrated on these premises,' said the police officer.

Activity 5: inclusive language

Correct the inappropriate terms in the table by choosing a more inclusive term. If you are stuck choose a word from the list below.

Inappropriate	Appropriate
Man-made	
Wife/husband	
Office girls	
Asian student	
Christian name	
Wheelchair bound	
Geriatrics	
Stewardess	
Aborigines	
Male nurse	
The incapacitated	
Ladies and gentlemen	
Manageress	
Normal/able-bodied people	
Spokesman	
Policeman	

Partner	Wheelchair user
Student	People with disabilities
Everyone	Indigenous people/First Nation people
Office staff	First name
Seniors	Artificial
Manager	Nurse
People without disability	Police officer
Flight attendant	Spokesperson

Activity 6: proofreading

Rewrite the following sentences to make them non-discriminatory. You will need to replace the sexist language. See pages 90 for tips on possible solutions.

1   Most sportsmen would take any opportunity to score a point.

2   The cleaning ladies will need to prepare the venue for the valedictory lunch.

3   The man-made marina is a prime example of mankind's inventiveness.

4   Each student should take his dictionary and writing utensils to the exam.

5   We followed the usherette to our seats.

6   Jacob Levi and his wife Esther were introduced by the chairman.

7   The male kindergarten teacher sang lullabies to the infants.

8   Given the dangers they face, firemen are often considered courageous.

Activity 7: extension

Read the following sentences and explain why they are discriminatory – some sentences may have multiple reasons.

1   All Australians and Aboriginals have strong attitudes about the celebration of Australia Day.

2   The Middle Eastern defendant was assisted by a lady lawyer.

3   The parents' association meeting was addressed by Dr Tim Drewe and his wife Cheryl.

4   Did you hear the one about an Irishman who tried to blow up a car? He burnt his mouth on the exhaust pipe.

5   Our football team played like a pack of girls!

6   The actress arrived at the opening night with an African-American in tow.

7   This company recommends that you seek the advice of a doctor before taking this medication as he will advise you on the dosage.

8   It's every little girl's dream to have a spectacular wedding and raise children.

9   A group of natives conducted the smoking ceremony for the Friendly Games.

10 A female doctor attended the scene of the accident.

Formatting your written work

Word processing has opened up huge and exciting prospects for formatting your work in interesting ways, including the use of templates. Remember, however, the importance of clarity of design. The following points are worth keeping in mind when you are formatting your work electronically.

1   If you use headings and subheadings, use them consistently, with the same font size and type selected for headings of the same level of importance.
2   Limit your use of fonts: too much variety can give your page a cluttered appearance.
3   Choose fonts for their readability, rather than for their decorative appeal.
4   As a rule, follow the default margins provided by your word-processing program: narrowing of margins can make your text difficult to read.
5   Adjust your page layout to the nature of the medium you are using; for example, most printed documents are designed to be read from left to right and from top to bottom, but texts on screen are read differently, with the reader's eye drawn first to the central panel.
6   Keep paragraphs relatively short, usually from three to five sentences in length.
7   Single-sentence paragraphs can be a very effective way of drawing attention to a significant point, especially if used as an introduction or conclusion. Use them sparingly as they can be a symptom of poor planning, indicating an inability to integrate main points or a lack of supporting evidence or detail.
8   Short sentences are clear and effective; however, a string of short sentences can seem abrupt or disjointed. Good writing has a variety of sentence lengths and patterns.

Paragraphing

Paragraphs are the building blocks used to create an organised, unified piece of writing such as an essay. When planning an essay, it is important to consider the points you will make in constructing your argument. Each paragraph should contain only one main idea or point. A helpful step in planning an essay is to determine how your argument can be broken down into a series of different points, each of which helps to establish your case.

A good paragraph should have the following structure.

1   A topic sentence (sometimes called a paragraph opener): this introduces the point being made in the paragraph.
2   Supporting sentences: these develop the main point, providing explanation, elaboration and examples or evidence to support your point. Quotations may also be included to illustrate the point.
3   A sentence which sums up your point rounds off the paragraph.
    Other features include:
    • variation in sentence structure (that is, a blend of simple, complex and compound sentences)
    • variation in the length of sentences
    • a varied vocabulary

- linking words or text connectives to connect ideas. Ways of making connections include the following: adverbs such as 'furthermore', 'also', 'moreover' and 'similarly'; adverbs of time such as 'first' and 'finally'; pronouns used in place of nouns and noun phrases; repetition of words; and the use of related words such as synonyms and antonyms.

Constructing a paragraph

The paragraph below is from an argument essay in response to the novel *Follow the Rabbit-Proof Fence*. Note how the paragraph is organised logically and sequentially to develop the point stated in the topic sentence.

Topic sentence | Variations in vocabulary | Use of third person

Evaluative language used to draw conclusions

Supporting sentences – elaboration of main point

Linking words

The novel represents the positive qualities of Europeans, rather than only focusing on the negative qualities. While the removal of Molly, Daisy and Gracie is undeniably traumatic and shameful, it is counterbalanced with favourable character representations. This demonstrates that blame for the 'stolen generation' should not necessarily be attributed to an entire culture. Furthermore, as the girls sail south on the Koolinda, they encounter the warm reassurance and hospitality of Gwen Campbell:

Indented quotation

> The next morning after breakfast, Gwen Campbell coaxed them out on the deck. 'Come and see all the big fish', she said, as she beckoned them to her. 'We may be able to throw a line over this afternoon and catch some for supper.'

Linking words

Mercifully, she distracts the girls from the agony of their abduction, awakening their curiosity and spirit of adventure. Similarly, crew member George Johnson offers them tantalising stories of the Egyptian pyramids. He also directs the girls to the Southern Cross, stating prophetically, 'If you are ever lost in the bush, let it be your guide'. Even the car journey from Fremantle to Perth is 'comfortable and interesting', alerting the three passengers to the excitement of the unfamiliar cityscape. Clearly, the novel suggests that many Europeans endeavoured to treat Aboriginal people with compassion and respect.

Quotes to illustrate point

Persuasive language positions reader to accept point of paragraph

Variation in sentence structure

Summary sentence

Good writing

Drafting

Professional writers consider drafting essential. Drafting is the term that describes the process writers go through in revising their work until it says exactly what they want it to say. It involves a thinking process in which writers move from:

- exploration (What do I want to say?)

to

- celebration (Look what I have said!).

When you begin to write, you may not be clear about what you want to say, but this doesn't matter. It is just important to get started. As you pour your ideas onto paper in a first draft, you begin to work out your ideas on the subject. Writing the first draft helps to clarify your thoughts.

In further drafts your emphasis should be on revising and therefore clarifying what you are saying. As you draft and redraft, you will find yourself:

- crossing out
- changing or adapting
- extending and adding
- cutting
- refining
- moving a sentence or paragraph to another place in your text.

As you work on your drafts, you will need to be more and more influenced by your audience, your purpose and the form of writing you have chosen.

You will develop your own techniques for drafting. Some writers like to work with a hard copy of their text and make changes by crossing out, adding text, even using different coloured pens to indicate different kinds of changes. However, most writers redraft by editing their work electronically. If you need to provide a portfolio that shows the stages of your work, you can use the 'track changes' feature of your word-processing program (under the Review tab or Tools in Microsoft Word) to keep a record of the editing process.

Editing your work

Professional editors distinguish between two different kinds of editing:

1. substantive editing
2. copy editing

Substantive editing involves looking at the text as a whole and evaluating its success in terms of audience, purpose and type of text. It might involve such changes as recommending the use of a different point of view in a narrative, or the reorganisation of chapters in a textbook. It might involve looking at the language register the author has chosen and its appropriateness to the intended audience.

When you are redrafting your own work, begin by taking on the role of a substantive editor. Look at the text as a whole and see if there are any changes you can make that would make it a more effective piece of writing.

A copy editor is responsible for accuracy and consistency in such matters as spelling, grammar, punctuation and style. It can be quite difficult copy editing your own work, as you often don't see your own mistakes. You need to read very closely. Some writers find it helpful to read their work aloud. If you are editing on your computer, run the language and spelling check programs as a guide to changes that may need to be made. These programs are very helpful, although you may not always accept their recommendations. Keep the following points in mind.

- Make sure that your program uses Australian spelling as a default.
- Keep in mind that the spell check feature cannot distinguish between most homophones.

- While the program will note repeated words, it cannot tell that sometimes the repetition may be deliberate.
- The program may not pick up a word that has been omitted accidentally.
- The program will usually highlight a use of the passive voice, but there are times when you will have deliberately chosen a passive construction.
- The program may pick up colloquial or non-standard language that you have deliberately chosen to use, for example in a passage of dialogue.

Professional writers have their work checked by professional editors before publication. Whenever possible, ask other people – fellow students, teachers, parents – to read and comment on your work.

Editing checklist: the final draft

- Have I said exactly what I wanted to say to my audience?
- Have I remained focused on my purpose in writing?
- Is my subject matter relevant?
- Have I included sufficient evidence, illustration and elaboration?
- Have I included any unnecessary or redundant material?
- Is my tone consistent and appropriate to the text type?
- Have I used a varied and interesting vocabulary that is appropriate for my audience?
- Are my ideas well organised?
- Have I met any length requirements?

Proofreading your work

Professional proofreading is done just before a work is published. It involves locating and correcting errors and ensuring that everything is consistent. In the school situation you should proofread your own work just before handing it in. Check your final draft to pick up any careless mistakes or typing errors, especially inaccurate spelling or punctuation.

Proofreading is a specialised skill that needs to be learnt. When you read for meaning you skim the words quickly because it is possible to predict much of what you read. You read what you expect to read. When proofreading, you need to stop yourself from predicting the words; otherwise you will not see mistakes. Read slowly and try to look at each word individually. A ruler under the line may help as well as reading aloud. It might also be helpful to scan your text separately for errors in spelling, punctuation and grammar.

Proofreading symbols

Proofreading corrections can be marked by hand on a hard-copy draft or electronically in your word-processing program.

The following are some of the standard proofreading marks that are widely used as a way of indicating corrections to be made to a hard-copy draft. Marks placed in the text itself indicate the location of the error. These are accompanied by marks in the margin of the text, which identify the particular error. Further proofreading marks, accepted as conventional in Australian publishing, can be found in the *Style manual for authors, editors and printers*.

Meaning	Mark in text	Mark in margin
Delete from text	Strike through characters to be deleted	
Add to text	⋀	Material to be added followed by /
Change to italics	Underline characters to be altered	ital
Change to bold type	Squiggle under characters to be altered	bold
Close up space	Use ◡ to link characters	

Meaning	Mark in text	Mark in margin
Insert space	Use ⋀ to show where space is needed	#
Begin a new paragraph	Put [before first word of new paragraph	n.p.
Insert apostrophe	⋀	⌣
Insert question mark	⋀	?/
Insert comma	⋀	,/

Sample proofread text

The following text is an extract from a feature article on advertising written by a student. In the final draft, the expression is clearer, the vocabulary is more precise, and spelling and punctuation errors have been fixed.

The rough draft

Advertising ~~secretly~~ *subtly* plays on ~~man's~~ *human* weaknesses and insecurities by distorting everyday ~~scenes in idea~~ *and idealising situations.* ~~lways.~~ When subjected to the idealis~~tic~~*ed* realities ~~of~~ *depicted in* ~~advertising, the advertisements position us in such a~~ *advertisements we are positioned to* ~~way as we~~ feel inadequate, ~~driving us~~ *and are driven* to surrender and buy products in an effort to be 'normal'. *An example of idealised representations of people occurs in food advertising.* Commercial's targeting families usualy include a mother or a father ~~as a means of~~ *who* representing and ~~thereby generating an~~ *help to construct an idealised* ~~idealistic~~ parent–child relationship. The mothers we see on television are proud ~~of their homes~~ *house-* always smiling and entirely devoted to their ~~greatful~~ *grateful* children ~~however~~ ⊙ ~~fathers~~ *In particular,* are busy professionals who leave the groceries and cooking to their wives. ~~Mums~~ *Mothers* will choose nutella and Kellogs Nutri-Grain subconsci~~ence~~*ous*ly basing their selection on the belief that they are being proper mums *when rushing through a supermarket,* ~~if they do.~~

The improved version

Better vocabulary choices   Inclusive language

Advertising subtly plays on human weaknesses and insecurities by distorting and idealising everyday situations. When subjected to the idealised realities depicted in advertisements, we are positioned to feel inadequate and are driven to surrender and buy products in an effort to be 'normal'. An example of idealised representations of people occurs in food advertising. Commercials targeting families usually include a mother or a father who represent and help to construct an idealised parent–child relationship. In particular, the mothers we see on television are house-proud, always smiling and entirely devoted to their grateful children. Fathers, on the other hand, are busy professionals who leave the groceries and cooking to their wives. Mothers will choose Nutella and Kellogg's Nutri-Grain when rushing through a supermarket, subconsciously basing their selection on the belief that they are being 'proper mums'.

Subject-verb agreement

Tighter, more succinct expression

Additional sentence introduces example

Additional information for greater clarity

Additional phrase to connect ideas

Improved sentence construction

Additional phrase to connect ideas

Improved sentence construction

Just as punctuation helps people make sense of what they read, so the conventions used in publishing make reading easier. And just as the rules for punctuation have changed over time, so have publishing conventions.

Many organisations and publications have their own house style, where they specify preferences for certain conventions. In some cases, there are no fixed rules and you can follow your personal preferences, as long as your choices are consistent. The acknowledged authority for Australian publishing conventions is the *Style Manual for Authors, Editors and Printers*. While the notes below will cover most of your needs, if you have a question that is not answered here, the *Style Manual* is the place to go.

Numbers

Words or figures?

Numbers can be represented by words (six, five thousand, tenth) or by figures or numerals (6, 5000, 10th). Which to use depends on the type of text. In a text such as a narrative or a description, you are more likely to find words, while a procedural text or scientific report is more likely to use figures. However, there are some general rules.

1 Avoid using figures to start a sentence. If it is necessary to start a sentence with a number, it should be written in words.

> One hundred and sixty-six sheep were slaughtered that week.

> Sixty per cent of his flock was sent to the abattoir.

It may be better to restructure the sentence.

> There were 166 sheep slaughtered that week.

> The abattoir received 60 per cent of his flock.

2 Avoid using figures at the end of sentences. Use words instead, if possible.

> The final tally was three hundred and forty-two.

However, if two or more numbers appear at the end of a sentence, it is not necessary to express the final figure in words.

> The tally was increased from 342 to 392.

> My three assessment marks were 42, 44 and 49.

3 Sentences that might otherwise begin with dates, currency or measurements should be reorganised to avoid beginning with figures. Rewrite

> 1929 was the beginning of the Great Depression.

as

> The Great Depression began in 1929.

Rewrite

> $500 000 will buy you a modest house.

as

> A modest house can be bought for $500 000.

4 Similarly, if a number at the beginning of a sentence is followed by other numbers in the same passage, it may be easier to recast the sentence. Rewrite

> Six hundred and twenty-one applications were received; of these 531 were from well-qualified people.

as

> Of the 621 applications received, 531 were from well-qualified people.

5 Most style guides and editors have a rule specifying that, in written text, small numbers should be written in words and big numbers in figures, but there is no agreement about what is meant by 'big' and 'small'. Some guides say that you should use words up to the number ten (our preference), and then figures; some specify up to twenty; many say that you use words for numbers up to one hundred but figures after that: 101, 102 and so on. So it is a matter of personal preference. Again, the nature of the text needs to be considered. If it is a text that uses very few numbers, words are more likely to be appropriate. Figures will always be used, for example, in tables.

6 Words are used for large numbers that indicate approximation.

> about four hundred

> a crowd of twenty thousand

> nearly ten million

7 Where there is a list of quantities, the numbers should be written in figures.

> The convoy included 15 motor bikes, 21 four-wheel-drive vehicles, 6 utilities, 10 cars towing caravans and 5 trucks.

8   Where two sets of numbers occur together, one should be written in numbers and one in figures.

Of the 30 students in the class, 6 had one brother, 8 had one sister, 7 had a brother and a sister, 3 had two sisters, 2 had two brothers, 2 had a brother and two sisters and 2 had no siblings.

9   Where two numbers occur together, one should be written in numbers and the other in figures.

two 18-carat diamond rings

5 four-wheel-drive vehicles

The setting out of numbers

1   In numbers of five or more figures (a number greater than 9999), a comma was traditionally used to indicate thousands (after each three figures).

23,001   301,500   5,001,175

This caused confusion with the European habit of using a comma as the decimal marker, so this use is now confined strictly to handwriting. In print, a thin space is used to separate the groups of numbers.

23 001   301 500   5 001 175

2   In numbers of four figures or fewer, there is no need to use a comma or a space.

222   3201   1015

3   We easily recognise round numbers up to 10 million whether they are written in words or numbers.

four hundred   six thousand   eight million

400   6 000   8 000 000

However, large, complex numbers can be confusing in the middle of a passage of text, whether they are written in words or figures. It is often better to use a combination of words and figures. Write:

2.5 million

rather than

2 500 000

or

two million five hundred thousand

4   With numbers less than one, use a zero before the decimal point. Write:

0.03

not

.03

Measurement

1   When numbers are used with a symbol of measurement, figures should always be used.

€10.95

90°

31.57S

21 g

42 km

2 Even when the measurement unit is written in full, figures are the more common choice.

90 degrees

42 kilometres

3 However, in a general text such as a narrative or description in which numbers do not play an important part, words may be more appropriate.

He still had forty kilometres to travel.

I had twenty dollars to spend.

Titles

If you want to refer to the title of a book, a film, a song or any other such work in your writing, you need to make this clear to your readers. There are agreed publishing conventions for indicating titles.

Italics for major works

Italics (or underlining in handwriting) is used for the titles of:
- books

  Elaine's first novel, *The Watching Lake*, was published by Puffin.
- journals, periodicals and newspapers

  The Australian and *The Australian Financial Review* are the country's two national daily newspapers.
- plays and long poems

  Mylo Merrett performed the leading role in the musical *Barossa Days* at the Adelaide Festival Theatre.
- films, DVDs and videos

  One of the classics of the screen is *Gone with the Wind* starring Vivien Leigh and Clark Gable.
- television and radio programs

  Neighbours is even more popular in the UK than in Australia.
- musical works

  While she was on exchange in Italy, Kath saw the opera *Aida* in Milan.
- art works

  She also saw Botticelli's *Birth of Venus* at the Uffizi Gallery in Florence.

Quotation marks for smaller pieces

Single quotation marks (double quotation marks in handwriting) are used for the titles of:
- book chapters

  Read the chapter 'The early settlers' for homework tonight.
- short stories and poems

  The ABC Book of Australian Poetry: A treasury of poems for young people compiled by Libby Hathorn includes 'One Return' by Nicolette Stasko.

  Make sure you read Thalia Kalkipsakis's story 'Tick-Tock Time Machine'. It's in her collection of stories called *Head Spinners*.
- songs

  When asked to name the greatest song of all time, Ken Gargett chose Bruce Springsteen's 'Backstreets' from the album *Born to Run*.

- journal, periodical and newspaper articles

  She wrote an article, 'Averting a malaria disaster', for *The Lancet*.

- television and radio series episodes

  Critics believe that the best episode of *Game of Thrones* was either 'Hardhome' (Season 5, Episode 8) or 'Blackwater' (Season 2, Episode 9).

Note: Quotation marks are also referred to as 'speech marks' and 'inverted commas'.

Short quotes

If you are using a short quote, place what has been said in quotation marks. The quotation is often introduced with either a comma or a colon.

> I believe that if civilisation as we know it is to survive, then the way we celebrate the first of April must be changed. As Niland Stuart (2018) said, 'Civilisation is only skin deep, and on the first of April the skin is often pretty thin'. We must listen to such wisdom or pay the consequences.

Longer quotes

Longer passages (more than about three sentences or about 30 words) should be set off from the body of your writing by being indented. You do not need to use quotation marks. Longer quotes are often introduced by a colon and may be printed in a slightly smaller font than the body of the text. It is usual to leave a line before and after the indented material. See the examples below.

> The press release included the following information about a new initiative:
>
> > The Coca-Cola Company announced today that it is fundamentally reshaping its approach to packaging, with a global goal to help collect and recycle the equivalent of 100% of its packaging by 2030.
> >
> > This goal is the centrepiece of the Company's new packaging vision for a World Without Waste, which the Coca-Cola system intends to back with a multi-year investment that includes ongoing work to make packaging 100% recyclable. This begins with the understanding that food and beverage containers are an important part of people's modern lives but that there is much more to be done to reduce packaging waste globally.
>
> This document was distributed worldwide in 2018 by the company's Public Relations Department.

One of Dickens's most memorable passages is the opening page of *Great Expectations* when the narrator, the orphaned Pip, reflects on his impression of his dead parents.

> As I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like were unreasonably derived from their tombstones. The shape of the letters on my father's gave me an odd idea that he was a square, stout, dark man with curly black hair. From the character and turn of the inscription, 'Also Georgiana Wife of the Above', I drew a childish conclusion that my mother was freckled and sickly.

Pip goes on to talk about the five brothers he had also never known, all of whom had died as babies, and his fancy, based on their tiny tombstones, that 'they had all been born on their backs with their hands in their trousers pockets'.

Quoting lines of poetry

Lines of poetry should show line divisions, even when they are placed in quotation marks in the body of the text. The line division is shown by a slash (/). It is important to quote exactly what is printed, including the correct punctuation and capital letters.

> As Hamlet says, 'tis an unweeded garden, / that grows to seed'. It is possible at this moment that he is entirely disillusioned.

Otherwise, poetry should be treated in exactly the same way as other quoted material. For a short quote, use quotation marks.

> One overwhelmed commentator after another applauds the lyricism of the scene; what is worth adding perhaps is that the self-enclosed passion of the lovers is presented with beautiful comic edge from Juliet's first words on. 'Ay me!' she says, and Romeo falls enthusiastically on the phrase …

Indent longer quotes (more than two or three lines). No quotation marks are needed. Leave a line before and after the quoted passage. Use a slightly smaller font in printed text if you wish. Here is an example.

> It is not surprising that Shakespeare, a practical man of the stage, should use an image drawn from the theatre to describe human life from birth to death:
>
> > All the world's a stage,
> > And all the men and women merely players;
> > They have their exits and their entrances,
> > And one man in his time plays many parts,
> > His acts being seven ages.
>
> To assume, however, that the jaundiced view of humanity that follows is Shakespeare's own is to forget that Shakespeare is speaking through the voice of one of his created characters, in this case Jaques.

Leaving out part of a quote

When you want to leave out part of a quote, an ellipsis (three dots with a space on either side) is used (...), as in this example.

> As Karina Ong (2018) says in her influential legal history of the 1930s: 'Many Australians suffered great hardship during the Depression ... but the wealthy were unaffected'.

Acknowledging your sources

In the text

If you are using something that someone else has written, you must show this clearly to your readers. This might involve quoting someone's exact words or summarising what another has said. Not making this clear is considered cheating.

1   You can acknowledge your reference by placing the author's family name and the year of publication in brackets immediately after your quote or reference to the author's work:

> The idea that men are not innately superior to women has been challenged (Carter, 2017). With amazing clarity, she asserts:
>
> > … nowhere have I found a convincing argument to support the notion that giving women the vote was directly responsible for two world wars and the Great Depression. In fact, I believe that the significant rise in the standard of living in Western countries in the past fifty years is due to the political influence of women. (Carter, 2017, p. 8)

2   If you are including a direct quote, you should include its page number in the brackets.
    If your ideas come from more than one source, you should acknowledge all your references within the brackets:

> There has been support for this viewpoint (Milan, 2010; Warlters, 2018) and, I hasten to say, I agree wholeheartedly with their arguments.

3   If a work has two authors, both names are given and these are linked by an ampersand (&):

> (Samy & Smith, 2016)

4   If there are more than two authors, all names are given the first time the source is referred to. After that, only the first name is mentioned with the addition of 'et al.'. This means 'and others':

> (Bennetts, Reynolds & Brandwood, 2015)
>
> (Bennetts et al., 2015)

5   If you are quoting two or more publications by the same author in the one year, then add a letter to the date:

> (Burke, 2018b)

Remember to list these letters in the bibliography with the full details of the book:

> Burke, Caz (ed.) 2018b, *A Dog Called Munch and Other Unlikely Yarns*, Reid Books, Wollongong.

6   If you refer to the author in the body of your writing, you need only to place the date of the reference in brackets:

> This is the argument put forward by Niland Stuart (1998) in favour of preserving the status quo.

These references are listed in the body of your writing and are then included in full in your bibliography (see page 110).

The bibliography: summarising what you have cited

A bibliography is a list of all the works you have consulted in preparing your factual text, report, project or essay. It is important to keep careful records as you do your research, so that you can compile this important reference list.

A bibliography is usually placed at the end of the work and is arranged alphabetically according to author.

Books

1 Name of the author (family name, then a comma, then the initial – without a full stop – or the given name)
2 Year of publication (followed by a comma)
3 Title (underlined if handwritten, use italics if typed; capitals except definite and indefinite articles or prepositions)
4 The publisher (followed by full stop)

> Bourne, G 2012, *Travels with My Father*, Hunter Press, Sydney.
>
> Arshad, Agus 2017, *The Long Sweet Memory*, Embleton Books, Perth.

There is no punctuation following the author's initial or given name.

Each item is followed by a comma except for the final item, when a full stop is used.

Where the book is attributed to an editor rather than authors, this is noted with the abbreviation 'ed.' – 'eds' when plural – placed in brackets after the editor's name.

The second and subsequent lines of a title are indented.

> Papaelias, Sophia (ed.) 2015, *Modern Medicine Without Fear*, Melbourne University Press, Melbourne.

Articles (from the Internet, magazines, journals or newspapers)

1 Name of the author (family name followed by initials or given name)
2 Date of publication
3 Title of the article (in quotation marks) with initial capital only
4 Name of the journal, magazine or newspaper (underlined if handwritten, use italics if typed; capitals except definite and indefinite articles or prepositions) in which the article is published
5 the volume and/or issue number (as listed on the title page) of the magazine or journal, or the date of the newspaper in which the article appears
6 p = page, pp = pages (page numbers are inclusive)

> Samy, Sarojni 2009, 'The Thinking Person's Guide to Writing Poetry', *Poetry Today*, vol. 7, no. 55, pp. 24–27.

Note: The rules of punctuation are the same as those for books.

Chapters from books

These are treated in a similar way to articles.

For example:

> Robison, Amelia 2016, 'A short history of the Prahran Markets' in M. Egan & B. Donaldson (eds), *A Great Place to Make a Film About the End of the World*, Wantirna Books, Melbourne.

Electronic sources

Websites

Electronic sources of information should be cited in a similar way to print resources. If the reference is to a website, the date viewed should be given. The website address also needs to be given. If you are using a word processor to type your assignment this will become a hyperlink.

Include: Author, date of publication, title, edition or issue, date of visiting the website, availability and access (for example, URL).

For example:

> The Alcohol and Drug Foundation is a non-government, not-for-profit organisation based in Melbourne. Its website offers fact sheets on a range of topics including binge drinking: https://adf.org.au/wp-content/uploads/2018/06/ADF_AOD-Binge_FactSheet.pdf. To access, click on Publications. Then click on Factsheets.

In the bibliography the entry would be:

> Alcohol Alcohol and Drug Foundation 2016, *The facts about binge drinking*, Factsheet; viewed 7 August 2018, https://adf.org.au/wp-content/uploads/2018/06/ADF_AOD-Binge_FactSheet.pdf.

If the website has an author, the in-text citation would be as for a book or magazine.

For example, ECOS, Australia's most authoritative magazine on sustainability in the environment, industry and community, is published bimonthly by CSIRO both in print and online. To discuss information from one of the articles in the text, you would treat it as a magazine and attribute it to the author of the article.

> Munning & Considine (2018) comment on the slow up-take of electric cars in Australia and some of the myths which may have influenced this.

In the bibliography this citation would look like this:

> Munnings, Christopher with Considine, Mary-Lou 2018, 'Under the hood: the lowdown on Evs and low-emission vehicles' in *ECOS magazine* [online], Issue 240, February 26, 2018, viewed 27 February, 2018, https://blogs.csiro.au/ecos/low-emission-vehicles/

Encyclopedias

Encyclopedias are treated in a different way. Because they are well-known, there is no need to give publication details. The title of the encyclopedia is followed by information about which edition has been used. Then comes the abbreviation s.v. which stands for Latin *sub verbo* meaning 'under the word'. This means that the reference can be found in the article or entry which follows s.v.

> *Encyclopedia Britannica*, 11th ed., s.v. 'George Sand'.

The abbreviations for edition and sub verbo take full stops. Commas are used after the title and the edition, and the article is placed in inverted commas.

A CD-ROM is treated in a similar way although no availability statement is required. For example a CD version of Encyclopedia Britannica would be treated in text in the same way as the print version. In the bibliography the letters 'CD-ROM' would appear after the title separated by commas.

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Bourne, G 2012, *Travels with My Father*, The Arts Press, Orange.

Burke, Caz (ed.) 2018b, *A Dog Called Munch and Other Unlikely Yarns*, Reid Books, Wollongong.

Carter, Aislinn 2017, *The Politics of Gender*, Fremantle Press, Fremantle.

Encyclopedia Britannica [CD-ROM], 19th ed. s.v. 'Australia'.

Milan, Blair 2010, *Inclusive Language and Other Gender Issues*, Charles Sturt University Press, Bathurst.

Munnings Christopher with Considine, Mary-Lou 'Under the hood: the lowdown on Evs and low-emission vehicles' in *ECOS magazine* [online], Issue 240, February 26, 2018, viewed 27 February 2018, https://blogs.csiro.au/ecos/low-emission-vehicles/.

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Samy, Sarojni 2009, 'The Thinking Person's Guide to Writing Poetry', *Poetry Today*, vol. 7, no. 55, pp. 24–27.

Samy, Sarojni & Smith, Jon 2018, *The Bucolic Life*, Charles Sturt University Press, Bathurst.

Stuart, Niland 1998, *A Critical Life*, University of Western Australia Press, Perth.

Warlters, Abigail 2014, *Oban and the Rising of the Sun*, University of Montenegro Press, Podgorica.

A reference list

A reference list contains only the sources the writer has cited in a text whereas a bibliography is a list of all the works consulted by the author in producing the text, including any background reading they may have done on the topic.

Styles of referencing

As with footnotes and reference lists, different institutions have different ways of setting out a bibliography. We have used the author-date system described in the Australian Style Manual.

> *Style Manual: For authors, editors and printers*, 6th Edition, 2002. John Wiley.

Other important referencing styles include:
- APA (American Psychological Association) http://www.apastyle.org/learn/quick-guide-on-references.aspx
- MLA (Modern Languages Association) https://style.mla.org/works-cited-a-quick-guide/
- Chicago Manual of Style http://www.chicagomanualofstyle.org/tools_citationguide.html
- Harvard Referencing http://www.citethisforme.com/harvard-referencing.

CHAPTER 6 REVIEW

Activity 1: paragraphs

1 Read the following paragraph from a student essay about racism in sports and its impact on Australian society. Identify and annotate the following paragraph features:
   a Topic sentence
   b Concluding sentence
   c Embedded quote
   d Reference source
   e Evidence/examples
   f Link words/phrases
   g Simple sentence
   h Compound or complex sentence
   i Strong vocabulary

> First and foremost, racial discrimination dominates Australian society due to the influence of sport. This prejudice against people of colour – in the forms of insults, exclusion and violence on sporting fields – has major consequences on society. A case in point is the growing and ongoing booing of Adam Goodes at football stadiums around the country, including at the 2014 grand final. A further example is the incident in 1993 where St Kilda Indigenous player Nicky Winmar raised his shirt pointing to his bare chest with pride in response to racial abuse. In April 2015 Richmond's Muslim player Bachar Houli was allegedly called a 'terrorist' by a Melbourne media commentator. In response to this Francis Leach from 'The Age' stated that sports fans shouldn't '… use football as a shield for [their] prejudice'. This statement addresses the fact that people hide behind their passion for sport in order to express and validate their bigotry against other cultures. This is due to sport fans both consciously and unconsciously being affected by what they see at matches. Subsequently, there is a strong link between racism in sports and racism in society.

Activity 2: numbers

Correct the way numbers have been written in the following sentences. Refer to pages 101–103 for guidance.

1 The Aboriginal and Torres Strait Islander peoples go back 50 000 to 70 000 years, perhaps more.

2 60% of Indigenous Australian workers are in full-time employment compared with 72% of non-Indigenous workers.

3 1992 was the year of the Mabo decision.

4 Australian English borrows more than four hundred words from indigenous languages.

5 Reconciliation between non-Indigenous and Indigenous Australians has been a major issue since the twentieth century.

6 649,171 respondents in the 2016 Census declared they were Indigenous Australians.

7 An apology to the Stolen Generations was issued by former Prime Minister Rudd on the thirteenth of February 2008.

8 There were more than two hundred and fifty indigenous languages before colonisation. Today, approximately one hundred and forty-five have survived.

9 Alkira's family consists of many people: her parents; three brothers and 2 sisters; five aunties and six uncles; 13 cousins and 7 second-cousins; and two grandmothers and one grandfather. Her family lives 243 kms from Broome, where the temperature is usually 42.

Activity 3: titles

Format the titles correctly – remember to use capitals, italics and quotation marks accurately. The type of text is written in brackets. Refer to pages 104–105 for guidance.

1 the sound of the shell (chapter) in lord of the flies (book) by William Golding

2 the tell-tale heart (short story) in collected stories by Edgar Allan Poe (an anthology)

3 stolen by Jane Harrison (play)

4 the waste land (poem) in collected poems: 1909–1962 (anthology) by TS Eliot

5 born this way (song) by Lady Gaga

6 lady bird (DVD)

7 twitter hashtag offering teenagers inspirational advice goes viral (newspaper article) in the independent (newspaper)

8 the crash at the start (chapter) in ida (book) by Alison Evans

9 rime of the ancient mariner (long poem) by Samuel Taylor Coleridge

10 the phantom of the opera (musical works)

11 tape 1, side a (television episode) in 13 reasons why (television program)

12 the scream (art work) by Edvard Munch

13 love, simon (film)

Activity 4: quotation marks

1 Below are some extracts from a student essay about the film *The Castle*, an Australian comedy about the Kerrigan family and a community under threat of losing their homes to a big corporation. The quotations in the extract are italicised but unpunctuated. Add the punctuation where required.

a The voice-over informs the audience that Darryl Kerrigan's fight to save his home *was a case of Darryl versus Goliath*

b When served with the notice of acquisition, Daryl is shocked and says *Compulsorily acquired* [words omitted] *they're acquiring it compulsorily*

c When Darryl states *it's not just a house, it's a home, a man's home is his castle* he is revealing his pride and the importance of a place to his sense of self.

d Darryl tells his neighbour, *Jack, now Jack, I know you can't do it, so I'm kicking in* which reveals his sense of fairness and willingness to support the underdog.

e *Tell him he's dreaming* is one of the famous lines from *The Castle*.

2 Below are some extracts from student essays based on Shakespeare's tragedies, *Romeo and Juliet*. Correct the formatting of the quoted verse. The quoted verse is in italics; omit any verse that is in square brackets.

a At the beginning of *Romeo and Juliet*, the Chorus foreshadows the tragedy in the prologue
From ancient grudge break to new mutiny,
[Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes]
A pair of star-crossed lovers take their life

b The edict

If ever you disturb our streets again,
Your lives shall pay the forfeit of the peace

is made by the Prince in response to the brawl between the Montague and Capulet servants.

c When Romeo and Juliet hatch their plan to elope, Juliet worries about their uncertain fate when she says

O fortune, fortune, all men call thee fickle

d After seeing Juliet, Romeo says

O brawling love! O loving hate!

which reveals his confused and contradictory feelings about Juliet.

e Friar Lawrence is very sceptical about Romeo's love with Juliet and thinks it is just infatuation when he says

Young men's love then lies
Not truly in their hearts, but in their eyes

Activity 5: bibliography

Below are a student's jumbled notes for their bibliography for their project on the Anzacs.

Write up the student's bibliography in the correct format, using accurate title capitalisation, punctuation and alphabetical order.

1 Chapter in a book reference: beyond gallipoli: new perspectives on anzac (book title). Melbourne (location). The myth of gallipoli (chapter title). Raelene Frances and Bruce Scaten (editors). Monash University Press (publisher). Robin Prior (author). 2016 (publication date).

2 Website reference: www.awm.gov.au (website) anzac spirit (article). 25/April/2017 (viewed). Australian War Museum (author). 2017 (publication date).

3 Book reference: Penguin Books (publisher). the anzacs (title). 1991 (publication date). Patsy Adam-Smith (author). Melbourne (location).

4 Article reference: 25/April/2017 (publication date). indigenous soldiers commemorate anzac day on mt ainslie (article title). Steven Trask (author). The Guardian (newspaper).

Activity 6: proofreading

Read the following paragraph from a student literature essay about the poetry of Wilfred Owen. Correct the formatting errors. The quotations in the extract are italicised but unpunctuated – format them correctly within the paragraph.

> Wilfred Owen's experiences of World War One (nineteen-fourteen to nineteen eighteen) are the subject of his poems, revealing his critical opinions about war and sympathy for the soldiers. Owen said that he wrote about the pity of war and that *All a poet can do today is warn* suggesting the power of poetry to expose the harsh realities of war. In particular, Owen was against the propaganda that glorified war and soldiers. In many of his poems he exposes that the image of the soldier as a hero is false. In his poem dulce et decorum est (poem title), in the anthology the war poems (book title), he addresses the suffering of soldiers on the front line. The poem describes a gas attack on a troop of soldiers and specifically the gruesome death of one soldier. The poem opens with alliteration and a metaphor to describe the young soldiers trudging through mud
>
> *Bent double like old beggars under sacks,*
> *Knock kneed, coughing like hags*

These images portray the soldiers' weariness and broken spirits. This immediately sets up a contrast to the widespread idealised image of the heroic soldier. Later in the poem, Owen describes the violent and cruel death of a soldier with vivid, emotive words and onomatopoeia

drowning
plunges
guttering
choking
white eyes writhing
gargling

These words convey the agonising suffering of the soldier and evoke the reader's sympathy for the soldiers. Other poems that convey the suffering of soldiers include the last laugh (poem title), anthem for doomed youth (poem title) and mental cases (poem title). Owen's intention is to reveal that there is nothing glorious about war.

Activity 7: extension – paragraphs and editing

Write a paragraph response to one of the topics below. Base your response on a text you have studied this year. Incorporate quotes in your response and punctuate titles correctly. Word length: 250 to 300 words.

When you have drafted your response, use the Editing checklist on page 99 to polish your paragraph.

Topics:

1 Does the protagonist have any control over their own fate?

2 In what ways does the protagonist change?

3 What theme or idea is illustrated by the protagonist?

7 Fiction

Imaginative, or literary, texts include:
- description
- recount
- narrative
- drama scripts
- film and television scripts
- poetry.

Descriptions

Descriptions may be literary or factual. The following applies to a literary description.

Literary description	
Purpose	• to present information about something specific – a person, a character in literature, a place, an event
Suggested audience	• general audience (a novel or short story with descriptive passages); a specific audience for a particular group of readers (teenagers; sci-fi fans)
Structural features	• introduction defining the subject to be described • series of points, each describing one feature of the subject • one paragraph for each major point • conclusion (optional)
Language features	• technical language if appropriate • choice of precise words to allow for clarity and accuracy of description • figurative language, including similes, metaphors and personification • adjectives and adverbs for precision • emotive language • use of the present or the past tense
Examples	• descriptive paragraph in a novel about setting or character • descriptive paragraph in a short story about setting or character

Passages of description are common in novels and short stories and are an important feature in developing the reader's understanding of setting and character. They are rarely pure description; almost always they incorporate some material to do with the action or plot of the novel or short story.

Precision of the description

Description is through the eyes of the character; it is subjective

Reference to what the character is doing and how he is reacting to what he sees

Use of descriptive adjectives – in this case including vivid compound adjectives

Comparison to the wolves in the zoo – a comparison to something with which readers are likely to be familiar, to give them a point of reference

Use of strong similes that have emotional overtones

Chen turned to look down the ravine and was so terrified he nearly fell off his horse. There on a snow-covered slope not less than fifty yards away was a pack of golden-hued, murderous-looking Mongolian wolves, all watching him straight on or out of the corner of their eyes, their gazes boring into him like needles. The closest wolves were the biggest, easily the size of leopards and at least twice the size of the wolves he'd seen in the Beijing Zoo, half again as tall and as long, nose to tail. All dozen or so of the larger wolves had been sitting on the snowy ground, but they immediately stood up, their tails stretched out straight, like swords about to be unsheathed, or arrows on a taut bowstring. The alpha male, surrounded by the others, was a gray wolf whose nearly white neck, chest and abdomen shone like white gold. The pack consisted of thirty or forty animals.

Jiang Rong 2004, *Wolf Totem,* Changjiang Literature and Arts Publishing House

Specific nouns to describe the wolves' bodies

Precision of the description

Recounts

Recounts may be literary or factual. However, factual recounts have the same features as literary recounts and both show the writer or speaker shaping events to suit their purpose. Even the most factual recount does not include every single event that occurs. The writer or speaker makes a selection.

Recount	
Purpose	to retell past events in the order in which they occurred
Suggested audience	friends and relatives; readers of biography or historical recount; oneself (for example, diary)
Structural features	• orientation: who? what? where? when? • series of events, usually in chronological order • some personal comments on the events, either at the end of the retelling or interspersed throughout
Language features	• use of the past tense • possible use of first-person pronouns (I, we, my) • proper nouns to refer to specific people and places • descriptive words, especially adjectives and adverbs • connecting words to place events in time sequence (then, first, eventually)

Recount	
Examples	• oral memoir
	• written autobiography
	• part of a newspaper article, probably quoting the words of an eyewitness or participant
	• part of a television or radio interview
	• personal conversation with a friend

Recounts tend to focus on specific people, places or events.

Proper nouns for specific places

Use of first-person pronoun

Use of past tense

Use of Indigenous terms

Chronological order – a new paragraph for each new period of time

There was a big school truck. We used to go in that truck in Ulumparru. We would play in the water there, and some girls would dig for katjutarri close by. We used to eat apuralyi there too. The older ones used to go a long way to get pura. They got ipalu as well. They used to get those foods there, in that bushy country.

When we finished playing in the water, we would eat dinner. The whitefeller teachers would provide meat and food and cool drinks there for us.

Then we would go again and play and swim in the water. We would stay all afternoon in that place. Then we would come back again to Papunya.

Poulson, Elva 2004, *Papunya School Book of Country and History*, Allen & Unwin

Connecting words for time sequence

Narratives

Narrative	
Purpose	• to tell a story
Suggested audience	• children; teenagers; members of a particular cultural group; fans of a fiction genre (romance or crime, for example); adults
Structural features	• orientation: who? where? when?
	• complication
	• sequence of events triggered by the complication, crisis or climax
	• resolution or denouement
	• optional coda (a comment or moral)
	• may be organised in a series of chapters

Narrative	
Language features	• usually past tense • time words to connect events to tell when they occur (previously, then, after) • proper nouns for specific people and places • verbs to show the actions that occur in the story • descriptive adjectives and adverbs to give information about the characters and setting • use of dialogue
Examples	• short story • novel • film that tells a story • cartoon strip • spoken bedtime story

The most important elements of a narrative are the orientation, the complication and the resolution. Make sure that you have a genuine complication, something that presents a problem that must be resolved. If your plot is about a girl who is in the city when someone steals her purse, here are two possible scenarios. If she is shopping with her mum, then having her purse stolen does not involve a complication. If, however, she has run away from home and the only money she has is in that purse, then it is a complication, and your story will need to show how she resolves that problem.

Establishment of character and setting are also important, but one may be more dominant than the other, depending on what kind of narrative you are writing.

Little Red Riding Hood and the Big Bad Wolf

Opening paragraph of narrative – orientation

Where?

Who?

When?

Once upon a time, many centuries ago, a little girl lived with her mother in a cosy cottage on the edge of a huge dark forest. The little girl liked to wear a red cape that had been a present from her much-loved grandmother, so everyone called her Little Red Riding Hood.

Complication

As she wandered through the forest, collecting wildflowers for her grandmother, Little Red Riding Hood was suddenly confronted by a stranger. He smiled at Little Red Riding Hood, but his smile made her feel rather uncomfortable. For the first time she realised how lonely the forest was.

Climax of Narrative

Mounting tension

'What big eyes you have, grandma!' said Little Red Riding Hood.

'All the better to see you with, my dear', said the figure in the bed, in a strangely deep voice.

'And what big teeth you have, grandma!'

'All the better to eat you with ... '

Coda

Little Red Riding Hood never went walking alone in the forest again – and she never spoke to strangers, especially those who smiled at her.

Drama scripting

A drama script has the features of a narrative – with orientation, complication, series of events and denouement – but it also has its own characteristic language and structural features.

Drama scripting	
Purpose	• to tell a story for performance on stage or on radio
Suggested audience	• general audience
Structural features	Narrative features: • orientation: who? where? when? • complication • sequence of events triggered by the complication, crisis or climax • resolution or denouement • optional coda (a comment or moral) • a series of scenes and possibly of acts Publishing conventions: • characters' names set apart from the dialogue, according to certain conventions • stage directions set apart from the dialogue, according to certain conventions • a list of characters' names at the beginning of the play, perhaps with brief character descriptions
Language features	• usually present tense • use of colloquial language representing actual speech • possible use of dialect representing the speech of a particular time or place • proper nouns for specific people and places • emotive language
Examples	• stage play • radio play

Playwrights have a lot to think about when writing drama scripts.
- They must write realistic dialogue to bring out the relationships between the characters and the concerns of the play.
- They must be able to imagine how the play will look on stage to be sure that what they suggest will work in practice.
- They may also need to provide background information about some of the characters and about the play's setting in time and place.
- They may need to give directions about set design (how the stage should look), stage lighting and costuming, how the characters should say significant lines and, where appropriate, what their stage movements should be.

Setting out the script

There are a number of possible ways to present drama scripts. The following format, illustrated with the opening of Act One of Oscar Wilde's *The Importance of Being Earnest*, is straightforward and easy to follow.

ACT ONE

SCENE: *Morning room in* **ALGERNON's** *flat in Half-Moon Street. The room is luxuriously and artistically furnished. The sound of a piano is heard in the adjoining room.*
LANE *is arranging afternoon tea on the table, and after the music has ceased,* **ALGERNON** *enters.*

ALGERNON	Did you hear what I was playing, Lane?
LANE	I didn't think it polite to listen, sir.
ALGERNON	I'm sorry for that, for your sake. I don't play accurately – anyone can play accurately – but I play with wonderful expression. As far as the piano is concerned, sentiment is my forte. I keep science for Life.
LANE	Yes, sir.
ALGERNON	And, speaking of the science of Life, have you got the cucumber sandwiches cut for Lady Bracknell?
LANE	Yes, sir. (*Hands them on a salver*)
ALGERNON	(*inspects them, takes two and sits down on the sofa*) Oh! … by the way, Lane, I see from your book that on Thursday night, when Lord Shoreman and Mr Worthing were dining with me, eight bottles of champagne are entered as having been consumed.
LANE	Yes, sir; eight bottles and a pint.
ALGERNON	Why is it that in a bachelor's establishment the servants invariably drink the champagne? I merely ask for information.
LANE	I attribute it to the superior quality of the wine, sir. I have often observed that in married households the champagne is rarely of a first-rate brand.
ALGERNON	Good Heavens! Is marriage so demoralising as that?
LANE	I believe it is a very pleasant state, sir. I have had very little experience of it myself up to the present. I have only been married once. That was a consequence of a misunderstanding between myself and a young woman.

Stage directions are shown in italics. (If script is handwritten, show the stage directions in blue pen and write the script in black pen.)

Stage directions provide information about some or all of the following:
- set and costume design
- stage lighting
- sound effects
- stage props
- instructions about stage movements
- how significant lines are to be spoken
- the setting of the play (in time and place)
- background information about the characters.

Stage directions within a scene should be in brackets, starting with a capital letter but with no full stop at the end.

If the character's name precedes the stage direction, the first word inside the brackets does not begin with a capital letter.

When characters' names appear in the stage directions, they are written in bold (or whatever colour you are using to represent bold).

ALGERNON	(*languidly*) I don't know that I am much interested in your family life, Lane.
LANE	No sir, it is not a very interesting subject. I never think of it myself.
ALGERNON	Very natural, I am sure. That will do, Lane, thank you.
LANE	Thank you, sir. (**LANE** *goes out*)

Wilde, Oscar 1895, *The Importance of Being Earnest*

Place the character's name in the margin opposite her or his dialogue. In print, the character's name is written in bold, but this could be represented in handwriting by using a coloured (perhaps green) pen.

Film and television scripting

This section applies to literary film and television scripts – those that tell a story. See page 135 for non-literary or documentary film and television scripts.

A literary script has the features of a narrative – orientation, complication, series of events and denouement – but it also has its own characteristic language and structural features.

Film and television scripting	
Purpose	• to tell a story for the screen
Suggested audience	• general audience; audience of a particular genre (rom-com; horror)
Structural features	Narrative features: • orientation: who? where? when? • complication • sequence of events triggered by the complication, crisis or climax • resolution or denouement • optional coda (a comment or moral) • a series of numbered scenes Publishing conventions for the printed or written script: • characters' names set apart from the dialogue, according to certain conventions • set and action directions set apart from the dialogue, according to certain conventions • a list of characters' names at the beginning of the script, perhaps with brief character descriptions
Language features	• usually present tense • use of colloquial language representing actual speech • possible use of dialect representing the speech of a particular time or place • proper nouns for specific people and places • emotive language
Examples	• film • television drama • episode in a television series

The important task of writers of screenplays is to make their scripts as interesting and as easy to read as possible. They also need to visualise each scene clearly and make the dialogue of their characters seem realistic and natural. They do not need to do the work of the director or camera crew.

There is a range of possible formats for any kind of script. The approach suggested here is appropriate for either film or television and emphasises dialogue and scene descriptions rather than camera directions.

The following is an extract from the film script for *Looking for Alibrandi.*

Location of scene →

Title line of scene →

SCENE 65 INT./EXT. JOSIE'S HOUSE – THE LIVING ROOM. NIGHT.

← **The time when the scene takes place (DAY or NIGHT)**

Flustered, Josie adjusts her clothing as she opens the door. She stands, stunned by what she sees.

CHRISTINA: [*voice-over*] Josie, invite him …

Voice-overs indicated by square brackets →

    Christina reaches the door

    … In.

Jacob stands with his arms folded, exposing holes in the elbows of his jumper. He is dressed in old torn jeans and has a three-day growth. His hair hangs down over his face, stringy and uncombed.

    Hello, Jacob.

    Jacob grunts a hello which further stuns Josie.

JOSIE: I'll just go get my jacket.

← **Upper-case letters used for character names**

SCENE 66 INT. JOSIE'S HOUSE – THE BEDROOM. NIGHT.

Josie stands defensively in the middle of the room, and when Christina bursts through Josie holds a finger to her mouth to silence her.

← **A line is left between scene directions and dialogue**

JOSIE: [*whispering*] It is so sad. His mother's dead and he has nobody to sew for him.

← **Each scene is numbered**

SCENE 67 EXT. A STREET NEAR JOSIE'S HOUSE. NIGHT.

Josie and Jacob walk down the street in silence until Josie stops, looks at him and then his clothes. Jacob looks at his clothes defensively.

← **Scene directions are placed in italics**

JACOB: What?

SCENE 68 INT. THE VILLAGE CENTRE. NIGHT.

The atmosphere of the Village Cinema Centre is lively and friendly. Contrasting this atmosphere are the figures of Josie and Jacob standing side by side looking stonily ahead at the list of movies. Once in a while someone walks between them. Josie turns away from the list.

JOSIE: There's *La Dolce Vita* at the Dendy.

JACOB: *La* what? Man, I'm not watching a movie with subtitles.

JOSIE: So what do you want to see, Mr Bill Collins?

JACOB: A normal movie. Cops and robbers. Good guys and bad guys. People I can relate to.

JOSIE: Well, sorry. *Morons from Outer Space* is no longer showing.

JACOB: Look, this is the way I dress when I go to the movies and pardon my ignorance about the mother thing; I've never had to go out with an ethnic girl before.

JOSIE: Had to? Well, if we're slumming it, I've never had to go out with an *Anglo* before.

JACOB: What the hell's an 'Anglo'?

JOSIE: You people should go back to your own country if you're so confused.

Josie walks out.

Marchetta, Melina 2000, *Looking for Alibrandi,* Currency Press, Sydney

Poetry

Poetry	
Purpose	• to entertain • to arouse the emotions of the reader (laughter, sadness, pity, admiration, wonder) • sometimes to tell a story
Suggested audience	• general readers; young children (nursery rhymes); listeners of all ages to the lyrics of songs
Structural features	• a form on the page that is clearly not prose (not printed from left to right occupying the whole page) • possible pattern of line lengths • possible repetition of pattern in stanzas (a group of lines which form a unit in a poem) • rhythm, probably regular and patterned • possible rhyme scheme • heightened use of language for its sound values
Language features	• the grammar may not be the same as for prose – words can be omitted; the usual word order may be inverted • use of figurative language which colours your writing and challenges your reader's imagination by using literary devices such as simile, metaphor and personification • emotive words • descriptive and evocative words, especially adjectives • possible use of motifs and symbols
Examples	• poems of all kinds – ballads, sonnets, odes, song lyrics, free verse, haiku, cinquain • verse of all kinds, including nonsense verse and limericks • the lyrics of songs

Poetry is a huge and varied field. It is generally agreed that, in writing a poem, a writer chooses words as much for their sound qualities and for the images they bring to mind as for their meaning. It is also generally agreed that a poem has a shape on the page that is different from prose, although generalisations cannot be made about that shape.

The following poem was written early in the 20th century. It follows the tradition of centuries of English poems before it by using a regular stanza pattern, but it was also in its time very modern, because you will notice that the poet uses half-rhyme, rather than strict rhyme. The poet, Wilfred Owen, was fighting in the First World War (he died just after he wrote the poem) and he is writing about one of the many young men who died in that war. This young man, like so many others, had been recruited from the farms of England.

Recurring motif of the sun throughout the poem – contrast 'the kind old sun' of the first stanza with the 'fatuous sunbeams' of the second

Use of words to convey a heavy load of meaning – connections are implicit not explicit – e.g. the word 'Futility' in the title has no obvious connection to what follows but, in fact, sums up the whole theme of the poem

Regular stanza patterns

Use of eye-rhyme (words that look as if they rhyme because they have similar spelling patterns)

Use of half-rhyme

Parallel structure

Futility

Move him into the sun –
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Think how it wakes the seeds –
Woke, once, the clays of a cold star.
Are limbs so dear achieved, are sides
Full-nerved, – still warm, – too hard to stir?
Was it for this the clay grew tall?
– O what made fatuous sunbeams toil
To break earth's sleep at all?

Owen, Wilfred 1918, 'Futility'

Use of the recurring motif of the seeds: symbol of new life

Words chosen for their sound value

CHAPTER 7 REVIEW

Activity 1: types of fictional texts

Visit a library and research examples of the following fictional narrative text types:

- Descriptions
- Recounts
- Narratives
- Playscripts
- Film/TV scripts
- Poetry

Make a list of titles. Browse each title and list three key features of the particular text type. If you have time, read the text.

Activity 2: descriptive writing

Descriptive writing involves creating vivid word-pictures of a particular subject. Showing and telling are two basic ways of describing a subject. Telling is where the author summarises the description and showing is where the author creates images to convey the description.

For example:

The afternoon was hot and I felt uncomfortable. (Telling)

The sky shimmers like a sizzling blue lake, the burning air circles around me and I feel boiled. (Showing)

Another two basic ways of developing a description are similes and metaphors. Similes are a comparison using 'like' or 'as' where one subject is said to be similar to another, for example, like a bull in a china shop. A metaphor is a comparison in which one subject is presented as being another, for example, the sun is a gold coin.

Write a vivid description incorporating showing and telling as well as similes and metaphors. You might like to describe one of the seasons, a person or a place.

Activity 3: personal recount

Create a recount about your life. Remember to write in the first person and incorporate some descriptive writing features. You may choose one of the following topics or devise your own topic.

1 Write about a dramatic incident from your life.

2 Retell a dream or nightmare you have experienced.

3 Recount about a time you were happy … disappointed … enthusiastic … jealous … angry … comforted … or other feelings.

4 Retell the most risk-taking thing you have ever done.

5 Recount all the things you believe.

6 Describe a place in your past.

7 Retell about an interaction with a significant person in your past.

8 Recount about a significant personal achievement.

9 Write about an object that has special memories for you.

10 Select a photograph from your childhood. Tell the story of the photograph.

Activity 4: narratives

Make a plan for writing your own short story by completing the questions below. Then, write your short story. Refer to Chapter 6 for ideas about editing and polishing your writing.

1. Where is the story set?
2. When is the story set?
3. Who is the protagonist (main character)?
4. What is the protagonist like (character profile)?
5. Who is the antagonist (the opponent)?
6. What is the antagonist like (character profile)?
7. Which secondary characters might be required?
8. What is the problem/conflict/quest in the story?
9. What are the main dramatic scenes in the story (plot)?
10. What is the timeline for the story?
11. What is the narrative viewpoint of the story?
12. What genre is the story?

Activity 5: scripts

Write your own dramatic script with a partner and perform it to the class.

1. Create a scene (plot) based on a problem/conflict/quest. The scene must be of three to five minutes duration. Refer to the questions in Activity 4 to help you plan your scene.
2. Create two characters: give them names and motives.
3. Write a summary of the scene outline in no more than 50 words.
4. Write out the scene in script form: include dialogue and stage directions. Follow the script format demonstrated in the extracts in this chapter.
5. Rehearse your scene.
6. Perform your scene.

Activity 6: poetry

Create a poetry poster or poetry PowerPoint. First, locate an anthology of poetry. Browse the poems for examples of similes, metaphors, personification, emotive words, adjectives and rhyme schemes. Create a presentation of short examples of these poetic features. Give the title and author. Display or present your examples.

Activity 7: proofreading

Proofread the following descriptive recount by Australian author David Malouf, who recalls his childhood home. Correct the errors (there are 12). You may need to look up other chapters for advice on spelling, punctuation and grammar.

> Memory plays strange tricks on us. The house I lived in as a child is no longer their. Like most of old south brisbane it has been torn down and a factory stands on the site, part of a process that have already begun when I first new the area more than 40 years ago.
>
> … Twelve Edmonstone Street was a 1-storeyed weatherboard, a style of house so common then as to be quite unremarkable; brisbane was a 1-storeyed weatherboard town. It stood on low stilts at the front, high stilts at the back, and were essentially a nest of open rooms surrounded on 3 sides by wide, cooling verandahs, ironwork to the rails, in a pattern off interlocking circles, and rolled venetians above.

Malouf, David 1986, *12 Edmondstone Street*, Penguin Books

Activity 8: extension

Create your own folio of fictional narratives. Your folio must contain:

- three pieces of writing
- three different types of fictional narratives.

Your folio pieces must demonstrate the features of the fictional narrative types you have chosen. This includes language conventions and correct layout. You may need to consult earlier chapters about editing your work.

Information (or factual, or expository) text types include:

- explanations
- procedures
- factual descriptions
- factual recounts
- reports
- film and television documentaries
- newspaper reports
- feature articles.

Explanations

Explanation	
Purpose	• to tell how and/or why things are, or how things work
Suggested audience	• school or university students; machinery operators; vehicle owners; consumers who have bought new equipment
Structural features	• introductory statement about the subject • what is to be explained • series of explanatory statements that tell the how's and why's; these may be in chronological order • optional summarising paragraph
Language features	• technical language specific to the subject • use of the present tense • use of impersonal, objective language • words that show cause and effect (as a result, due to, caused by) or time links (initially, following, finally) • written or spoken explanations are often accompanied by diagrams or charts
Examples	• textbooks • scientific resource • product information booklet • student handbook

Technical language

Purpose – to explain this facility

Present tense

Words showing cause and effect

Introductory statement about the subject

Series of explanatory statements telling the hows and whys

Technical language

Summarising paragraph

Track Changes is a useful tool which will enable you to keep track of or remember any changes you have made to a Microsoft Word document. Select 'Track Changes' from the Review tab and you will have a record of any changes you have made to the document. You can choose whether or not the changes are displayed and you can see those changes at any time until you are ready to produce the final document.

Not only can Track Changes be useful for individual writers in the drafting process, it can help any group working on a collaborative project, such as a wiki. All members of the group can see where the changes have been made.

Procedures

Procedure (also called 'instruction')	
Purpose	• to show how something can be done
Suggested audience	• appliance owners; school students; members of a cooking class
Structural features	• opening statement stating the aim or goal • list of materials, skills or ingredients needed to carry out the procedure • steps required to complete the task, listed in sequential order
Language features	• numbers to mark the steps of the procedure • impersonal, objective language • verbs as commands (mix, place, prepare) • adverbs to tell how the action should be done (shake vigorously, fold gently) • technical language • precise words (numbers for quantities)
Examples	• instruction manual for an electric appliance • recipe • itinerary • solution to a technical problem • instruction booklet for a board game

Numbered and sequential steps

Opening statement specifying the task

Track changes while you edit

1   Open the document that you want to revise.

2   On the **Review** tab, in the **Tracking** group, click the **Track Changes** image.

To add a Track Changes indicator to the status bar, right-click the status bar and click **Track Changes**. Click the **Track Changes** indicator on the status bar to turn Track Changes on or off.

3   Make the changes that you want by inserting, deleting, moving or formatting text or graphics. You can also add comments.

Technical language

Verbs as commands

Precise terms

Descriptions

Descriptions may be factual or literary. A factual description is different from a report in that the former deals with a specific subject and the latter a general group. You might write a description of the tiger you saw at the Western Plains Zoo and a report on tigers.

Factual description	
Purpose	• to present information about something specific – a person, a character in literature, a place, an event
Suggested audience	• friends (a description of a holiday destination); science teacher (a report on tigers)
Structural features	• introduction defining the subject to be described • series of points, each describing one feature of the subject • one paragraph for each major point • conclusion (optional)
Language features	• technical language if appropriate • choice of precise words to allow for clarity and accuracy of description • figurative language, including similes, metaphors and personification • adjectives and adverbs for precision • use of the present or the past tense
Examples	• article in an information book • English essay about a character in a novel you are studying • conversation with a friend about a specific person, place or event • television nature program

Passages of description are a very important way of conveying information. Good descriptive passages are clear and precise.

Use of adjectives for precision

Precise details, including measurements

Reference to specific body parts

The wolf was a little over a metre long, with a bushy tail that was almost another half a metre in length. He had a grizzled coat, with grey, black and light brown fur covering his head and upper body, and yellowish white fur on his legs and belly. His paws seemed too big for him and his legs were much longer than you would expect on a dog of similar size. He was standing quite still and staring malevolently at the zoo visitors.

Use of comparison – in this case a literal comparison rather than a figurative one – to give the reader a point of reference

Use of adverb, showing subjectivity, although the rest of the description is objective

Recounts

Factual recounts show the same features as literary recounts. See page 117.

Reports

Report	
Purpose	• to present information about a particular subject
Suggested audience	• teacher; members of finance industry; adult viewers of a documentary
Structural features	• introductory statement, which may include a short description and a definition • series of points about the subject, each one describing a new feature • summary (optional)
Language features	• use of the present tense, although past tense is used when dealing with historical material • technical language specific to the subject • generalised nouns (tigers, not the tiger lying under the tree; basketball players, not my friend Anna who loves playing basketball) • often accompanied by visual texts such as photographs, diagrams, sketches
Examples	• lecture • article in an information book • research assignment • business journal • film or television documentary presenting information on a general subject

Wolves and human fear

Introductory statement

While sharks, snakes and spiders are the stuff of Australian nightmares, in much of the world the creatures most feared throughout human history have been wolves. Wolves have been seen as a threat to humanity and an embodiment of evil. A recent North American bumper sticker declared: 'Wolves – nature's terrorists'.

Inclusion of visual text

Shutterstock

Present tense

Series of points – new paragraph for each new point

Wolves are familiar characters in European storytelling, almost universally depicted as creatures to be feared and hunted. Generations of children have shuddered at the evil wolves depicted in 'Little Red Riding Hood' and 'The Three Little Pigs'. In adult storytelling, wolves morphed into one of the most terrifying monsters of all: werewolves whose human form became that of the predatory and uncontrollable beast.

Past tense for historical material

Wolves were once very common in Great Britain and continental Europe, in Central Asia and in North America, but human dread of wolves led to persistent persecution of the creatures, including government-sanctioned bounty hunting. The campaign in Great Britain was the most successful, with wolves extinct in England by the end of the fifteenth century. In recent years, wolf populations have been so low in some parts of the world, such as Western Europe, that some types of wolves have been listed as endangered species.

Generalised nouns

In many parts of the world in recent years, laws have been enacted to protect wolves, although farmers fearing for their livestock are usually exempt. There are even calls in Great Britain to reintroduce wolves, especially in the Highlands where the deer population is unsustainably high.

Generalised nouns

Conservationists argue that human deaths caused by wolves are statistically almost insignificant, while horses, undoubtedly one of our favourite animals, kill quite a lot of people – mostly in falls – each year. Yet statistical information has little power over the longstanding paranoia about wolves.

The long-term survival of wolves depends on the ability of human beings to overcome their primitive fears and to acknowledge the importance of all creatures in the ecological balance of our environment.

Summary

Film and television documentaries

Most film and television documentaries can be considered as information reports. However, they may incorporate some features of argumentative or persuasive texts and include imaginative elements such as the use of re-enactments. While visual images are central, sound is important, too: the use of a voice-over or an on-screen narrator, or interviews with experts, passers-by or eyewitnesses. Music and **diegetic sound** (sound recorded during the filming, such as traffic noise) are also commonly used.

While documentaries have many of the features of films, they are not scripted beforehand as films are, nor are their casts directed in the way actors are by film directors.

Documentaries need to be carefully thought out before filming with the treatment indicating how the documentary-makers will deal with their subject matter. Sometimes, the script is developed during shooting with many using a two-column formation – with audio material in one column and visual matter in the other.

News reports

Reports for newspapers and online news services are information reports – with a particular focus: they give information about recent events. These reports usually answer the following questions about the event: who? what? when? where? why? and how?

News reports usually have the following features.

- They do not comment on what has happened.
- They may include a by-line (the name of the journalist responsible for the story) under the headline. This is more likely to happen if the story is a scoop, or if the journalist is well known.
- Stories from overseas or interstate may begin with the name of the city in which they took place or from which the report was sent. This might be printed in block capitals or bold type and be followed by a colon. Alternatively, the city might be mentioned with the journalist's by-line (for example, Oscar Sercombe in Glasgow).

US forces deliver food, aid

WASHINGTON: US armed forces yesterday successfully delivered food and aid supplies to regions devastated by recent natural disasters.

- The headline aims to catch the reader's eye and sum up the story. Headlines usually appear in bold type. They may vary in size depending on how important the editor considers them to be.
- The stories are printed in columns. Sometimes the introduction is printed across two or three columns.
- Subheadings appear in bold in the more important reports. They break up columns of type and highlight different sections of the news item.

Language features of news reports

- Brevity is the key, with the use of short words favoured.
- The active voice is used.

In the headlines:

- The present tense is used even though the story is invariably written in the past tense
- Use 'to' for future events (Qantas to fly nonstop Perth–Paris)
- Capitalise the first word and proper nouns
- Normal grammatical conventions need not be followed
- The verb 'to be' is always omitted
- Definite article (a, an, the) omitted
- Use numbers – don't spell them, (5 not five)
- Abbreviations may be used
- Exaggeration often influences word choice
- Generally avoid punctuation.

Puns (playing with different meanings of words) are a huge favourite of subeditors hoping to attract attention to their stories – and the public. There is the widespread use of puns and alliteration in newspaper headlines.

The song from *Mary Poppins* 'Supercalifragilisticexpialidocious' spawned one of the best. After lowly Scottish team, Inverness Caledonian (Caleys) beat superstars Glasgow Celtic, the *Sun*'s headline was:

> Super Caley go ballistic: Celtic are atrocious

The Sun also played on a song title from *The Sound of Music* with:

> How do you solve a problem like Korea?

The Los Angeles Times contributed:

> Big rig carrying fruit crashes on 210 Freeway, creates jam

After Sir Thomas Legge was appointed to enquire into arms dealing in Africa:

> Legge heads arms body

There are also claims that nuclear disarmament opponent, British politican, Michael Foot spawned a similar headline:

> Foot heads arms body

In 1983, *The New York Post* published a story about a man who killed a strip club owner and forced a patron to cut off his head under the banner

> Headless body in topless bar

When the temperature fell to 40 below in Hell, Michigan, The *Sun*'s headline ran:

> Hell freezes over

Alliteration (repeating the same or similar sounds at the beginning of words) is a playful technique which draws attention to a story.

> Awful author addicted to alliteration achieves acclaim again (The Telegraph)

> Orlando Bloom Bashes Brat Bieber (The Sun)

Sometimes, there's a serious note as in New York weekly newspaper *Chelsea Now's*:

Marching and Mourning in Manhattan

Sensationalism occasionally wins out: as in *The Sun's*:

Freddie Starr ate my hamster

Structure of a news report

Reporters do not know how much space will be available in the paper so their news stories need to be easy to cut. Therefore, they begin with the most important information and finish with the least significant details.
Some people think of news stories as having the shape of an inverted pyramid, as shown below.

HEADLINE

Introduction

Body

Tail

Detail not included
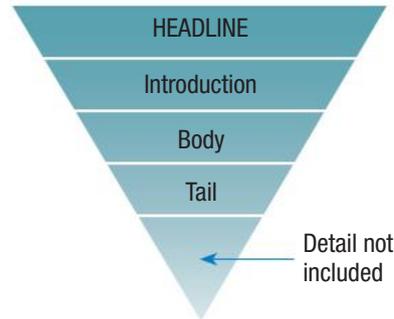
Introduction

A news report begins with one or two sentences answering some or all of the questions who? what? when? where? why? and how?
The introduction of an important news item is set either in bold or in a larger type than the rest of the report.

Body

The body of the report tells the news story in detail using short, simple sentences, short paragraphs and unemotive language. It starts with the most important and most interesting aspects of the story. Any subheadings should be set in bold type. When writing or typing in columns, try not to break words at the end of lines. If this is unavoidable, break words according to syllables (in/spectors, con/cerned, environ/mental, con/sumption, yester/day) and sound.

Tail

The tail of the story contains the less important detail. It may sometimes be cut by subeditors to fit the available space.

Intriguing and so catchy headline

White mischief: stranded polar bear floats on to Scottish island

By Rollo Piaf SCIENCE CORRESPONDENT

By-line with reporter's credentials 'Science correspondent'

In block capitals

Driven to new shores by the melting ice cap, new resident of North Uist may soon be one of colony

ANYBODY venturing to Scotland normally has only the midges to avoid: but now there's an altogether more terrifying, not so wee beastie lurking in the woods.

For scientists have disclosed that there is a polar bear living on an island in the Outer Hebrides. The images

Seriousness of the article undermined by the use of the colloquial Scottish term 'wee beastie'

Credibility of the story asserted by reference to 'scientists have disclosed'

and video footage were captured by a dog walker on North Uist.

Its authenticity has been verified by the World Wildlife Fund (WWF).

Scientists believe the bear may have been forced to head south after finding itself stranded on a melting sheet of ice that broke away from the Arctic ice cap.

Data tracking suggests more polar bears are likely to follow the same route in coming months and years as the ice cap continues to diminish.

With its abundance of seals providing a ready-made diet, North Uist could soon find itself home to a whole colony of polar bears.

It's not inconceivable, say scientists, that as the island becomes over-crowded, the bears could one day head south to Glasgow. Polar bears, the most carnivorous members of the bear family, would likely be able to survive by scavenging in the city's bins for discarded haggis, kebabs and other meat products.

Satellite tracking technology showed that the polar bear started its journey in Svalbard, in the Norwegian Arctic, in January. Record declines in sea ice and unseasonably high temperatures forced it south in an attempt to adapt to the effects of climate change.

The bear, which has been given the nickname Lirpa Loof – Norwegian for 'white and fluffy' – was then sighted on the North Uist beach.

Rod Downie, WWF polar programme manager, said: 'It may seem a million miles away but in fact Scotland is the Arctic's closest neighbour. It's less than 400 miles from the north of Scotland to the Arctic Circle.

'Some polar bears have been known to travel more than twice that distance, so this does not come as a major surprise to polar bear experts in the UK.

'Other Arctic species, such as barnacle geese, also make the annual migration to Scotland's shores.

'With continuing increases in Arctic temperatures and record declines in sea ice, we can only predict that polar bears will continue to migrate to Scottish shores. The Arctic is in meltdown.'

Scientists are keeping the precise location of the polar bear secret to prevent

Credibility of the story asserted by reference to 'World Wildlife Fund', 'data tracking'

Indent beginning of all paragraphs

sightseers flooding the island armed with cameras and inappropriate food, such as Scotch eggs, to lure it into the open.

It is feared that it would prove a particular draw to monster spotters at Loch Ness who may be tempted to make the journey.

It is thought polar bears once lived in the Scottish Highlands. A skull dating back 18,000 years was discovered in 1927 by archaeologists looking for evidence of early human habitation.

Find out how to adopt a polar bear with WWF at https://www.wwf.org. uk/updates/polar-bear-found-in-scotland

prank revealed

Column format

Piaf, Rollo 2017, 'White Mischief: Stranded Polar Bear Floats on to Scottish Island', *The Daily Telegraph*, 1 April
© Telegraph Media Group Limited 2017

Feature articles

A feature article is an information report found in newspapers, magazines and online news sites. Feature articles are more than just reports of what happened. They aim to provide background or add human interest to current news stories, or to explore and comment on an issue or subject of interest. These articles often appear to take a particular viewpoint, incorporating some of the features of an argument text type (see Chapter 9).

While news reports are concerned with what happened yesterday or today, features focus on topical or newsworthy subjects but do not go out of date after one day. Feature articles include:

- human-interest stories
- in-depth accounts of world trouble spots or major international issues
- profiles of important national or international personalities or interviews with them
- background stories to local, national and international events
- regular columns and reviews of plays, films, television programs, books, music albums and concerts.

Conventions of feature articles

Feature articles usually:

- have an interesting, eye-catching headline
- have an opening paragraph designed to catch the reader's attention
- are written in short paragraphs
- use colourful and imaginative but simple language
- include subheadings to break up the article
- have a column format similar to that used in news reports
- include a by-line; that is, the writer's name.

All daily papers or their online counterparts contain regular columns and special features and some have magazine sections consisting exclusively of features.

Feature articles tend to reflect, in style and substance, the paper or site in which they appear. One important reason for this is their target audience. You might look at the difference between the *Herald Sun* and *The Age* in Victoria or the *Daily Telegraph* and the *Sydney Morning Herald* in New South Wales for examples of this.

Annotations (left margin):

Headline intrigues, suggest that two differing views will be examined

Block capitals for first word

Establishes the push to establish Mars

Questions whether this is in our best interests

Annotations (right margin):

Details the case for colonising Mars

Before we colonise Mars, let's look to our problems on Earth

Andrew Glikson

EVERYONE wants to go to Mars, or so it seems.

Elon Musk, NASA with Lockheed Martin, and now Boeing are all looking towards the Red Planet, with heady predictions of missions during the 2020s.

But at what cost? And could we even survive any long-term colonisation on Mars? Given the problems we face here on Earth it's important to ask whether we should be better tasked with looking after the only planet we know (so far) that can harbour life.

The race to Mars

Boeing says it wants to be involved in the first mission to send humans to the Red Planet. The company's chief executive Dennis Muilenburg told a US TV host in December 2017: 'I firmly believe the first person that sets foot on Mars will get there on a Boeing rocket.'

A key rival is Mr Musk, the billionaire founder of SpaceX, which is already launching rockets. At the 68th Annual International Aeronautics Congress, in Adelaide in September 2017,

Mr Musk spoke of airline-like connections between Earth and Mars, with cargo missions to begin by 2022.

Lockheed Martin says it plans to send humans to Mars in the next decade.

Even the famous theoretical physicist Stephen Hawking has argued that it is 'essential that we colonise space' although he doesn't see it happening that soon: 'I believe that we will eventually establish self-sustaining colonies on Mars and other bodies in the solar system although probably not within the next 100 years.'

Exploring other planets

Scientific exploration of solar system planets constitutes one of the most exciting achievements the human race is realising.

But by contrast, the idea of colonising Mars or other planets or moons is misleading. It yields an impression in many people's mind that an alternative exists to Earth, a unique (so far) haven of life in the solar system, currently suffering from global warming, rising oceans, extreme weather

events, mass extinction of species and growing risk of nuclear wars.

Microbial life may exist on Mars or may have existed in the past. According to NASA: 'Among our discoveries about Mars, one stands out above all others: the possible presence of liquid water, either in its ancient past or preserved in the subsurface today.'

Water is key because almost everywhere we find water on Earth, we find life. If Mars once had liquid water, or still does today, it's compelling to ask whether any microscopic life forms could have developed on its surface.

But doubts have been raised recently with regard to the distinction between water and sand flow on Mars.

No atmosphere for life

At present there is no evidence of a liveable atmosphere under which plants or other organisms would survive on Mars.

Its thin atmosphere is less than 1 per cent of Earth's, consisting of 96 per cent carbon dioxide, 1.9 per cent nitrogen, 1.9 per cent argon and trace amounts of oxygen and carbon monoxide. It provides little protection from

the Sun's radiation, nor does it allow retention of heat at the surface.

Suggestions as to whether biological-like textures in a Martian meteorite (ALH84001) signify ancient fossils have not been confirmed.

This high-resolution scanning electron microscope image shows an unusual tube-like structural form that is less than 1/100th the width of a human hair in size found in meteorite ALH84001, a meteorite believed to be of Martian origin.

In July 2017 researchers reported that the surface of Mars may be more toxic to microorganisms than previously thought.

A Mars colony warning

There is no lack of warnings regarding the colonisation of Mars.

If a colony was established it would take continuous efforts and major expense to keep it supplied, including likely rescue missions. Furthermore, the long-term isolation of the colonists may take its toll.

When the Mars One project announced in 2013 that it was looking to recruit four people to send

Suggests reservations about the suitability of Mars for habitation

Slowly builds a case for not colonising Mars

on a mission to colonise Mars, Chris Chambers, a professor of cognitive neuroscience at Cardiff University, warned of the psychological risks the colonists would face.

Yet dreams stay alive. According to NASA's mission statement: 'Even if Mars is devoid of past or present life, however, there's still much excitement on the horizon. We ourselves might become ''life on Mars'', should humans choose to travel there one day.'

Earth calling Mars

Space colonisation dreams are not entirely devoid of economic interests. The international space industry is said to be worth in the order of some $US400 billion a year, and predicted to grow to nearly $US3 trillion over the next three decades.

Space travel and colonisation ideas are mostly promoted by engineers and entrepreneurs who stand to gain from these schemes, but far less so by biologists and medical scientists who understand the terrestrial origin and physiological limitations of the human body.

There can be little doubt that, given modern and future computer and space technologies, space stations could be constructed on Mars, where a few privileged humans may be able to live for periods of time.

Should humans colonise a life-bearing planet, we should ask whether organisms would fare any better than species extinguished on Earth.

The ethical polarity between those dreaming of conquering space and those hoping to defend Earth from global heating and a nuclear calamity could not be greater.

The billions and trillions of dollars required to develop and maintain colonies in space could approach the estimated $US1.69 trillion military spending globally in 2016.

As a scientist who examines how a changing climate influences human evolution, I argue that funds on this scale would be better directed at the defence of the lives of more than 7 billion humans on Earth, as well as protection of animals and of nature more broadly.

Glikson, Andrew 2017, 'Before We Colonise Mars, Let's Look to Our Problems on Earth', *The Conversation*, 28 December 2017, Creative Commons licence

CHAPTER 8 REVIEW

Activity 1: types of information texts

Visit a library or undertake a WebQuest and research examples of the following informative text types:

- Explanations
- Procedures
- Descriptions
- Reports
- News reports
- Feature articles
- Film and television documentaries

Make a list of titles. Browse each title and list three key features of the particular text type. If you have time, read or view the text.

Activity 2: explanations and descriptions

Write an expository essay. In an expository essay your aim is to inform, explain and describe a situation, event or issue. The expository essay 'explains'; its purpose is to inform, not to persuade. This essay includes information and details in order to clearly explain a topic.

You will need to choose a topic, for example, an environmental issue or a historical event. You will need to undertake some research to collect relevant facts, evidence and information.

Expository essays are best organised in a point-by-point per paragraph structure. Each paragraph must have a specific focus and contain: a topic sentence (stating the main point); some information to help explain the topic (for example, quotes, definitions, statistics, dates, examples, etc); and a concluding sentence.

Expository essays are written using formal language conventions and vary between 600 and 1000 words in length.

Activity 3: procedures

Instructional writing sets out procedures and strategies for how to do something; such writing outlines processes in logical and sequential order.

Write an instructional piece informing people about how to undertake a procedure.

Choose a topic you wish to instruct about such as a recipe, dance move, experiment, game, etc. Identify the outcome or aim of the procedure. Then, outline the steps to achieve this outcome/aim in sequential order. Incorporate the structural and language features of instructional writing. Design the best layout to convey your information clearly.

Activity 4: research reports

Write a research paper. Like a report, a research paper is a detailed overview of a particular topic.

Choose a topic for your research paper; for example, you might wish to research a topic you studied in Science, History, Literature, Maths or another subject.

Undertake some research on your topic. To begin, gather three different resources relevant to your topic, for instance, an encyclopedia entry, a specialist website and a news article.

Read each resource. Create a set of bullet point summaries for each resource. Review your summaries and delete any information that is duplicated. Categorise the information in your summaries – that is, group related information together. These categories of information will form your paragraphs.

Write an introduction outlining your research topic. Write the body paragraphs – your paragraphs may have subheadings. Write a conclusion summarising the main points of your research. Research reports are written using formal language conventions. The length varies with some research reports being 10 000 plus words! Aim for 600 to 1000 words.

Review your research report draft by checking that you have included all the structural features indicated in this chapter.

Activity 5: news reports

Write a news report on a significant event. The event may be something that occurred at your school or in your community. Remember to give information on: what, who, where, when and why. Use the inverted pyramid model to structure your news report. Give your news report an effective headline.

Write a review on a topic of your own choice: for example, a book, film, website, television show/series, sports match, fashion, electronic/online game, concert, restaurant, theatre show, etc. Aim to inform your audience about the content and style of your topic and offer some critical comments showing what you thought. You might like to include a ratings scale as part of your review. Give your review an effective headline.

Activity 6: feature articles

Write a feature article profile based on a person you know. Apart from giving some brief factual details about the person, you will need to include information about their attitudes, opinions, experiences, likes/dislikes and feelings.

After you have chosen the subject of your profile, brainstorm a list of useful questions. Your questions should be open-ended; avoid closed questions which invite a yes/no response. Interview your subject and make notes about key points that arise. Alternatively, you may ask your subject if you may record the interview.

Write up your feature article profile. The final feature article profile should have a headline, an introductory paragraph and be set out in a question-answer format.

Activity 7: proofreading

Proofread the following informative instructional text, *DRSABCD*, produced by St John Ambulance about what to do in a critical emergency. The steps are out of order. Put them into logical order using the acronym as a clue.

D If no signs of life – apply DEFIBRILLATOR

A Check AIRWAY

R Check for RESPONSE

C Check for signs of life – give CPR

D Check for DANGER

B Check for BREATHING

S SEND for help

Activity 8: extension

Create your own folio of informative texts. Your folio must contain:
- three pieces of writing
- three different types of informative texts.

Your folio pieces must demonstrate the features of the informative text types you have chosen. This includes language conventions and correct layout. You may need to consult earlier chapters about editing your work.

Argument

Argument includes:

- persuasion or point of view
- discussion
- editorials
- letters to the editor
- reviews or responses.

Presenting an argument

Approaches to developing an argument

There are four main ways of developing an argument on a particular issue.

1 Putting forward only your point of view
2 Arguing for one point of view, while also revealing the opposing viewpoint
3 Presenting an overview of both sides
4 Reflecting on the issue without taking a personal stance

If you are asked to develop an argument, you would need to consider which of these approaches is most appropriate, given your knowledge of the issue and your views about it. Your approach might vary according to the topic. Arguments about the Australian flag, wearing the school uniform, the killing of kangaroos or duck shooting might each be tackled differently. If you feel very strongly about the issue, you might just want to put one side of the case. On the other hand, if you are not sure what viewpoint you should take, you might be happy to present an overview of both sides.

In each case, you need to clarify your knowledge of the topic and decide if you need to do further research before developing your argument.

1 Putting forward only your point of view

Using this approach, you would present only your views on the topic. Sometimes you would do this in the strongest manner possible. You might choose to write in the first person ('This is what I believe').

Before writing, you would need to decide on:

- the main points you could make to support your case.
- the evidence you could summon to support your views.

Ever since Federation there has been an ongoing debate in Australia about our national flag. One deeply felt and passionately argued point of view was expressed by Dr Lowitja O'Donoghue:

Our national flag should be a symbol of our national ideals and of the people we want to be. We regard ourselves as independent, individual and inclusive – but our existing flag, our national symbol, says none of this.

Instead, it symbolises a narrow slice of our history including a significant period when the rights of Australia's Indigenous peoples were overlooked. For this reason, most of Australia's Indigenous people cannot relate to the existing flag. For us, it symbolises dispossession and oppression. And it just doesn't reflect the reality of Australian life in the late 1990s.

We are a country that prides itself on diversity and tolerance, yet some of us cling to the flag that represents a monoculture and intolerance. We are a country that has debated important national issues such as justice, rights and identity, yet the current flag symbolises quite the opposite – complacency, dependency and subordination.

I reject the proposal that we are risking our sense of historical place by seeking a new flag.

Speech by Dr Lois O'Donoghue CBE AM at the launch of The Australian Flag –
Professional Design Competition and Exhibition, Museum of Sydney, 1998

2 Arguing for one point of view while also revealing the opposing viewpoint

This kind of argument involves developing your own viewpoint while taking account of opposing views. These should be either countered or conceded in a rational way.

The Australian National Flag Association website (www.australianflag.org.au) examines the points made by those who argue for a new Australian flag. It has a page of debating points where it lists some of the arguments that people make for a new Australian flag and then counters them.

It is a colonial flag that signifies our subordination to Britain.

Although Australia was once a collection of six separate British colonies, this is no longer the case. The creation of the Australian Federation on 1 January 1901, the Statute of Westminster Act in 1942, and the proclamation of the Australia Act in 1986 make it quite clear that the British Parliament no longer has authority over our independent and sovereign nation. The Australian National Flag is unambiguously democratic in its origins as it is the product of an open public competition. The Union Jack represents the principles on which Australia's unique style of liberal democracy is based.

The Australian National Flag stands for freedom of speech, parliamentary democracy, rule of law, egalitarianism and the courage and sacrifice of the ANZACS. It also represents our geographic position in the southern hemisphere with the Southern Cross while the Commonwealth Star represents Australia's federation of States and Territories.

The Australian National Flag is a positive reflection of the values and ideals that have been the bedrock of a society and a system of Government that are among the most envied in the world.

'Why Our Flag Should Remain "Aloft and Free"', Australian National Flag Association

3 Presenting an overview of both sides

Since Federation, there has been debate in the Australian community about our national flag. As early as September 1901 the *Bulletin* magazine was condemning the choice for the new flag as 'a stale rechauffe of the British flag, a symbol of Australian subordination to Britain', while others argued just as strongly that the flag symbolised the best Australian values, including freedom of speech, participatory democracy and egalitarianism.

4 Reflecting on the issue without taking a personal stance

Reflection enables you to explore the possibilities of a topic as you think and write about it. It clarifies your thinking and develops your understanding without you having to make any final decision about the issue.

In looking at the issue of the Australian flag, you might reflect on how important the issue is for you and what experiences you have had that might explain your reaction. You might then do some reading about the topic and consider the views of others by conducting a survey.

These activities might help you to put your own thinking into a wider context, to understand the complexity of the issue and to see how feelings and attitudes often play a more significant part in people's views than rational argument.

Using the essay form to reflect could help you to determine what you think about an issue.

Persuasion

Texts that seek to persuade present one point of view.

Persuasion	
Purpose	• to persuade, by arguing one point of view
Suggested audience	• members of a jury; voters; newspaper readers; school examiners
Structural features	• introductory statement presenting the author's point of view • series of arguments to support the point of view • concluding summary of the author's position
Language features	• words with a high level of modality (will, must, definitely) • emotive words, especially adjectives and adverbs, that reflect the author's bias • technical language if appropriate • use of the present tense • use of conjunctions to link the flow of argument
Examples	• advertisement • editorial • legal defence • political pamphlet • letter to the editor • essay in which you are asked for your opinion

Use of alliteration

Use of exaggeration

Introductory statement

Barbaric behaviour in Yellowstone Park

In May 2009, the gray wolves of the Northern Rocky Mountains region of the United States were removed from the federal endangered species list. Legal challenges continue to protect wolves in some states but the famous wolves of Yellowstone Park – loved by television viewers around the world – have been decimated by reckless and barbaric hunters looking for trophies. Among the slaughtered are Wolf 527 and her daughter, Wolf 716, two radio-collared females who have been carefully studied by researchers. The mindless killing has shattered years of scientific study.

Are we to see next an extension to the area of the horrendous Alaskan practice of allowing wolves to be gunned down from planes and helicopters? We must challenge now the idea that we have a God-given right to gun ownership. Write to your congressman today.

Use of strong emotive adjectives

Use of personalised example

Use of strong verbs with emotional connotations

High modality

Use of rhetorical question

Call to action

Discussion

Discussion text types present both sides of an issue with a conclusion suggesting which is the stronger argument. Here is a summary of the features of discussion text types.

Discussion (an argument, like the 'argument' or 'point of view' text type, but both sides of an issue are examined)	
Purpose	• to examine something from more than one point of view
Suggested audience	• members of the local community; a committee
Structural features	• introductory statement presenting the subject to be examined • series of paragraphs giving arguments for different points of view, with supporting evidence • conclusion that probably contains a recommendation or opinion
Language features	• technical language if appropriate • use of the present tense • generalised nouns (politicians rather than my local member of parliament; students rather than my brother Bruno) • words that introduce different viewpoints (however, on the other hand, although)
Examples	• segment on talkback radio • television panel show • debate • letter to the editor • school essay

The wolves of Yellowstone Park

Introductory statement → In 2009, it was decided to remove the gray wolves from the federal endangered species list. As a result, shooting of wolves by hunters was again legal.

Topic sentence of first paragraph presenting one viewpoint → Sportspeople claim that the census numbers show that the wolf population is no longer threatened and there is no reason to deprive them of a sport that has been an American tradition.

Animal activists complain that this has led to large numbers of deaths, for no reason other than to provide sportspeople with trophies. ← **Topic sentence of second paragraph presenting a different viewpoint**

Conclusion → Sportspeople and animal activists are never going to agree on this issue. Both must consent to ongoing monitoring of the situation by park officers and scientists, including rigorous inspection of the conditions under which shooting takes place.

Examining the topic

The first step in writing an essay involves examining the topic so that you understand exactly what is required of you in researching and writing it. Most essay topics include a key word that indicates the approach you are asked to follow. The following explanation will help you to understand what approach each of these key words requires you to take.

Account for: Explain how something came about

Compare: Look for similarities and differences

Contrast: Set in opposition in order to bring out differences

Criticise: Give your judgement about the merit of theories or opinions or about the truth of facts, and back your judgement by a discussion of the evidence

Define: Set down the precise meaning of a word or phrase. Show that the distinctions implied in the definition are necessary

Describe: Give a detailed or graphic account

Discuss: Investigate or examine by argument, sift and debate, giving your reasons for and against

Evaluate: Make an appraisal of the worth of something, in the light of its truth or utility; include to a lesser degree your personal opinion

Explain: Make plain, interpret and account for

Illustrate: Use a figure or diagram to explain or clarify, or make clear by the use of concrete examples

Interpret: Expound the meaning of, make clear and explicit, usually giving your own judgement also

Justify: Show adequate grounds for decisions or conclusions

Outline: Give the main features or general principles of a subject, omitting minor details and emphasising structure and arrangement

Relate: Do two things:
- narrate
- show how things are connected to each other, and to what extent they are alike or affect each other

Review: Make a survey of, examining the subject critically

State: Present in brief, clear form

Summarise: Give a concise account of the chief points or substance of a matter, omitting details and examples

Trace: Follow the development or history of a topic from some point of origin

Maddox, Harry 1980, *How to Study* (rev. edn), Pan Books, London

Editorials

Newspaper editorials or their online equivalents are opinion-based texts that respond to a current issue or recent news event. The purpose of an editorial is to represent the editor or publisher's stance on a particular issue, to convince readers that this stance is the right one and to argue for action. Unlike lengthy feature articles, editorials are generally shorter and focus on persuading readers to adopt an opinion rather than exploring an issue in great detail.

They appear in each edition.

Structure of an editorial

Headline

Like newspaper reports and feature articles, the headline is attention-grabbing and should provide a clue as to the issue addressed in the editorial. You can create a headline that appeals to your audience by using:
- a pun or 'play on words' (Undertaker Makes Grave Decision)

- alliteration (Potter Pandemonium at Palace Cinema!)
- a rhetorical question (How can anyone support this blatant grab for power?).

Introduction

Also called the 'lead' paragraph, your introduction needs to assert an opinion or a thesis in relation to a current event or issue. You need to secure your reader's interest by confidently stating your view.

Body

Elaborate on the view stated in your introduction, giving persuasive evidence and examples to convince your reader. Keep your paragraphs short and make sure that each one deals with a separate point.

1 Connect your ideas using linking words (such as furthermore or similarly) and emphasise the validity of your view by choosing persuasive language. Useful phrases include:
   - 'clearly'
   - 'therefore'
   - 'It is obvious that ...'
   - 'without a doubt'

2 Use a range of persuasive strategies such as:
   - language that encourages the reader to react emotionally

     Such an abysmal state of affairs is utterly heartbreaking and soul-destroying.

   - hyperbole or exaggeration

     The entire universe would agree with me!

   - rhetorical questions that encourage readers simply to consider the issue rather than actually to respond

     How can we sit back and do nothing?

   - alliteration; that is, a series of words starting with the same letter or sound

     This shocking shark attack has shaken the community.

   - figurative or metaphorical language such as personification, simile or metaphor

     The new bridge will be an ugly sore on the face of our beautiful city.

     The drought has devoured the countryside, leaving the land barren and thirsty.

   - references to authority figures and experts that are intended to impress readers

     As the Prime Minister stated in her recent press conference …

   - inversion or switching the usual order of words in a phrase for dramatic effect

     As John F Kennedy said 'Ask not what your country can do for you, but what you can do for your country.'

   - cumulation; that is, a series of words with a similar meaning

     The behaviour of the rugby fans was abominable / unforgivable / outrageous / shameful!

   - use of the first person to express opinion

     'I believe that …'

     'We cannot simply accept this nonsense!'

     'It is my firm belief that we need to protect our rainforests.'

Conclusion

Leave your reader feeling convinced that your view and interpretation of the issue is worthy. In concluding your argument, you might call upon the reader to take action or you might issue a warning about likely outcomes if your views are not heeded. A powerful way to demand a response or action from your reader is to use an

imperative or a command. In an editorial focusing on the issue of water shortages, you might finish with the imperative: 'Be responsible. Conserve water wherever possible'.

Sample editorial

Examples of editorials written by students can be accessed via the *New York Times* Student Editorial Contest. Holly Keaton (16) was one of the winners of the 2016 contest. Go to the *New York Times* website to find her entry 'The Red Stain on Society'.

While some may find it a touch confronting, it's a beautifully crafted example of editorial writing.

There's a great deal of useful information on writing editorials on their website – navigate to the 'Student Editorial Contest'.

The judges commented that they loved being surprised when contestants took unusual stances – like arguing the benefits of divorce or the ways in which Barbie is a feminist. The very best 'pulled us in with clever openings, personal anecdotes and concise overviews that communicated the urgency of a topic. They had the confidence to inject their own experiences and perspectives into their editorials, when appropriate, without distracting the reader from the larger context of the issue.'

The judges offered the following advice to students writing editorials:

- Choose a topic you genuinely care about. Essays that read like they were assigned generally did less well than those that clearly grew out of a writer's own imagination.
- Double check spelling and grammar. A few mistakes in the first paragraph can lose your readers before they even get to consider your arguments. (Writing 'band' when you mean 'banned', for example, can make your serious essay unintentionally funny.)
- While an argument should have an introduction, body and conclusion, the best editorials massage the form. A unique voice stands out, and the piece over all doesn't read like a cut-and-paste formula.
- We noticed many students incorporating counterarguments. The best editorials were able to organically weave those in so they seemed natural and conversational, not like an artificial add-on required by a teacher.

Gonchar, Michael, & Schulten, Katherine, 'Making the Argument: Student Winners From Our Editorial Contest.' *The New York Times*, 22 April 2014

Stephen Hawking (1942–2018)

This great man took physics to the people, and changed the way we think about disability

Few scientists manage to break down the walls of the so-called ivory tower of academia and touch and inspire people who may not otherwise be interested in science. Stephen Hawking was one of these few. Judging by the odds he faced as a young graduate student of physics at Cambridge University, nothing could have been a more remote possibility. When he was about 20 years old, he got the shattering news that he could not work with the great Fred Hoyle for his PhD, as he had aspired to. Around this time he was diagnosed with Amyotrophic Lateral Sclerosis, an incurable motor neurone disease, and given two years to live. Not many would have survived this, let

Captures attention by drawing attention to an unlikely inspirational figure

Builds up a picture of the odds that Hawking had to face

Establishes a calm, measured tone, appealing to reason rather than emotion

alone excelled in the manner he did. Luckily, the type of ALS he had progressed slowly, and over time he made many discoveries that marked him among the great physicists of his time. His first breakthrough was in the work he did for his PhD thesis. The expanding universe and the unstoppable collapse of a black hole under its own gravity present two extreme spectacles for the physicist to grapple with. Inspired by Roger Penrose's ideas on the latter, Hawking came up with a singularity theorem for the universe. This work and its extensions, known as the Hawking-Penrose singularity theorems, brought him international acclaim. Later, along with others he formulated the laws of black hole mechanics, which resemble the laws of thermodynamics. Thinking along these lines led him to a contradiction — that this theory predicted that black holes would exude radiation, whereas in a purely classical picture nothing could escape the black hole, not even light. He resolved this contradiction by invoking quantum mechanics. The radiation of the black hole was named Hawking radiation.

There is no doubt that with Hawking's death the world has lost an outstanding scientist. But he was not only a pathbreaker in the world of science. He came to be known to millions with the publication of *A Brief History of Time*, his best-selling book describing in non-technical terms the structure, development and fate of the universe. He ranks with Isaac Newton and Albert Einstein as that rare physicist who fired the popular imagination. However, while Newton and Einstein worked on broad canvases, Hawking was focussed on cosmology and gravitation. His was a life that carried to the public not only the secrets of the cosmos but also the promise of hope and human endeavour; he showed that disability need not hold a person back in the pursuit of his dreams. He leaves behind a wealth of knowledge, and also the conviction that the will to survive can overcome all odds.

'Stephen Hawking (1942–2018)', *The Hindu*, 15 March 2018

Shows the author's awe for his mind-boggling theories

Shows the complexity of his thinking

Emphasises his importance by reference to his achievements as a bestselling author

Expands his thesis by reference to the example he gave to those with disabilities

Ends on an inspirational note

Letters to the editor

Usually, people write letters to the editor because they feel strongly about a topical matter and would like to influence other people's views on it. Occasionally, someone writes just to share a story with the wider world.

Before you begin

Plan your letter.

1   Spend a week or two following the 'Letters to the Editor' pages of your local paper, getting an idea of which letters get published.
2   Be aware, most letters that are published are brief and topical.
3   Discuss what you want to say with a friend or other members of your group.
4   Make notes on the most important points you want to make.

Think about:

- what your main paragraph will contain
- the order of the paragraphs
- how you will open and close your letter.

Opening your letter

Finding suitable opening sentences or paragraphs for a letter to the editor can be quite difficult. The following show different ways of replying to statements made by others.

> Your correspondent Lucy Milan ('Planning for the Twenty-First Century', Letters 6/3) warns of the dangers of pollution. Her concern for our fragile environment deserves the careful attention of all our politicians.
>
> Sir – I was surprised to read Niland Stuart's letter (1/4) proposing a new way to celebrate the first day of this month. His proposition defies belief.
>
> I support the views expressed in your editorial 'Much too tall' (August 31). The time has come for governments at all levels to oppose any further development of our beach fronts.
>
> Maggie Keelan (Letters, July 27) reminds us of the joys of exploring the outback. It may be appropriate to balance her story with a warning about the dangers of travel in remote areas without prior preparation.

You could also look at the Letters to the Editor section of a range of newspapers to read other letter opening sentences.

The following example is an amusing anecdote from the days before suburban trains became much safer.

> Stan Wright's railway letter (31/5) reminded me of the story about the commuter who always occupied the same seat, year in, year out, and promptly fell asleep to be awakened by his fellow commuters on reaching his destination.
>
> One day the train stopped short of the station. The commuter awoke with a start, opened the door and fell onto the track.
>
> Sheepishly, he clambered back, shaking his head at his grinning colleagues, muttering, 'I knew I would do that one day'.
>
> Then he stomped to the other side of the carriage, opened the door and fell out again!
>
> Mark Byrne
> DEE WHY NSW 2022

Revising your letter

Most newspapers prefer brief letters to the editor, so it is important to revise your first draft to keep it as short and to the point as possible. Use the following questions to help you improve your first draft.

1   Does my introduction grab the reader's attention?
    Is it immediately clear what my subject matter is?
    Does the opening make my viewpoint clear?
2   Will my ending have an impact on the reader?
    Does the conclusion sum up my argument or draw the threads of my case together?
3   Are there any sections of the letter that could be left out?
4   Would my argument be strengthened by using better examples?
5   Is the letter divided into appropriate paragraphs?
    Could any of the paragraphs be placed in a different order to develop my case more logically?
6   Are there any sentences, phrases or words that don't sound exactly right and could be replaced?
7   Have I checked the punctuation to see that it is correct?
8   Have I proofread for spelling errors?

Ask your writing partner or a friend to read your letter carefully to make any suggestions for improvement. If possible, ask your teacher for advice.

Before writing a final draft, make sure that your letter says exactly what you want it to say, as clearly and as briefly as possible.

Sending your letter to the editor

These days all newspapers publish the email address for their Letters to the Editor page and almost all letters to the editor are sent by email.

- Your email should be more formal than those you send to your friends.
- The subject heading should indicate the topic of your letter.
- Your email should begin with the name and address of the newspaper.
- You can address the email 'Dear Editor' in which case sign it 'Yours sincerely' or address it 'To the Editor' in which case just conclude with your name and contact details.
- Give your name, street address and phone number – so that these can be checked for authenticity.

Producing your final draft

Produce your final draft, following the recommended format above.

Readers complete the writing process. Enjoy the satisfaction that comes from having others read your letter.

Responses (or reviews)

Response (also called 'review' or 'personal response')	
Purpose	• to comment on an artistic work, such as a book, a film, a concert, an art exhibition
Suggested audience	• readers of lifestyle magazines; members of a book club or online forum; newspaper subscribers
Structural features	• introduction giving the context of the artistic work: the title, the author or artist, appropriate dates, the venue if appropriate • description of the artistic work detailing key features • summarising evaluation, perhaps including a recommendation
Language features	• use of the present tense • descriptive adjectives and adverbs • emotive words reflecting the author's judgement
Examples	• book review • television critic's newspaper column • review of a website • restaurant review

A review is an opinionative text. Its purpose is to express an opinion or to evaluate an event, a place, an experience or a product. Reviews are powerful texts as they can influence people's perceptions and decisions. In the case of a restaurant, for example, a bad review can lead to empty tables. We often choose to see a film or to read a particular book on the basis of a review in a newspaper or magazine.

Whether a review targets a film, a television program, a book, a restaurant, an album of music, a holiday resort or the latest model car, it aims to:

- evaluate
- persuade
- inform.

A good review not only asserts an opinion, but also justifies this opinion so that an audience can make an informed judgement about the subject of the review. In the case of a film review, the reviewer must have an understanding of film language and cinematography.

Writing a film review

Targeting your audience

First of all, it is important to consider both your audience and the type of publication in which your review is to appear. As a reviewer, what kind of relationship will you have with your readers? If you are writing for a specialist film magazine, you can assume that your readers have a reasonable knowledge of and interest in film. Therefore, you could include plenty of film jargon or cinematographic terminology in your review, confident that your readers will understand. A film review that targets the general viewing public may take a simpler approach, focusing more on the plot of the film rather than on the finer points of filmmaking.

Consider, also, the tone you will adopt as reviewer. Whether you choose to be light-hearted, sarcastic, controversial, scathing or enthusiastic in your praise, you must be consistent if you wish to be convincing.

Content

A film review usually addresses the following:

1 **Plot:** Give a brief outline of the film's storyline. Be careful not to reveal too much!
2 **Cast and characterisation:** Describe the cast and characterisation. Are the actors well chosen and credible in their roles? Do the characters represent recognisable social types – for example, the villain or the hero? How might audiences respond to these characters?
3 **Setting/location:** Describe the time and place in which the film is set. How is the authenticity of the film's setting created through the use of colour, props and set design? Where did filming take place? Did the filming location pose any challenges to the director and actors?
4 **Cinematography:** Examine the film techniques. This includes the use of the camera (shot types, camera angles and movement), colour, lighting, special effects (for example, animated sequences or computer-generated images), editing (for example, the sequencing of shots) and symbolism.
5 **Music and sound:** Evaluate the film score or soundtrack. Are particular sounds used for symbolic effect?
6 **Purpose of the film:** Does the film have a message? What emotional impact does the film have? How does it relate to other films of a similar type? You might also give some details about the director's other work. What genre or style of movie is it: romantic comedy, thriller or action?

Structure of a film review

The structure of a film review is similar to the structure of an essay. Like an essay, a review consists of an introduction, a body and a conclusion. Unlike an essay, a review usually also has a title, a by-line to identify the reviewer and perhaps a short synopsis or description of the film separate from the body of the review.

1 **Title:** The title must be attention-grabbing, like a newspaper headline. The title often indicates whether the review is a favourable one or not.
2 **By-line:** The name of the reviewer is given.
3 **Introduction:** This includes the film's title, date of release, name of the director and genre. Other points to consider might be the director's earlier work, the cost of the film or any controversial aspects of the story or the filming process. Your opinion of the film needs to be established clearly here.
4 **Body:** Develop your views of the film in a series of well-constructed paragraphs. You might choose to devote each paragraph to a particular aspect of the film. Remember that your aim is to persuade and to evaluate, so make careful language choices. A convincing film review will persuade through emotive appeals and other forms of persuasive language outlined in the 'Editorials' section on pages 150–151.
5 **Conclusion:** Sum up your assessment of the film. Perhaps indicate the audience most likely to appreciate the film's merits. Some reviewers end by giving the film a rating out of 10. Leave your readers in no doubt as to what you think of the film.

Film review

Wonder Woman review: We've been holding out for a superhero like this

Synopsis

Before she was Wonder Woman, she was Diana, princess of the Amazons, trained to be an unconquerable warrior. Raised on a sheltered island paradise, when an American pilot crashes on their shores and tells of a massive conflict raging in the outside world, Diana leaves her home, convinced she can stop the threat. Fighting alongside man in a war to end all wars, Diana will discover her full powers…and her true destiny.

A rollicking feminist superhero tale that will inspire a thousand costume parties.

Throw a costume party with a superhero theme, and most of the women will turn up dressed as Wonder Woman. The reason is simple: not only is [she an] Amazonian princess, demigoddess and founding member of DC Comics Justice League… she's also the only female character working in the big league. Even so, it's taken 76 years after her first appearance in comic books (created by American psychologist and writer William Moulton Marston) for Wonder Woman to finally get her own live action feature film. It's directed by Patty Jenkins (*Monster*), who's also the first woman to direct a tentpole superhero film, and so there are many reasons why it's a relief to announce that *Wonder Woman* is a rip-roaring success, a rollicking feminist adventure tale with enough heart, wit and narrative good sense to inject some much-needed girlpower into the bloated blokey genre.

Israeli model and actor Gal Gadot first made a small appearance as Wonder Woman in 2016's *Batman v Superman: Dawn of Justice*, but here the story takes place much earlier when she's just discovering her powers. We meet the young princess Diana (aka Wonder Woman) as a feisty child on the women-only island of Themyscira. Her mother is proud Queen Hippolyta (Connie Nielson) and her aunt is the fierce warrior, General Antiope (Robin Wright, who almost steals the show with hard muscles and horseback bravura). Together, they agree that Diana must learn to fight harder

Annotations (left margin):

- Synopsis given to provide necessary background to the story
- Captures attention by establishing a link between fantasy and the film
- The use of modern colloquial language suggests link with comics
- Establishes the film's quality
- Suggests this film's importance to the genre

Annotations (right margin):

- Provides a context for the film in the world of comic books
- Balances comic book expressions with metalanguage to give credibility to critical judgement
- Moves the action along while keeping Wonder Woman at the centre of things
- Blends action and setting of the film with details about those who have made it

than all the rest in order to fulfil her destiny. There's an extended setup sequence on the idyllic island, showing fit, gorgeous women training hard with fists and arrows and talking politics and history. Some may find this a little stodgy, an exercise in kitsch, but it's hard to overstate the fun of a well-realised vision of strong, athletic women living happily without a man in sight. (The voiceover explaining the society and its relationship to the warring Greek gods is garbled nonsense of course, but this is a superhero movie so it has to be done.)

The peace is soon broken by the crash-landing of Steve Trevor (Chris Pine), an American spy pursued by the Germans who have somehow punctured the force field around the island. Hearing of the horrors of World War I and driven by a sense of justice, Diana is convinced she must join Steve and journey to Europe to find and conquer the War God Ares, who she believes is responsible for the conflict. Steve raises his eyebrows at her naivety but he can't deny her fighting power … She's armed with the 'Godkiller' – a sword left by Zeus, along with a golden lasso of truth, her indestructible shield and those awesome bullet-repelling bracelets.

Make no mistake, *Wonder Woman* is a war film, and having her fight in the muddy trenches, blasting her way across No Man's Land as she's fired on from all directions, is an interesting idea for a superhero narrative. (The screenplay is by TV's Allan Heinberg, working with Zack Snyder and Jason Fuchs). More standard is the plot involving evil German war criminals who must be stopped: General Ludendorff (Danny Huston) and his creepy-crawly sidekick Dr. Poison (Elena Anaya), who are developing painful chemical weapons of mass destruction. There's also the inevitable showdown with a villain of seemingly greater power than our heroine – an extended fight scene involving all the usual ridiculous gravity-defying leaps and dodgy fire and brimstone special effects.

What makes *Wonder Woman* work so well is the character of Diana herself, who's written and performed with the kind of emotional intelligence that's rare in these kinds of films. Strong and beautiful, Gadot is not just physically perfect for the role, she's also wonderfully warm, conveying the

Blends action and setting of the film with details about those who have made it

High praise for the actor and the thoughtful character sketch that she transforms into Wonder Woman

Praises the balance between the fighting scenes and those which are romantic or quietly humorous

Use of the first person pronoun ('we') involves the reader and connects the film to readers' world with the hope that there will be more like this

innocence and goodness of a very young and inexperienced superhero. She's so much fun to watch in the fizzy romantic scenes with Pine (who always lets her shine brighter), as well as in the humorous 'fish out of water' scenes where she's trying to dress like an Englishwoman. ('How do you fight in these clothes?' she asks, puzzled as she tries on a long frilly frock). Most importantly, she's believable as a kicking, flipping fighter with a courageous heart. We need more superheroines like this, and if we're lucky, the upcoming *Justice League* movie later this year will give Wonder Woman a part worthy of her gifts.

Siemienowicz, Rochelle 2017 'Wonder Woman review: We've been holding out for a superhero like this', SBS, accessed 16 March 2018

CHAPTER 9 REVIEW

Activity 1: types of argument texts

Visit a library or undertake a WebQuest and research examples of the following argument text types:

- Advertisement
- Editorial
- Letter to the editor
- Persuasive essay
- Film review
- Debate
- Online comment on a news article

Make a list of titles. Browse each title and list three key features of the particular text type. If you have time, read or view the text.

Activity 2: the five-paragraph persuasive essay

Write a persuasive essay on a current controversial issue using the structure suggested below.

- In the first paragraph present your point of view on the topic, together with any background information – such as definitions and why the topic is of interest and importance.
- In the second paragraph write your main reason for holding your point of view. Do this in the first sentence (topic sentence), and then expand on it by illustrating it with examples, research, quotes, evidence, statistics, comparisons, etc.
- In the third paragraph write your second most important reason for holding your point of view. Do this in the first sentence (topic sentence). Expand on this in the same way as for paragraph two.
- In the fourth paragraph briefly state one or two main opposing views. Explain why you disagree with them by providing evidence.
- In the fifth paragraph write your conclusion. You could write a summary conclusion, a caution or warning style conclusion, a recommendation/solution conclusion or a prediction conclusion.

Activity 3: plain and emotive argument texts

Select an issue that you feel strongly about and complete either exercise 1 or 2 below. Your aim is to develop an argument text expressing your point of view – review the examples of argument text types in this chapter to help you decide the best form of writing.

1 Complete an argument text expressing your point of view persuasively by using plain argument, reason, evidence and plain neutral language.

2 Complete an argument piece expressing your point of view persuasively by using emotive argument, strong passionate language and emotional appeals.

Activity 4: editorials

Write an editorial for your school magazine or weekly newsletter on an issue of importance to the school community.

Your editorial should present a specific viewpoint and be substantiated with evidence. It should be written persuasively and in the third person. The style should be formal. Give your editorial a strong headline.

Activity 5: letters to the editor

Letters to the Editor present a point of view on a current issue or incident. Browse some newspapers and online news services. Choose an issue or incident which is attracting a lot of attention and read the articles about it. Write a letter to the editor expressing your view on the issue or incident. Specify your point of view and give at least two reasons and evidence to support your view. Your letter should be concise – aim for 300 words.

Activity 6: film review

Write a review about a film or a television series. Your review should include: the title of the text under review; a headline; credit details; brief story, theme/s and character outlines; references to the film style and techniques; outstanding scenes; critical comments (favourable or unfavourable); recommendations; and ratings.

Activity 7: debating duels

Participate in a debating duel. A debating duel involves two people who speak for two minutes each: Person A presents the affirmative view and Person B presents the negative view. At the end, each speaker has one minute to rebut their opponent. The audience votes on who is the most convincing speaker.

Possible debating duel topics:
- Holidays – good or bad?
- Homework – good or bad?
- Social media – good or bad?
- Action movies – good or bad?
- Immigration – good or bad?

- City living – good or bad?
- Work – good or bad?
- Compulsory school sport – good or bad?
- Pets – good or bad?
- Cars – good or bad?

Activity 8: proofreading

Use the following checklist to ensure you have produced an effective argument text.

1 Have I presented a clear point of view?

2 Have I considered opinions for and against my topic?

3 Have I refuted opposing opinions?

4 Have I chosen an effective form of argument text?

5 Have I incorporated evidence to support my argument?

6 Have I incorporated a range of persuasive language techniques?

7 Is my argument text clearly structured?

8 Is my argument text clearly expressed?

Activity 9: extension

Create your own folio of argument texts. Your folio must contain:
- three pieces of writing
- three different types of argument texts.

Your folio pieces must demonstrate the features of the argument text types you have chosen. This includes language conventions and correct layout. You may need to consult earlier chapters about editing your work.

More written texts

10

Formats for writing include:

- emails
- text messaging
- blogs
- Twitter
- job applications
- résumés.

Writing effective emails

- Keep your emails concise, clear and to the point. Tackle only one topic per email.
- Write short paragraphs separated by blank lines.
- If you cannot reply quickly to an important email, let the sender know as soon as possible.
- A strong subject line is vital for clarifying what the email is about.
- Clearly identify yourself by having a signature at the end of your email with your full name.
- Avoid attachments, unless they are vital.

Netiquette

Netiquette is an evolving code which suggest ways of behaving on electronic media, especially with email (etiquette for the Internet). Because the use of email has developed so speedily and been adopted so widely, don't expect complete consensus on these matters. Read widely and listen to what others say so that you keep up to the minute.

A great deal of netiquette is what most of us would regard as normal behaviour – treating people as we would hope to be treated. Considerations include:

- do not forward personal email without permission of the sender
- do not forward spam (junk mail).

The six points for writing effective emails (above) are further examples of netiquette. So are the following.

Use upper and lower case letters

Both in the subject line and the body of the email, use upper and lower case letters. The brain uses the patterns that the letters make to help us recognise words. It'll be easier to read if you follow normal print patterns. (IRreGuLar pRiNtiNg iS nOt eAsy tO reaD, iS It?)

Many people regard writing only in upper case letters in emails as the equivalent of shouting, or flaming. Flaming is the term used to describe an online attack, often involving personal insults, bigotry and hostility.

Use asterisks surrounding words to indicate italics and words in brackets to show your state of mind.

The salutation

Address the person to whom you are writing by name, just as you would if you met them in the street or spoke to them by phone. Even if someone sends you an email without addressing you by name, reply using their name. Personalising emails only takes a moment and often leaves a good impression by showing the person to whom you are writing that you are speaking directly and specifically to them.

Communication often (but not always) works best when you match your style to that of your correspondent. If you are addressed as 'Amara' reply with 'Hana'; 'Hi Amara' reply with 'Hi Hana'; and 'Dear Amara' reply with 'Dear Hana'.

Think twice before sending

The immediacy of email does have its drawbacks. If you write an email while you are angry or in a bad mood, don't send it immediately. Wait for some time (perhaps an hour, overnight or even 24 hours), re-read and reconsider what you have written before sending it. Alternatively, you might edit or even delete it.

Be wary of written communication

When you engage in face-to-face conversation with someone, you have the advantage of being able to use your voice and facial expressions as well as your body language to communicate. Because you can't give these non-verbal signals when sending an email, it is possible to be taken the wrong way. In particular, you should avoid sarcasm.

Therefore, explain yourself more in an email rather than less. Describe the context of your thinking, mention your mood and fill in any relevant details to reduce your chances of being misunderstood.

Informal emails

Most emails are quick correspondence between friends and so these might be characterised by informality and economy – closer to speech than to writing. It might involve the use of linguistic features such as:

- abbreviations such as AFAIK (As Far As I Know), BRB (Be Right Back), LOL (Laugh Out Loud), NBD (No Big Deal), TBH (To Be Honest)
- smileys :-), emoticons, emojis
- contractions
- non-standard punctuation and spelling (including omission of essential punctuation); anything to eliminate additional keystrokes
- a greater interpersonal involvement and therefore more use of personal pronouns
- shorter words and shorter sentences
- exclamation marks or repetition of letters or punctuation for emphasis

  see yaaaaaa   are you alright???

- bullet points to highlight important points (it is much more common in emails than in other forms of written communication)
- ellipsis – omitting words that are unnecessary to the meaning.

  Woke later than usual this morning. Tired. See you at practice this afternoon.

Formal emails

These days emails are also appropriate in formal situations. In these cases, you need to be conscious of the situation, the person with whom you are corresponding, and the significance of the exchange. The language you use needs to be more formal – with all the expectations of standard English grammar, punctuation and spelling. Especially with these emails, take care to proofread before sending.

Text messaging

Texting, text messaging or sending SMS (Short Message Service) texts between two or more users of mobile phones, tablets, computers or other device involves composing and sending electronic messages.

It was first used in 1992, has gained in popularity especially from the early years of the 21st century, and today is used by more than 80% of mobile phone owners.

These developments have led to the evolution of a new language of texting with its own rules for punctuation marks and the use of abbreviations, acronyms and text message symbols. Interestingly, for all the talk about this new language, most text messages are easy even for those of your parents' or grandparents' generation to read.

The advantages that sending texts have over other forms of communication such as phoning and sending emails include that it can be:

- more discreet than phoning
- more immediate (most are opened within 15 minutes and responded to quickly)
- less time-consuming
- useful for people with a hearing impairment or deafness
- more accessible than emails.

SMS is a store-and-forward service. If it can't be delivered immediately, it is stored until the phone to which the text is being sent is turned back on or within range. It can be broadcast to a large number of people at the one time cheaply and can be used as a device on which to take notes.

Possible disadvantages of texting include the fact there can be delays in the delivery of messages. This appears to be a rare occurence.

Texting etiquette is a work in progress and information about it is readily available on the Internet. Important points to note include:

- respond promptly
- don't overdo the use of symbols and emojis/emoticons or acronyms
- know when to end a conversation
- don't phone in response to a text (without asking)
- use text if you are running late
- be careful with texting laughter
- double-check before pressing 'send'.

Features of the language of texting

1 Abbreviations: BTW (by the way), DGMW (don't get me wrong), TYVM (thank you very much), WFM (works for me).

2 Non-standard spelling of words: nite for night, thanx for thanks, skool for school, sori for sorry, wanna for want to.

3 Shortenings (usually by removing vowels or leaving off the last letter) and contractions: txt for text, bday for birthday, tues for Tuesday, goin for going, hav for have.

4 Letter and number homophones: r for 'are', c for 'see', 2 for 'to'; gr8 for 'great', some1 for 'someone', c u l8r 'for see you later'.

5 The definite articles and conjunctions are often omitted.

6 Likewise, capitalisation and punctuation are rare.

Most of the language of text is standard with non-standard forms happily coexisting alongside it.

Just as language changes with time, so has texting. John McWhorter suggests that:

> [LOL] doesn't actually mean 'laughing out loud' in a literal sense anymore. LOL has evolved into something much subtler and [more] sophisticated and is used even when nothing is remotely amusing. Jocelyn texts 'Where have you been?' and Annabelle replies 'LOL at the library studying for two hours.'

<div align="right">McWhorter, John 2013, 'Is Texting Killing the English Language?', Time, 25 April</div>

The vast improvement in keyboards and predictive texting has meant that the shorthand associated with texting is less necessary and less widespread. Messaging apps like WhatsApp, Viber, Snapchat and Facebook Messenger are also finding more followers and challenging the dominance of SMS.

MMS (multimedia messaging service)

MMS is more expensive than SMS and may not be available on older phones. It enables the sender to include photos, video and audio.

Blogs

A blog is a personal website which offers regular comments of the kind found in a diary or journal. Most bloggers have an interest in or expertise on a particular topic which is often the subject of their blog posts. They tend to be written in a casual style and may include photos or videos. Some blogs have multiple authors.

To be successful, regular updates are important and should help you build a network with like-minded people. Some believe that blogs should be a place for sharing knowledge and opinions.

Blogs are written in the first person and use chatty, informal language.

They invariably include the date and time on which they were posted (sometimes called a timestamp).

Most will have a header (with the name of the blog), site navigation menus, the content area, side bars and possibly the footer.

They are usually presented in reverse chronological order, so that the latest entry is at the top.

Blogs often provide:

- links to articles on other websites (called a blogroll)
- an archive of previous entries
- a feed such as RSS, Atom or RDF which enables visitors to the website to subscribe to it.

Most blogs are composed on a web-based interface which is built into the blogging system itself. However, in some cases, authors can write on weblog client software and upload their article later.

Most offer an opportunity for visitors to leave comments on the site and these sometimes begin a conversation.

Archives can be organised by dates or by categories (according to the topic of each blog).

As a blogger, keep your blog clean and simple. Check out other bloggers' sites as they usually visit back.

Copypress suggests literary devices that do (and don't) work in blog writing. It advocates the use of imagery, metaphor, amplification, analogy, concrete language and alliteration because these enliven your writing and give greater clarity to the ideas you are presenting. It suggests avoiding the use of hyperbole, irony and personification because of the possibility that these might distort what you wish to say.

Life Blood

Collection: National Trust of Western Australia

Clara Saunders, c. 1894

Photo of Clara from 1894, visual link with the times

Appropriate length (300 words) for a blog

Balances the less formal style of the blog with some rhetorical flourishes that the audience might expect of an author

Informal style shows with use of first person, colloquial language (brain space) and use of 'Yes' to begin the second sentence

The style is chatty and familiar with the writer reminding the readers that they already know something about the book

Balances the unusual circumstances of the late nineteenth century with the fact that the basic needs of humans haven't changed

Clara Saunders has been taking up most of my brain space as I put the finishing touches to the latest draft of *Life Blood*. Yes the name of the new novel has changed. I decided that *the Blood-red Hammers of Day*, while evocative and poetic, was way too complicated and difficult for people to remember. *Life Blood* references both the violence that each desperate rush to cash in on the latest gold discovery brought; and the lack of water in the desert region where such vast treasure troves of the precious metal were found in the late nineteenth century. Humans can survive without gold. But they can not survive more than a day or so without water. The combination of water and blood, life and death, is captured in the new, two word title.

Of course the story is about much more than that. It is about growing up, leaving your known world behind and setting out on a grand adventure. Clara's world was a vastly different one from ours, and yet the basic needs for survival haven't changed. Water, food, shelter from the elements and, eventually, contact with other human beings, still keep us alive. In the remote goldfields of inland Western Australia parties, sing-a-longs, dances and picnics took people's minds off their desperate circumstances. Most of them lived in tents. Everything was shared, except their

hard-won claims, pegged in hazardous country by men who sometimes hadn't eaten for days. These claims were fiercely guarded. Their owners defended them, sometimes to the death, with their fists or, if they could get hold of them, pistols, shotguns and rifles. Life was tough in the frontier towns of Coolgardie and later, Kalgoorlie, where men vastly outnumbered women. But even at fourteen years of age, Clara relished the challenge.

Watch this space for more about Clara in the next few weeks.

Elaine Forrestal

Balances the less formal style of the blog with some rhetorical flourishes that the audience might expect of an author

Note to readers to keep track of the blog to learn more about Clara's life

Twitter

Twitter is an online news and social-networking site where a great number of people, including US President Trump, send short messages to their followers via the Internet. Limited to 280 characters (now double the original limit of 140), the brief tweets can be viewed at a glance and spread news, opinion and information widely and rapidly.

Users sign up for a free account, choose a username, work out whom they would like to follow, and subscribe to their tweets.

Lifewire admits that there is a great deal of self-promotion on Twitter and plenty of minimal interest yet says:

> there is a growing number of Twitter users who send out some really useful content. And that's the real value of Twitter: it provides a stream of quick updates from friends, family, scholars, news journalists and experts. It empowers people to become amateur journalists of life, describing and sharing something that they found interesting about their day.

Gil, Paul 2018, 'What is Twitter and how does it work?', *Lifewire, 5* February

Differences between Twitter and texting

Both Twitter and texting broadcast short messages. Those posting on Twitter do so for public display, while those texting are sending a private message to an individual or a group. On Twitter, the person tweets via their account – and their hashtag – to all their followers. A text message may be sent to a group but only if it is specifically addressed.

Messages on Twitter are sent by the Internet and are restricted to 280 characters while text messages are limited to 160 characters and are sent by mobile phone. Tweets are sent free (as long as you have a web server) while the cost of texts depends on your arrangement with your mobile phone provider.

Texting tends to be more casual and uses more non-standard forms than Twitter, which uses a larger variety of words and are longer and more complex than texts. The Ling Space blog describes tweets as 'more like written and composed speech than super casual stuff like texts …' (The Ling Space, 2016) Texts go straight to friends whereas tweets have a more public audience.

Job applications

To prepare a job application in answer to an advertisement, you need to carefully read the advertisement and note several details.

- The title of the advertised job
- The essential requirements
- Duties that would be required of the successful applicant

Explain in your application how you meet all of the advertised requirements. If you do not, show that you are willing to learn. It can also be to your advantage to show that you already know something about the employer.

Ways of applying for a job

There are two ways of applying for a job.

1   **Send a letter of application by post or email (depending on what has been asked for)**
    Write a letter, making sure you include:
    • reference to the job that was advertised and how it came to your attention
    • your full name, address, telephone number and email address
    • your date of birth (optional)
    • your educational and other qualifications
    • all details of relevant employment experience
    • copies of suitable references or the telephone numbers of referees
    • a brief statement of the reasons you are interested in the position
    • a request for a personal interview.

2   **Send a résumé and a covering letter**
    Alternatively, you could send a copy of your résumé (see format on page 172), with a covering letter that should include:
    • reference to the job that was advertised and how it came to your attention
    • a brief statement of the reasons you are interested in the position
    • a request for a personal interview.

Writing your job application

1   A letter of application is an information text but it will have some of the qualities of a persuasive text as well; you will want to influence the recipient to think favourably of you.

2   The appropriate format for the letter of application or the covering letter is the same as that used for any other business letter: a fully blocked letter with every item beginning on the left-hand margin and open punctuation (that is, no punctuation is used in the layout). See below for an example of the correct style.

3   Remember that the quality of your application is likely to influence the decision of whether or not to grant you an interview. Your application should be either typed or written in neat handwriting on good-quality paper (if posting by mail). Careful expression and accurate spelling are vital.

4   If possible, address your letter to the person who will make the decision about recruitment. If the advertisement does not mention this person's name, it may be possible to find out by making a phone call.

5   For future reference, keep a copy of each job application you write.

The date is written:
• day of the month first, in figures
• then the month
• then the year, in full.

Leave a line

BLOCK CAPITALS

18 November 2018

Mr Yadier Paolini
Personnel Manager
Myer
Innaloo Shopping Centre
INNALOO WA 6018

Dear Mr Paolini

Include the name, position and address of the person to whom you are writing. When appropriate include:
• the person's title
• the person's position in the company
• the name and the address of the company.

I am writing to apply for the position of temporary junior salesperson for the Christmas holidays, which was advertised in last week's *Stirling Times*.

Mention the job that was advertised and how it came to your attention

I have successfully completed Year 10 at the Churchlands Senior High School, passing all subjects that I studied. As well as this, I have a bronze medal in lifesaving and have played basketball for the school team. I won a Citizenship Award in my last year at primary school.

Educational and other qualifications

I delivered papers for the Ocean Glimpses Newsagency from 2012 to 2014. Then I worked part-time for the Red Rooster store in Dog's Swamp from January 2016 until the present time.

Relevant employment experience

I enclose copies of references from the owner of the newsagency, Mr Bardon Zhang; the manager of the Red Rooster store, Ms Olga Nazarenko; and my Year 9 form teacher, Ms Katherine Bennetts.

Copies of suitable references

I am applying for this temporary position as I enjoy serving the public and I would like to know more about the retail trade and future employment possibilities in this area. Therefore, I believe this job would be useful work experience for me. If you were looking for temporary staff next year, I would be willing to work on Thursday evenings and Saturdays.

Explain why you are interested in the position

As I am particularly interested in this position, I would very much appreciate it if I could have an interview with you so that I can discuss it in greater detail.

Request a personal interview

Yours sincerely

Elliott Codrington

Leave enough room to sign

Elliott Codrington
42 Lombardy Street
WOODLANDS WA 6019

Include your full name, address and telephone number

Telephone: 08 1234 5678
enc.

Enclose your references

Applications for work experience

Most initial arrangements for work experience are made by phone. You will, however, need to write to the person employing you to give them some background information and to explain why you would like to do work experience with them. You could write a letter, giving all of the relevant details.

The date is written:
- day of the month first, in figures
- then the month
- then the year, in full.

Leave a line

Explain why you are interested in the position

Explain how and when you will make contact

Leave enough room to sign

Include your full name, address and telephone number

Include the name, position and address of the person to whom you are writing. When appropriate include:
- the person's title
- the person's position in the company
- the name and the address of the company.

BLOCK CAPITALS

Introduction

20 May 2018

Dr B Mellor
Director
Chalkface Press Pty Ltd
8 Graham Court
COTTESLOE WA 6011

Dear Dr Mellor

Thank you for offering me a work experience placement at Chalkface Press from 20 to 24 June 2018.

I am keen to work at Chalkface Press because I am interested in a career in the publishing industry. By working for you for a week, I feel that I could gain some insight into how a publishing company operates. I also would like to work at Chalkface Press because it is a small company and I would learn something about most aspects of the publishing process. If I went to a larger company, I would be working in only one section, whereas with you I would be able to try a wider variety of tasks.

I will ring you on 31 May to make final arrangements for work experience. In the meantime, if you have any enquiries, please feel free to ring our Youth Education Officer, Mr Nicholas Bennetts, on (08) 9734 2675 during school hours.

Yours sincerely

Kate Hopkins

Kate Hopkins
RMB 234 Preston Road
COLLIE WA 6225
Telephone: (08) 8765 4321 (home)
           04000 99009 (mobile)

Résumés

A résumé (pronounced 'rez/u/may') is a summary of information that might be useful to an employer. You should vary it to suit the job for which you are applying. Here is a sample résumé.

NAME:	Kate Hopkins
DATE OF BIRTH*:	14 May 2002
ADDRESS:	RMB 234, Preston Road, COLLIE WA 6225
EMAIL:	katehopkins@email.com.au
TELEPHONE:	(08) 9732 1321 or 04000 99009
EDUCATION:	2007–2012 Amaroo Primary School
	2013–2018 Collie Senior High School

SUBJECTS STUDIED:

English	Indonesian	Society and Environment
Japanese	Mathematics	Design and Technology
Science	Information Technology	

AWARDS: Education Department of WA, Country Week Speech Awards, Gold Medal in Storytelling, 2016

Esso Science Competition, Credit, 2014

Westpac Mathematics Competition, Credit, 2015

Suzuki Association of Australia, Piano, Levels 1 & 2 (2011 & 2012)

WORK HISTORY

2015:	Cashier, part-time, Coles, Collie
2012:	Work experience with Collie Veterinary Clinic

ACTIVITIES: Participant in Model United Nations General Assemblies organised by Rotary Clubs at Harvey and Rockingham, 2015

Member Wellington Pony Club, 2009–2014

INTERESTS: Reading science fiction and fantasy novels

Writing

Horse riding

SKILLS: Typing (35 words per minute)

Confident public speaker

Piano

Basic knowledge of Indonesian and Japanese

REFEREES:	Anna Panagoulias	Hannah Chandler
	Veterinary Surgeon	Manager
	21 Doonan Road	Coles
	NEDLANDS 6009	PO Box 64
	Business (08) 9300 0000	COLLIE 6225
	Home (08) 9700 1234	(08) 9700 5678

* Note that supplying your date of birth is optional. However, an employer may require proof of age if they doubt whether you are legally old enough to take the position.

CHAPTER 10 REVIEW

Activity 1: emails and text messages

Read the following extracts from emails and text messages; and state whether the extract is formal or informal in its style.

1   Dear Sir/Madam, I am writing to request further information regarding the application process.

2   Hellooo! Cld u send some info, pls???

3   Hey, Jasminda … just a quick note to let you know the dance rehearsal starts at 7 tonite.

4   Thank you for your email (30/3/2018). In response, I suggest you make contact with our client manager.

5   Please let me know if I can be of further assistance.

6   Sooo happy about the motel ☺ ☺ ☺

7   I look forward to hearing from you soon.

8   C u there. Spk soon. Thx.

9   Where r u ?????

10   I am writing to inform you of my dissatisfaction with the arrangements.

11   Soz about the mess **embarrassed face**

12   To whom it may concern. Please find the client information form PDF attached.

Activity 2: personal résumé

Create a personal résumé by completing the details below. Look up the sample résumé in this chapter to help you with content and format.

Name	
Date of Birth	
Address	
Email	
Telephone	
Education	
Subjects Studied	
Awards	
Work History	
Activities	
Interests	
Skills	
Referees	

Activity 3: job application

Write a job application using the model letter format presented in this chapter.

Do an online search for a job that appeals to you: read the job description and skills required. Undertake some research on the company that is offering the job.

Write your application letter in correct format and appropriate formal style. You might submit your letter together with your résumé. Good luck with your jobseeking!

Activity 4: proofreading

Find a blogpost on a topic that you are interested in and read/view it. Evaluate the blogpost by considering the following questions:

1 Authority: Who is the author? What are the author's credentials/expertise? Is a biography of the author provided?

2 Audience/Purpose: Who is the target audience? What is the purpose(s) of the blog?

3 Accuracy: Does the blog cite reputable sources? Does the blog have reputable hyperlinked sources? Is the blogroll credible?

4 Objectivity: Is the blog sponsored? Does the blog have advertising? Does the blog have an obvious bias? Does the blog tolerate a range of viewpoints?

5 Appearance: Is the blog title effective? Is the design format easy to read/view? Is the blog easy to navigate? Are the images relevant? Is spelling and grammar accurate? Is the language style appropriate?

Activity 5: extension

Write a story which is entirely told through an exchange of emails, or an exchange of text messages, or a combination of emails and text messages. Your story should involve a minimum of two characters, a conflict or problem and a resolution. Aim to use a variety of language structures and styles typical of emails and text messages – however, ensure your language choices are relevant and effective to your story. Publish your story using the appropriate design formats.

Electronic texts
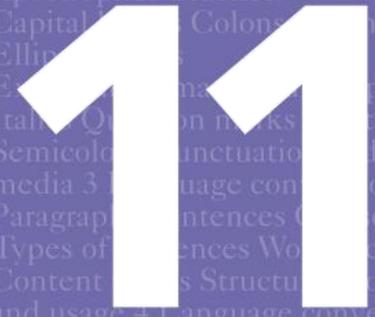
Electronic texts include:
- websites
- PowerPoint and multimedia presentations
- podcasts
- webcasts and webinars.

Websites

Websites are multimedia texts, as they combine a variety of media – visuals, sound and print – and consist of a range of text types. They are also interactive, nonlinear texts: you can manipulate what you see on the computer screen and you can choose the order in which you read or view material.

Websites are 'unstable' texts because they can be updated and altered. They may also consist of several 'pages', including a 'home page', which provides a guide to the contents of the whole site. Some of the many types of texts which can be found on websites include:
- film clips
- reviews
- diagrams
- graphics
- articles
- maps
- advertisements
- songs
- diary entries
- online forums.

Websites can have many different purposes: to entertain, to educate, to sell a product, to inform, to advertise or to provide a forum for sharing opinions.

Conventions of a website

For a website to be user-friendly and appealing to its audience, it needs to have some standard features. Most importantly, it must be easily accessible and quick to download.

A good website should be:	This is achieved through:
attention grabbing	- colour - graphics, including animation and rotating graphics - moving written text - sound effects - font style and size

A good website should be:	This is achieved through:
well-organised	• clear headings and subheadings • information presented in columns or frames • bullet points
easy to navigate	• a 'search' function to help the viewer locate material and interact with the website • a home page with a site map of contents or navigational icons • prominent menu bars for navigating the website • quickly loaded graphics
up-to-date and relevant	• hyperlinks to external internet sites or other information on the website

Here is the home page of Australian artist and writer, Shaun Tan. His short film, *The Lost Thing,* won an Academy Award and his picture books are best sellers and have been widely translated. What does his home page tell you about him?

Note the reading path, characteristic of a webpage: the eye is drawn first to the centre of the page and then moves around the page rather than from left to right, as in a print text.

Welcome page

Hyperlinks

Consistency of font and style

All the usual website features presented a bit differently

http://www.shauntan.net/

Judging the content of a website

So much information is available on the Internet. If used with care, it offers researchers a wonderful resource. The following presents some probing questions which should enable you to assess the value of particular websites in your research.

Authority

- Which institution or individual(s) are responsible for the website?
- Are they likely to have a particular agenda or bias which influences the views they offer?
- Are the authors of any articles on the site clearly identified?
- Are contact details provided so that the credibility of the website and the authors can be established?
- Do the articles offer objective arguments or do they appear to be biased? In the latter case, do they admit to this bias? Are alternative views explored?
- How up-to-date is the information given?

Audience

- Who appears to be the target audience of the website?
- Is the information here relevant to your research?
- Does the site offer adequate depth on the subject in which you are interested?

Accuracy

- Are the articles well-written, grammatically correct and free of spelling mistakes?
- Is there appropriate referencing? Is there a bibliography?

The language of the Internet

Here are some useful website terms.

Banner: the headline at the top of a webpage

Bookmark: a hyperlink to a specific page of an Internet text

Breadcrumb trail: a navigation tool that enables the user to keep track of the location within a website

It usually looks like this: Home page>Section page>Subsection page. For example, Home>Televisions>Plasma screens

Domain name: the Internet address of a computer. A domain name indicates the origin of the site (e.g. au = Australia) and the type of organisation offering the site (e.g. edu = educational)

Download: to transfer material from a server or host computer to your own computer

Flash: a multimedia device that allows you to view animations

Frames: sections of text on a webpage

Freeware: copyright-free material that can be downloaded

Home page: the first page of a website

HTML: a language used to make webpages (Hypertext Markup Language)

Hyperlink: an instant link to another page or another site

Icon: a symbol representing a computer function or command

Menu bar: a list of contents on a website or window

Plug-in: an electronic device that enables access to video and sound

Podcast: an audio file that can be downloaded

Site map: a page that lists all the pages on a website, usually represented in a hierarchical form

Streaming media: live video and sound placed on a website

Toolbar: a group of icons representing frequently used computer functions

URL: a web address (Universal Resource Locator)

Vodcast: a video file that can be downloaded

Vlog: video blog

Weblog (or blog): a webpage containing a regularly updated diary and space for a public forum. It may also include a gallery of images and hyperlinks.

PowerPoint and multimedia presentations

There is a sizeable range of electronic presentation software: Microsoft's PowerPoint is the market leader with Apple Keynote a worthy alternative while Prezi Review and Google Slides Review have their supporters.

Software such as PowerPoint has made electronic presentations deceptively simple. However, too often, slideshows which should have enhanced talks have failed, and too many audiences have suffered from 'death by PowerPoint'.

Building a structure

A PowerPoint presentation must be planned with the same care as you take for any oral presentation.

Consider:
- who are your audience?
- what is the context for your talk?
- what is the point of your talk?

You might brainstorm – thinking about all the things you could mention in your presentation. Jot them down. It might help to think about:
- what the audience needs to know about your topic
- what it would be nice for them to know
- what you would like them to know.

Cull. Cut back all but the most important things that need to be part of your presentation. Then, build a structure for the presentation. This might involve an approach that is similar to that suggested in 'Giving a talk' (page 182). As with a talk, you need an arresting opening and memorable conclusion. These might be something that you add once you have considered all the dimensions of your presentation.

Creating a PowerPoint presentation

Becoming familiar with the software is vital to using it effectively.

Key words

The **template** is a preformatted file which provides you with a starting point for producing your own document. You can choose a PowerPoint design or create your own.

A **font** is a set of characters with one style. Be careful to use a font size that can be easily seen by your audience.

Transition is the feature you choose to move from one slide to the next. Sound effects can be used during transitions to add interest or impact.

Build is the way to bring individual parts of a slide such as headings and text onto the screen.

Graphics are the cartoons, pictures, diagrams and photographs you use to develop a presentation.

Recolouring allows you to change the colour of a graphic so that it matches your background colour scheme.

You can also insert sound effects, music and film clips into your presentation.

There are many clever features available in PowerPoint – flashy transitions, striking fonts and bright colours. Using too many font types or colours, or different styles of transition in the one presentation will distract your audience. You should therefore keep any changes to these to a minimum.

Beware. There are three major mistakes that PowerPoint presenters make:
1. putting too much text on their slides
2. reading slides aloud to their audience
3. trying to get across too much information.

PowerPoint is a visual medium and it is images that your audience will remember. They provide the backdrop and the scenery for your presentation. Before creating a slide presentation, it is best to plan exactly which slides you will need and the order in which you will use them. You can do this on paper first, or edit your work on screen. You should also think about what audio and/or video clips, or links to internet sites might make your presentation more interesting.

A good electronic slide show will aid your oral presentation, not replace it. The text that you use will only give an outline or a summary of your presentation. You can then elaborate and explain your points to the audience to give your presentation a lively personal touch.

The PowerPoint template encourages the use of bullet points. If you do use them, keep them brief. In your presentation you will be talking to these points. Lucy Thomson (2016) argues against the use of bullet points and suggests 'One slide: one idea' as it helps the audience focus more on what you have to say. She suggests using images, charts, diagrams or video as alternatives to using bullet points.

When you have finished your preparation, rehearse it a few times by running through the presentation, delivering it as you intend to on the day.

Podcasts

A podcast is a digital audio file available on a website for downloading. The episodes which make up the podcast may be listened to or downloaded to a computer or digital media (Mp3) player. The term 'podcast' was coined by Guardian journalist Ben Hammersley in 2004: 'pod' from Apple's iPod digital media player, and 'cast' because it was available to be 'broadcast'.

Podcasts have become enormously popular. They make specialised content available to an interested audience who can listen to it when they want to.

The process of RSS (Real Simple Syndication) enables the podcast to be available from multiple podcast hosting sites. Once uploaded, it is available to subscribers, often for free.

The way the iTunes Store works shows just how easy this can be. Go to the iTunes Store and click on Podcasts. The Store shows the vast array of podcasts that are available. Click on any to which you wish to subscribe. You can choose to download individual episodes or subscribe to a podcast series. In the latter case, the most recent episode will be downloaded to your library: as will any future episodes. One valuable feature of the iTunes site is that it lists any episodes which remain unplayed.

The advice on 'Giving a talk' in Chapter 12, page 182, will help you research, write and record a podcast.

Webcasts and webinars

Both webcasts and webinars can be useful sources of information. They are media presentations broadcast over the Internet.

A webcast involves a one-way flow of information broadcast using online streaming to reach a substantial number of viewers. It is available either live or on demand (selected whenever you want to view and often requires payment) from a website. Webcasts are designed to give viewers access to a public event or information that would not be possible without this technology. As well as audio, the presentation might use slides, graphics and video clips.

Webinars are closed, invitation-only events that tend to offer greater opportunities for involvement than webcasts. Often the audience will be invited to ask questions or to participate by polling or with the use of chat boxes. They cater for smaller groups and are usually education or training based. Recorded versions of live webinars are available from the website where you registered soon after it has finished.

The advice on 'Giving a talk' in Chapter 12, page 182, will help you research, write and record a webcast.

CHAPTER 11 REVIEW

Activity 1: proofreading

Evaluating a website is much more complex than evaluating a blog – especially if you intend to use the website for research purposes. The relevance, accuracy and credibility of a website is crucial for research purposes.

1 Select a topic you intend to research and find three relevant websites. Your choice of topic may be drawn from a subject you are studying or a personal interest.

2 Evaluate each website by completing the following checklist for each.

Website Evaluation Checklist

Title of the website: _____

URL: _____

Date accessed: _____

(Tick the boxes that apply)   Y   N

Authority (identity; expertise; qualifications):

Is the author of the website clearly identified?

If there is no author, is an institution or publisher identified?

Is information such as 'About', 'FAQ', 'Biography', etc. provided?

Does the author/institution/publisher list their qualifications?

Does the website provide contact details?

Purpose (aims; audience):

Is the information on the website relevant to the topic?

Is the purpose of the website to inform/describe/explain?

Is the purpose of the website to persuade?

Is the purpose of the website to entertain?

Objectivity (balance and bias in the content):

Is the content balanced and factual?

Is the content biased and opinionated?

Is the content a mix of objective and subjective information?

Does the website contain any advertising or sponsors?

Accuracy (credible and verifiable information):

Is information referenced in citations/footnotes?

Is a bibliography provided?

Are spelling and grammar conventions accurate?

Currency (updates):

Is the date the site was created given?

Is the date the site was last updated given?

Are there any broken links?

Design and navigation (appearance; ease of use):

Is the website well designed and organised?

Is the website easy to read and navigate?

Does the website contain a 'search' feature?

Are 'help' screens available?

Overall rating for the website: /10

Activity 2: extension – create a webpage

For this task you will create a webpage for your favourite author, film, video game, sport or other 'favourite' topic. The purpose of your website is to inform and entertain.

Your website must include the following:
- a 'Welcome' introduction to your website (stating the purpose and giving an overview)
- an 'About' paragraph stating your identity and qualifications
- a 'FAQ' (frequently asked questions and answers) list about your topic
- a 'Gallery' section with images of your topic
- a review or forum or testimonials or famous quotes, etc. about your topic
- an embedded video (if applicable)
- relevant external links
- a bibliography.

In order to create your webpage, you could use webpage templates. These are available in MS Word, MS Publisher and internet freeware.

Activity 3: extension – personal PowerPoint

Create a PowerPoint illustrating a timeline of the major events and achievements in your life. Your PowerPoint should have a minimum of five slides; and include a combination of text and images. Review the tips for creating a PowerPoint in this chapter.

Alternatively, you could create a PowerPoint illustrating a timeline of a major historical event, or the lifetime of a famous person, or the steps of a particular process. Your PowerPoint should have a minimum of five slides and include a combination of text and images. Review the tips for creating a PowerPoint in this chapter.

Types of oral texts

Imagine the difference between the language used in a conversation between the school principal and an errant pupil, and that used by the coach of a football team whose side is losing miserably at half time in an important game that they expected to win easily.

Obviously, those involved in the situations above would be influenced by their audience, the situation or context and what they hoped to achieve. That will be the case – in vastly different ways – in all kinds of oral texts such as:

- giving a talk
- working in small groups
- debate
- interview (in person or digitally)
- panel discussion.

Giving a talk

The key to presenting an effective talk is being prepared. This involves knowing who the audience will be, what you are going to say and how you will say it.

Six signals every audience wants to hear

In his excellent book, *The Overnight Guide to Public Speaking,* Ed Wohlmuth lists six signals that all audiences want to hear.

1   I will not waste your time.
2   I know who you are.
3   I am well organised.
4   I know my subject.
5   Here is my most important point.
6   I am finished.
     Wohlmuth makes it clear that you don't have to say these words, but you do have to give these signals in what you say and do in your talk. This means that you should do the following.
1   Get down to business quickly, and make sure that everything you say is relevant to your subject.
2   Make your audience aware that you know them and their interests and/or problems.
3   Tell the audience how your talk is organised. (This is like the introduction of a written essay.)
4   Let your audience know that you understand your topic. Give them credit for what they already know.
5   Present your most important point with a two-part signal: the first, to warn the audience that you are about to make your key point; and the second, to let them know that this is the vital point.
6   Signal that your talk is about to finish. Always end on a positive note.

Preparing your talk

1   Make sure you know what is expected of you.
    • The precise topic
    • The purpose of the talk
    • The length of the talk
2   Think about what you are going to say. Research your topic by reading and collecting information from all available sources.
3   Gather your notes and think about the ideas, information and arguments you will use.
4   Write out some notes in point form to help you think about:
    • how you will begin
    • how you will organise the body of your talk
    • what your main point will be
    • how you will finish.

Opening

Your opening should attempt to capture the audience's interest. You could do this by:
• telling a story that is relevant to your topic
• using a quotation that illustrates a point you wish to make
• asking a question that challenges the audience to think about your topic
• mentioning some information which shows the audience that your talk is important to them.

Body of the talk

The way you organise your talk will vary with the material you use and your purpose in giving the talk, but you will always need an introduction and a conclusion.
    Here are some suggested ways to organise the body of your talk.
• If you are giving a talk about a trip you have made, you might relate three incidents that give a good idea of what the trip was like.
• If you are explaining how to do something, you might divide it into five essential steps and talk about each of these.
• If you want to put one side of a case – for example, opposing the logging of rainforests – you might discuss four main reasons for holding your views. You need to give some examples to support your position.
• If you want to examine both sides of one issue, you might choose three main points and discuss these one at a time. Discuss both sides of each point before moving on to the next point.

Conclusion

The conclusion might involve:
• summing up what you have said in your talk
• asking the audience to take some action or to accept your viewpoint.
    Most importantly, work hard to make this memorable.

5   Now use these notes to help you to write a first draft of your talk.
6   Are there any sections of your talk that need to be filled out with more detail or examples? Is there anything that is not strictly relevant and could be left out?

7 Look at your first draft and think about Wohlmuth's six signals. If these are not already part of your talk, add them now.

8 Read your speech aloud.
- How close are you to the time allocated for your talk?
- How could you improve the talk?
- Are there any charts, diagrams or pictures that you could use in PowerPoint to reinforce a point you wish to make?

9 When you are satisfied with your draft, write a final version of the talk.

10 Go through your final draft, looking for places to pause (mark these) and words or phrases that need to be emphasised (underline these). You should also underline your versions of the six signals that all audiences want to hear.

11 Summarise your talk on small, numbered, palm-sized cards (called 'palm cards' or 'cue cards'). Use only key headings and subheadings to help you remember what you want to say.

Presenting your talk

Once you are clear about what you want to say, you are free to concentrate on how to deliver your talk.

It is important that you rehearse your talk. Some people use a digital voice recorder or smartphone to practise with, while others rehearse in front of a mirror, or with a small audience of friends, or in front of parents.

1 You need to speak loudly, clearly and at a reasonable pace.

2 It is important to keep eye contact with the audience. You don't need to focus on individuals, but people in the audience will have trouble listening to you unless you seem to be looking at them. Try moving your eyes around the entire audience.

3 Having to keep eye contact with the audience means that you can only look briefly at your notes. Pause when you need to look at your palm cards. Wait until you've checked your next point, then re-establish eye contact with the audience before continuing your talk. Know what's on the palm cards, so that you only need to glance at them.

4 Know your opening and conclusion really well. It is worth learning these by heart and practising them many times.

5 Emphasise any important points you are making.

6 Pause to give the audience time to think after each section of your talk.

7 Appropriate gestures can help you emphasise the important points you want to make, but don't overdo them. The best gestures are those that appear natural, usually because they have been carefully rehearsed. If you are not at ease with gestures, don't use them.

8 The correct way to begin is by addressing the person chairing the meeting and the audience. Be sure to use inclusive terms of address and tailor your description to the specific audience. Most commonly, this might be 'Chairperson, friends and colleagues' or 'Chairperson, fellow students'.

9 Do not begin by saying, 'My topic today is …'. The chairperson who introduces you should tell the audience your topic. Check beforehand to make sure that you and your topic will be introduced. You can then get into your talk immediately.

10 Do not finish by thanking the audience. They will thank you by applauding.

Gets our attention with information about ECO and contrast between their youth and ability to fund themselves to attend the conference

Hello, I'm Severn Suzuki speaking for ECO – the Environmental Children's Organization.

We are a group of 12 and 13 year-olds trying to make a difference: Vanessa Suttie, Morgan Geisler, Michelle Quigg, and me. We've raised all the money to come here ourselves – to come 5 000 miles to tell you adults you must change your ways.

Coming up here today, I have no hidden agenda. I am fighting for my future. Losing my future is not like losing an election, or a few points on the stock market.

Emphasis on the seriousness with which she views the situation

Repetition of "I am here to speak …' and then 'I am afraid …'

I am here to speak for all generations to come. I am here to speak – speak on behalf of the starving children around the world whose cries go unheard. I am here to speak for the countless animals dying across this planet, because they have nowhere left to go. I am afraid to go out in the sun now, because of the holes in our ozone. I am afraid to breathe the air, because I don't know what chemicals are in it.

I used to go in – I used to go fishing in Vancouver, my home, with my Dad until, just a few years ago, we found the fish full of cancers. And now we hear of animals and plants going extinct every day, vanishing forever. In my life, I have dreamt of seeing the great herds of wild animals, jungles, and rainforests full of birds and butterflies, but now I wonder if they will even exist for my children to see.

Reference to her experience of seeing the rivers polluted

Appeals to the humanity of the delegates

Did you have to worry of these things when you were my age? All this is happening before our eyes and yet we act as if we have all the time we want and all the solutions. I'm only a child and I don't have all the solutions. I don't – I want you to realize, neither do you. You don't know how to fix the holes in our ozone layer. You don't know how to bring the salmon back up in a dead stream. You don't know how to bring back an animal now extinct. And you can't bring back the forests that once grew where there is now a desert. If you don't know how to fix it, please stop breaking it.

Here, you may be delegates of your governments, business people, organizers, reporters, or politicians. But, really, you are mothers and fathers, sisters and brothers, aunts and uncles – and all of you are someone's child.

Powerful image of what can happen with a united effort

I'm only a child, yet I know we are all part of a family – five billion strong; in fact 30 million species strong – and borders and governments will never change that. I'm only a child, yet I know we are all in this together and should act as one single world towards one single goal.

In – In my anger, I'm not blind; and in my fear, I'm not afraid of telling the world how I feel. In my country we make so much waste, we buy and throw away, buy and throw away, buy and throw away and yet Northern countries will not share with the needy. Even when we have more than enough we are afraid to share; we are afraid to let go of some of our wealth.

In Canada, we live the privileged life. We've plenty of food, water, and shelter. We have watches, bicycles, computers, and television sets. The list could go on for two days. Two days ago, here in Brazil, we were shocked when we spent time with some children living on the streets. This is what one child told us: ''I wish I was rich and if I were, I would give all the street children food, clothes, medicines, shelter, and love and affection.''

If a child on the streets who has nothing is willing to share, why are we who have everything still so greedy? I can't stop thinking that these are children my own age, that it makes a tremendous difference where you are born; that I could be one of those children living in the favelas of Rio. I could be a child starving in Somalia, or a victim of war in the Middle East, or a beggar in India. I am only a child, yet I know if all the money spent on war was spent on finding environmental answers ending poverty and in finding treaties, what a wonderful place this Earth would be.

At school, even in kindergarten, you teach us how to behave in the world. You teach us to not to fight with others, to work things out, to respect others, to clean up our mess, not to hurt other creatures, to share, not be greedy. Then, why do you go out and do – do the things you tell us not to do? Do not forget why you are attending these conferences – who you're doing this for. We are your own children. You are deciding what kind of a world we are growing up in.

Parents should be able to comfort their children by saying, ''Everything's going to be all right; it's not the end of the world, and we're – and we're doing the best we can.'' But I don't think you can say that to us anymore. Are we even on your list of priorities?

My dad always says, ''You are what you do, not what you say.'' Well, what you do makes me cry at night. You grown-ups say you love us. But I challenge you, please, make your actions reflect your words.

Severn Suzuki, Speech at UN Conference on Environment and Development, Rio de Janeiro, Brazil, 1992

Haunting image of the children they met on the streets of Brazil compared to their life in Canada

Personal appeal to the delegates as parents with a quiet, measured ending with a challenge

Working in small groups

Every time you work in groups, you need to have a specific goal to achieve or a task to perform. Your task is likely to vary at different stages of the learning process.

- You might be attempting to clarify new information.
- Your group may be expected to present the results to another audience, possibly another group or the whole class.
- Your task might be to reflect on what you have learnt. You may also be asked to discuss how effectively you have worked and how you might improve.

The following points should help your group to operate more effectively.

- Develop a set of rules to guide you. Do you need to assign specific roles (a group leader, a recorder, a spokesperson) or is this not necessary for the kind of work you will be doing?
- Gain experience. The more you work in groups, the better at it you will become.
- Reflect on what you do. It is useful to think about and discuss how well your group has worked and how it can improve.

Debating

A debate is a verbal contest between two opposing teams. There are different kinds of debates, but the format discussed here is that used in most school and university debating competitions.

The topic of the debate is expressed as a hypothesis such as 'Australians take sport too seriously' or 'rabbits should be green and two metres tall'.

The Affirmative team must affirm or prove the hypothesis being debated.

The role of the Negative team is to negate or disprove the hypothesis or to prevent the other team from proving it.

Each team consists of three speakers. The debate is controlled by a chairperson who works with a timekeeper to make sure that each team has the same amount of time in which to argue its case. The winning team is decided by an adjudicator or a panel of adjudicators.

Order of speakers

1 First speaker, Affirmative
2 First speaker, Negative
3 Second speaker, Affirmative
4 Second speaker, Negative
5 Third speaker, Affirmative
6 Third speaker, Negative

Times

Both sides are allocated the same amount of time. Speakers are penalised for going under or over time. Usually, the first two speakers are given the same amount of time and the third speakers have longer (for example: 3, 3 and 4 minutes; 4, 4 and 6 minutes; 5, 5 and 7 minutes; 6, 6 and 8 minutes; 8, 8 and 10 minutes). The times must be agreed upon before preparation for the debate begins.

Debating duties

Affirmative team

First speaker, Affirmative

1 Introduces the Affirmative team and outlines the aspects of the topic to be tackled by each speaker.
2 Explains the Affirmative's definition of the topic, using dictionary definitions of individual words, and the team's interpretation of the topic as a whole.
3 Explains the team's central argument.
4 Begins the argument for the Affirmative team. Covers at least one major aspect of the topic.

Second speaker, Affirmative

1 Rebuts the points made by the first speaker, Negative.
2 Presents the major part of the Affirmative team's argument, covering at least two major aspects of the topic.
3 Emphasises the team's central argument.

Third speaker, Affirmative

1 Rebuts the arguments of the second (and, where possible, the first) speaker, Negative.
2 Attacks the opposition's central argument.
3 Concludes the argument for the Affirmative, covering at least one major aspect of the topic.
4 Summarises the Affirmative team's argument, explaining how each speaker contributed to the case developed by the team.

Negative team

First speaker, Negative

1 Introduces the Negative team and outlines the aspects of the topic to be tackled by each speaker.
2 Has a definition of the topic to suit the Negative team. Agrees or disagrees with the Affirmative definition.
3 Rebuts the arguments of the first speaker, Affirmative.
4 Explains the team's central argument.
5 Begins the argument for the Negative team. Covers at least one major aspect of the topic.

Second speaker, Negative

1 Rebuts the points made by the second speaker, Affirmative.
2 Presents the major part of the Negative team's argument, covering at least two major aspects of the topic.
3 Emphasises the team's central argument.

Third speaker, Negative

1 Rebuts the arguments of the third speaker, Affirmative, and then of the other members of the opposition.
2 Attacks the opposition's central argument.
3 Summarises the Negative team's argument, explaining how each speaker contributed to the case developed by the team. Pays particular attention to the team's central argument. May not introduce any new material.

Instructions to chairperson

1 Introduce the topic to be debated.
2 Introduce the two teams, the Affirmative and then the Negative.
3 Check that the adjudicators are ready and then introduce each speaker before they speak.
4 Thank each speaker after they finish.
5 Request that the timekeeper pass on the speakers' times to the adjudicators.
6 Call for questions from the audience after the debate has finished (while the adjudicators are preparing to announce the result).

7   Call on the chief adjudicator to announce the result and comment on the debate.

8   Call on the leader of the winning and then losing team to thank the adjudicators, the opposition and the audience.

9   Thank the adjudicators, the teams and the audience and close the debate.

Instructions to debaters

1   The correct way to begin your speech is by addressing the chairperson and the audience. Be sure to use inclusive terms of address and tailor your description to the specific audience. Most commonly, this might be 'Chairperson, fellow students'.
     Do not start by saying 'Today's debate is …' as the chairperson has already informed the audience of the topic.

2   Your opening is vital if you hope to capture the audience's attention. Work hard on preparing an interesting opening and try to memorise it.

3   A forceful conclusion is also an important element of a successful debating speech. It is worth memorising this too.

4   Do not thank the audience. They will thank you with a round of applause.

Instructions to timekeeper

1   Start timing from the moment the speaker begins to talk.

2   Ring a warning bell for each speaker when there is one minute to go.

3   Ring a final bell for each speaker when time is up.

4   Note the exact time taken by each speaker.

Instructions to the adjudicators

1   Use an adjudication sheet (such as the one on pages 190–191) to make sure that all speakers are assessed on the same terms.

2   Indicate to the chairperson when you have finished assessing each speaker and are ready for the debate to continue.

3   After giving your verdict, explain the reasons behind your decision.

Preparing for the debate

Working out a team case

1   Make sure you know:
     • the duties of each speaker
     • what the adjudicators are looking for.
     Check, first, the section on 'Debating duties' and the 'Instructions to debaters' and, second, the sample adjudication sheet.

2   Brainstorm the topic. Jot down in point form as many different ideas about it as you can think of. Discuss the topic and organise your thoughts into a number of major issues or arguments.

3   Define the topic. Look up the meaning of each key word in more than one dictionary. Decide on a reasonable definition, preferably one that will suit your side of the argument.

4   Write in order to clarify your thoughts on the topic and especially on your side of the debate.

5   Decide on a central argument to provide the cornerstone of your case. In considering the topic, 'Australians take sport too seriously', the Affirmative side might build its case around the idea that Australians take sport seriously, but problems arise because they take it too seriously. On the other hand, the Negative team might take as its central argument that sport needs to be taken seriously and Australians take it just seriously enough.

Writing your speeches

1   After deciding on your central argument, decide on the order in which you will speak. The third speaker needs to do the most rebutting of the opposition's arguments and so needs to be able to think on their feet. Choose your final speaker with this in mind.

2   Allocate different aspects of the topic to each speaker.

3   Each speaker will need to do some research to find evidence to support the arguments you wish to make. Examples that prove your point are an essential ingredient of a debate. Before writing your speeches, discuss your examples with the rest of the team to make sure there is no overlap.

4   Refer to the 'Debating duties' section on pages 188–189 to make sure that you know all your tasks and how to organise the various sections of your speech.

Rehearsing your speeches

1   After writing a first draft of your speech, go through this with other members of your team. Make sure that the team's central argument is clearly outlined in each speech. Check that each speech covers some major aspects of the topic. Help each other to make your examples as interesting and persuasive as possible.

2   Check each speech against the 'Debating duties' section. Make sure that all the necessary duties have been carried out effectively.

3   Practise rehearsing your speeches by presenting them to each other. Offer each other critical comments to help sharpen up your arguments.

4   Think of some of the arguments that the opposition will use against you. Rehearse ways of answering these arguments. Attempt to find evidence to back up your rebuttal.

5   When you are confident that your speech is ready, make a summary of it in point form. Write this on palm-sized cards small enough to conceal in your hands while you are speaking. These should be all you need to remind you of the points you want to make. Do not attempt to read your speech word for word from notes as this will not allow you to make eye contact with the audience.

6   As palm cards can be difficult to use, rehearse your speech a few times to get used to handling them. Make up a few blank cards so that you can write down points to rebut while you are listening to the opposition's speeches.

7   You will probably feel nervous as you stand up to talk. This is quite normal. As long as you are thoroughly prepared, you should be able to stand up to the ordeal – and even enjoy it.

Sample adjudication sheet

(Place ticks in the appropriate columns.)

	Affirmative						Negative					
	1st		2nd		3rd		1st		2nd		3rd	
	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No
Matter (what was said)												
1 Were the arguments interesting and logical?												
2 Was there evidence of research and accurate information?												
3 Was the subject understood and explained clearly?												
Method (how the speech was set out)												
1 Was the speech well put together?												
2 Was the speaker's time used to good effect?												

	Affirmative						Negative					
	1st		2nd		3rd		1st		2nd		3rd	
	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No
3 Did the speaker demonstrate evidence of good teamwork?												
4 Did the speaker refute the opposition's arguments accurately?												
Manner (the speaker's style)												
1 Could the speaker be heard easily?												
2 Did the speaker use their voice to advantage?												
3 Was the speaker's choice of language appropriate?												
4 Were the speaker's notes unobtrusive?												
5 Did the speaker's general appearance suggest confidence?												
6 Did the speaker seem to believe in what was being said?												
7 Was the speaker persuasive?												
Total for each speaker	**Affirmative total** _____ ticks						**Negative total** _____ ticks					

Interviews

Interviews enable us to get inside people's heads: to hear their personal feelings, ideas and opinions. The success of an interview depends on how well prepared and skilful the interviewer is and how well the two relate to each other.

Prepare for the interview

1 Decide on who you would like to interview and why. Google them so that you can obtain as much background information as possible. List what you have learnt about their beliefs, opinions and achievements.

At this stage, you need to decide what your report will focus on:
- Do you want to give your readers a better insight into your interviewee's personal life?
- Do you want to illuminate their career or an aspect of their career?
- Do you want to give your readers a perspective on your interviewee's views about a significant issue with which they are associated?

This will clarify the topics you would like to cover with them and so prepare a list of possible questions for the interview.

2 Contact the interviewee by phone, email or letter, explaining who you are, saying why you want to do the interview and the topics you wish to cover. Either ask for a Skype, FaceTime or in-person interview and begin negotiating about the timing of the interview.

3 Prepare your questions. Ten to 15 main questions are usually enough, with a few offshoot questions on each one. Your questions should be open rather than closed. The latter require just a 'yes' or 'no' whereas the former encourages the interviewee to draw on their personal experiences and answer at greater length. Know your questions well yet be prepared to alter them and add new questions during the interview.

Collect your equipment: pen and notebook, list of questions, spare batteries and digital voice recorder.

Check that your recorder is working. Call Recorder is available as an add-on to Skype and is invaluable.

4 Choose clothing and appearance that are appropriate for your interviewee and the topic. Your appearance will be one of the things that influence how your interviewee responds to you.

Organise your transport so that you arrive at the interview on time. It is better to be a little early than late.

5 Introduce yourself and thank the interviewee for their participation. Ask for permission to use the recorder and ensure that it is as close as possible to the interviewee without being intrusive.

Make sure you:

- are respectful of the person's ideas and feelings
- are confident
- let the person speak freely without interruption
- only ask one question at a time
- don't talk about yourself unless asked, and then only briefly
- are ready to ask questions that you have not prepared
- check your question sheet to ensure you have not forgotten any important points.

6 Thank the person at the end of the interview and explain that you will be sending them a copy of your report.

7 Complete your report after the interview. Have the interviewee check your report before you publish or broadcast it.

Interview checklist

Use a checklist such as this to organise your interview.

Step	Action	Date completed
1 Decide	Brainstorm to choose a topic and an interviewee	
2 Contact	Ring, write or email the interviewee	
3 Research	Find out background information	
4 Prepare	Create questions	
5 Collect	Organise equipment	
6 Choose	Select clothing	
7 Organise	Sort out transport	
8 Introduce	Prepare introduction	
9 Report	Prepare report, check with interviewee, publish	

Panel discussion

This is a formal discussion among a number of speakers (approximately four) conducted by a moderator. It is held before an audience, usually on a set topic, with questions to spark the discussion (ideally) from the moderator and members of the audience.

Beforehand

1 The topic needs to be chosen and the purpose of the discussion considered.

2 The moderator and the panel need to be chosen. An ideal panel will come from diverse backgrounds and experiences.

3 The physical set-up needs to be organised with the panel seated in a semicircle (but not behind tables), with the moderator in the middle, and possibly, on the same level as the audience. A snug space could well contribute to the success of the discussion.

4 The moderator should:
   - meet the panellists beforehand, if possible
   - introduce the panel with very brief background of each member
   - prepare a range of questions for the panellists on the topic
   - guide the conversation. This might involve asking a panellist to wrap up what they are saying or to stay more clearly on task
   - share time fairly among participants
   - realise that there is no need for each to speak on every question.

In essence, the moderator's main task is to make the panellists look good.

Let the audience know beforehand – or at the beginning – that questions from them will form part of the discussion.

The moderator should take responsibility for handling the finishing time. This would have been decided beforehand: generally a panel discussion would run for between 30 and 45 minutes.

Preparation for panellists

Think about any anecdotes that you tell which might slot neatly into the topic; any quotes that you might be able to use and any research you can quote to back up your views.

In the article 'Make Your Next Panel Discussion More Compelling', Matt Abrahams and Laura Weinstein (2017) argue for the importance of making 'your information concrete' and so more 'memorable, engaging and motivating'. They advocate bringing ideas to life by telling stories – and quote a colleague, Chip Heath, who told the following anecdote:

> Steve Jobs was once asked to share some of his best advice for success. He tells a short story about how, at 12 years old, he called Bill Hewlett (whose number he found in the phone book) and asked if he could borrow some spare parts to build a frequency counter. The story concludes with Jobs not only getting the parts but also a summer job at Hewlett-Packard, working on the frequency counter assembly line. Jobs urges the audience to ask for help because you never know what the impact might be.

They also suggest that analogies can make a memorable impact on an audience and give two examples. Nawaf Bitar, CIO of Citadel Securities, described the current state of data security as 'a Polaroid in an Instagram world.' And Ned Hallowell, a leading psychiatrist, compares ADHD (Attention Deficit Hyperactivity Disorder) to having 'a Ferrari for a brain with the brakes of a bicycle'.

Other advice to panellists

1 Keep your answers short and clearly focused.
2 Remember that a panel discussion is an exchange of views. If possible, link what you are saying to what others have said.
3 When you are speaking, keep eye contact with the audience.

CHAPTER 12 REVIEW

Activity 1: giving a talk

Give a talk on an environmental, social, historical or personal interest topic. Your talk could be in a narrative, informative or argument style – look up the relevant chapters for ideas on language conventions and structures.

Fill in the following signposting structure to develop a draft of your talk; then, edit your talk and rehearse it. Perform your talk for the class. If possible, perform your talk in a hall with a lectern and microphone.

Signposting structure:
- Good morning/afternoon/evening. My name is … and the subject of my talk is … In this presentation I'm going to discuss … ; then, … ; and lastly …
- First and foremost, …
- Moving on to my next point …
- Having considered … I'd now like to look at …
- Consequently, to sum up … I hope my presentation has given you some insight into … Thank you for your attention.
- Does anyone have any questions or comments?

Activity 2: debate

Prepare a formal debate. Follow the debate format outlined in this chapter. Once you have been allocated a team and topic and have been notified of your position (affirmative or negative), research and prepare your speech – initially, you will need to do this as a team, then you will need to polish your own speech. See Chapter 9 for tips on how to write argument texts as you will need to be very persuasive in your debate. Perform your debate and score it using the adjudication sheet template in this chapter.

Possible debating topics:

1 That Aboriginal studies should be compulsory.

2 That the Australian Government should ban live sheep and cattle exports.

3 That social media comments should be protected under freedom of speech laws.

4 That vegetarianism should be compulsory.

5 That we should change the date of Australia Day.

6 That human cloning should be banned.

7 That studying an Asian language should be compulsory in Australian schools.

8 That we should stop selling water in plastic bottles.

9 That the voting age should be lowered to 16 years.

10 That the government should introduce a tax on food with high sugar and fat content.

Activity 3: interviews

Role-play one of the following interview pairs with a partner. Brainstorm an interview situation; then, create at least five questions and answers and set them out in script form. See the advice about interviews in this chapter and look up the advice about scripts in Chapter 7 to help you with your interview. Perform your interview to the class.

1 Police officer and criminal suspect

2 Parent and child

3 Sales person and customer

4 Employer and employee

5 Coach and player

6 Guide and tourist

7 Teacher and student

8 Prime Minister and journalist

9 Auslan interpreter and hearing-impaired person

10 Rescuer and casualty

11 Other combinations of pairs of your own choice

Activity 4: proofreading

Use the following checklist to evaluate your oral presentation when you are rehearsing it. Then, polish your presentation according to your evaluation. You might get another student to help you with the evaluation.

1 Is my topic/point of view clear?

2 Does my introduction contain a clear overview and background information?

3 Does the body of my presentation contain focused and relevant information?

4 Have I used facts, evidence and persuasive techniques where required?

5 Is my conclusion clear and strong?

6 Have I used clear signposting throughout?

7 Are my presentation and visual aids clear and relevant?

8 Have I maintained audience eye contact?

9 Is my pronunciation clear?

10 Is my volume appropriate?

11 Is my voice varied?

12 Have I used meaningful gestures?

13 Have I maintained a good posture?

14 Have I used standard grammar?

15 Have I presented with energy?

Activity 5: extension

There have been many famous, history-changing speeches. Many of these are reproduced in print or captured on film or audio and available online. Research a famous speech. Listen to it and/or watch it. Who gave the speech? What is the topic and purpose of the speech? What are three key oral text features of the speech? Report your findings to the class – include extracts from your selected famous speech or perform the speech to your class.

Studying visual images is important because, in the digital age:

- we are surrounded by visual images and icons that are central to communication
- many texts in our society involve images as well as print – and possibly other modes such as sound and lighting
- our ability to read visual texts depends on a knowledge of the conventions.

This chapter focuses on the conventions used to read an image. The next chapter looks at visual texts, where images interact with other modes, such as written text, sound and lighting.

Conventions of viewing images

Balance

An image maker makes constant choices about such elements as colour, line, shape and texture. One or more elements may be dominant. The term 'balance' is used to discuss the choices that have been made. The image maker may, for example, have made colour the dominant element because a particular emotion needed to be created, or angular shapes may have been selected to depict a cold, mechanistic world.

The term 'balance' is also used to refer to the way the objects within an image are arranged or composed. We tend to prefer images that are composed in a harmonious way; if objects are out of balance, we may be a little uneasy. Of course, an image maker may deliberately set out to cause uncomfortable or even shocking feelings.

Colour

Colour (or hue) is an important contributor to the meaning of a visual text. The meanings attached to colours are different in different cultures and are learnt in childhood. For example, in Western culture, red frequently symbolises danger, whereas in Chinese culture it represents good luck. The term 'saturation' describes the amount of grey present in a particular colour. A black and white image, which will probably have shades of grey, is completely unsaturated, whereas a brightly coloured display advertisement is highly saturated, with very little grey in any of the colours. Image makers make choices about their use of colour – depending on what they wish to achieve – and about the degree of saturation. Codes of colour and degrees of saturation matter because colours affect our emotional response to images; for example, colours with low saturation – such as black, white and grey – may be seen as uninteresting, or even depressing, but they can also have the effect of seeming peaceful. In contrast, in some images highly saturated colours can seem bright and cheerful, while in others they might suggest an unappealing gaudiness.

Always Adam is a story about a boy who migrated from Europe in the nineteenth century to the promised land of America. The first half of the book, the part of the story set in Europe, is in black and white. The second half is in bright – almost garish – colours.

Ziba Came on a Boat is the story of a little girl from Afghanistan whose family had been forced to leave their home. She makes the perilous journey to Australia on a small boat. The scenes of the journey are painted in a bleak grey/blue. The scenes of the home she remembers are in warm ochre.

Contextualised and decontextualised

'Contextualised' and 'decontextualised' are terms used to explain whether or not a visual image has a detailed setting. A contextualised image contains enough information to make the setting of the image obvious to the viewer. If an image is decontextualised, there is little or no information about the setting.

Foreground and background

The elements in an image which are closest to the viewer are part of the foreground, whereas those elements that are most distant from the viewer are part of the background.

Shutterstock.com/CYC

Framing, frame breaking and bleeding

Visual images may be framed or unframed. Frames are used to set limits to what the reader is viewing and to make an image feel contained. Frames can even be used within an image, for example, a character may be presented framed by a doorway. Sometimes the framing of an image is interrupted at some time; we use the term 'frame breaking' to describe this. The term 'bleeding' is used to describe an image that appears to have no bounds. For example, in many picture books the reader has a sense of continuity of the story and setting because pictures not only bleed outside the double-page spread but into the next spread.

Gorilla is the story of a little girl whose father is always too busy to spend time with her. A picture of her trying to get his attention is tightly framed, with lots of other frames within the main frame. The final happy image as they walk off together hand in hand has no frame as they are no longer restricted.
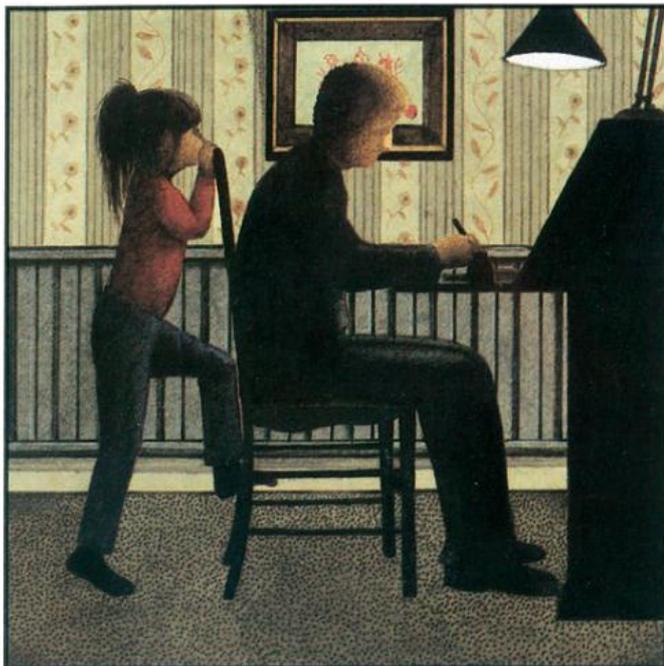
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9780170421775

Intertextuality

Image makers, like all artists and writers, draw on and remake the traditions of their culture. While each new text might seem unique, we understand it because it uses codes and conventions with which we are already familiar. This is true even of texts that deliberately subvert or break away from the traditions of the past. The term 'intertextuality' refers, in a sense, to the fact that all texts are interconnected and the meanings we make from a text are a result of our knowledge of what has gone before. A simple example is the old-fashioned Western: we know that the 'good guy' is the one wearing the white hat. A modern filmmaker, wanting to show that judgements about good and evil are rarely as clear-cut as in these old films, might play with this convention in some way, but our knowledge of the convention helps us read the film.

Layout

Layout is the placement of elements in a text. The way in which the elements are composed determines the order in which we read them and, to some extent, what sense we make of them.

The issues to do with layout vary, depending on the genre and the medium. The layout considerations, for example, for a print-based report are different from the layout consideration for a web page. Most of a print-based report will be read in a traditional linear manner, reading from left to right, while a web page is usually read in a circular fashion.

Layout is particularly important with multimodal texts, where components from different modes must be interrelated in an engaging and accessible way. The elements to consider in the layout of a multimodal text include:

- visual text, such as images, diagrams and charts, tables and moving images
- audio text, such as voice, music and sound effects
- navigational devices, such as logos, symbols and icons
- print material, such as headings and labels, body text, captions and links.

Webflow
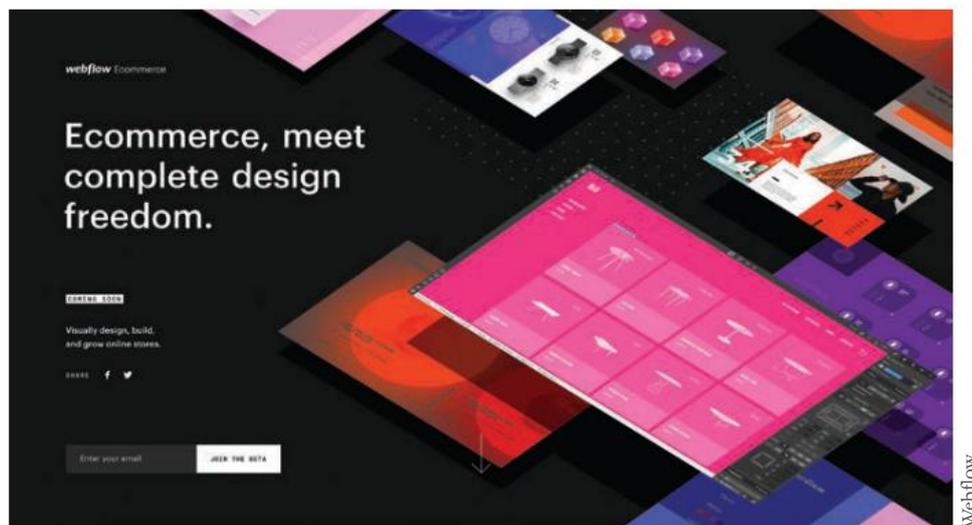
Line and shape

The term 'line' is important when talking about visual images because lines are the means by which recognisable shapes are represented. By using different kinds of lines, image makers can achieve different moods or emotions in an image. Lines can also be used to indicate movement in an image. In cartoons and animation, motion lines are used to show actions and direction of movement across panels or frames.

Lines can differ in:

- thickness
- texture
- density.

They can be:
- solid
- shaded
- cross-hatched.

Lines are used to form shapes. The term 'shape' refers to the outline or contour of an object. All shapes have relationships to geometrical patterns, even abstract shapes. The viewer recognises an object by comparing its shape to shapes previously experienced. There are four basic shapes that underlie all others.

1 The circle
2 The square
3 The triangle
4 The rectangle

For example, a circle can become an oval and a rectangle may not have equal sides. Many objects are made up of several shapes. The extent to which a shape is rounded or angular can affect the way in which we read an image: rounded shapes, for example, tend to suggest comfort and security.

Offers and demands

When the subject of a visual text looks directly at you, making eye contact, there is a high degree of personal involvement invited by the image. The term used to describe this type of gaze is 'demand', as the subject of the image seems to be demanding that we respond in some way.

The effect is very different when the subject of an image is looking away from you. The viewer is not invited to have any social interaction with the subject. The term used to describe this type of gaze is 'offer' because the subject of the image is offered to the viewer for study.

These First World War propaganda posters are a great example of the use of the direct gaze.

'YOU ARE THE MAN I WANT'

Getty Images/Popperfoto

I WANT YOU FOR U.S. ARMY
NEAREST RECRUITING STATION

Library of Congress, USA

Perspective

The term 'perspective' refers to a technique common in western art where space and lines are used to indicate depth in a visual image.

Shutterstock.com/RomanYa

Portrait and landscape

The terms 'portrait' and 'landscape' are used to describe the orientation of an image. An image that is in portrait view is taller than it is wide; the vertical axis is more important. In contrast, an image that is in landscape view is one which is wider than it is tall; the horizontal axis is more important. You are probably familiar with choosing portrait or landscape when printing from a word-processing program.

The reading path

In Western culture our reading of visual texts tends to be circular: that is, our eyes travel around the image. The term for the movement of the viewer's gaze around the visual image is 'the reading path'. Reading paths are not exactly the same for everyone. Because we read in a circular way, viewers may enter the reading path at different points of the circle, depending on which element first attracts the eye.

Salience

The term 'salience' refers to the prominent element of a visual text: that is, the item in the image (the element) that first attracts the viewer's gaze. What is most salient in a visual image is affected by a number of possible combinations of factors, including:

- size
- shape
- colour
- contrast of colours
- distance from the camera or viewer
- sharpness of focus.

Social distance

The term 'social distance' refers to the way we read and interact with objects in an image depending on how close or far away the image makes them seem. You are probably most familiar with this idea from film, where the camera zooms in and out from people or objects, changing their social distance from us. The extreme close up or detail shot focuses on a part of an object or person; that part fills the whole image. In contrast, an extreme long shot shows scenery or characters far in the distance.

The terms that are most commonly used are:

- extreme close up
- close up
- medium shot
- long shot
- extreme long shot.

Texture

Some book covers have embossed or raised lettering or images that invite us to touch. The term used to describe this raised surface is 'texture'. Many images, however, simulate texture: they are made to look the way we imagine they would feel. Jagged lines and cross-hatchings might indicate, for example, the roughness of rocks. Thick black lines might indicate an animal's matted fur.

Typography

The term 'typography' refers to the layout of printed text on the page. It covers font styles, sizes and spacing, as well as the positioning or formatting of the text on the page (see example below). A well-known traditional example of using nonlinear typography is the shape poem, where the layout of the text is actually integral to the meaning of the poem.

In the digital age, poets have experimented with moving type. Filmmakers frequently use text that scrolls across the screen – or that zooms in or out. Even in PowerPoint presentations we can use typography that moves in various ways.

Picture book composers have long made use of the possibilities.

Shutterstock.com / skyhawk

9780170421775
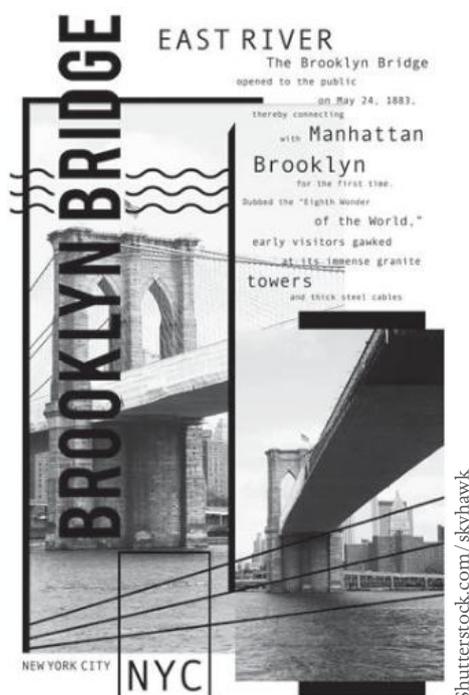
Vanishing point

Lines or vectors in an image seem to converge and disappear, usually on a horizon. The spot where they disappear is called the 'vanishing point'.

Vectors

The term 'vector' is used to describe the elements of a visual text that function almost like pointers to direct our eyes around the image. The vectors determine our reading path around an image. Sometimes a vector is implied – for example, when the subject of an image is looking at an object within the image, our eyes tend to follow the line of gaze.

Vertical and horizontal axes

The term 'axes' refers to the powerful vectors in the layout of an image that lead our eye to read from left to right (the horizontal axis) and from top to bottom (the vertical axis). In reading some images, recognising the axes is very important. A portrait is an easy example of an image in which the vertical axis dominates. In a photograph or painting of a landscape, the horizontal axis is usually more significant.

Viewing angle

The angle from which we view an image affects the way we read that image and relate to the objects or people in it. When the elements of an image are viewed from above, the term used is 'high-angle view'; the viewer looks down on the image. A high-angle image may make the elements of the image seem smaller and less important. In contrast, a 'low-angle view' involves the viewer looking up at the image. This may make the image seem larger and more important, even overpowering. It is also possible to have an 'eye-level view', where the viewer and the subject of the image are roughly on the same level (see example in image below). This again affects the way we relate to the image. It gives us a sense of equality and involvement. The term 'bird's-eye view' refers to an image where the elements are presented as if seen from directly overhead.

Alamy Stock Photo/ITAR-TASS News Agency

CHAPTER 13 REVIEW

Activity 1: proofreading

This chapter outlines the design features in visual images. Not all the design features will be evident in every image. In this task, you will be 'proofreading' images to identify design features.

1   Find an example of each of the following images:
    • A cartoon
    • An advertisement
    • A famous painting
    • A famous photograph
    • A page from a picture book, graphic novel or comic
    You might photocopy or download your selected images.

2   Label the design features in each image. Use the list of design features in this chapter to help you. For example, you might label the portrait orientation, viewing angle and intertextuality of a famous painting.

3   Present your work as a poster or a PowerPoint.

Activity 2: extension

Read and review the visual elements of a picture book. Visit a library and browse picture books for children and young adults. Select a picture book and read it, paying close attention to the visuals. Answer the following questions.

1   What is the story of the picture book?

2   Who are the main characters?

3   Where is the story set?

4   When is the story set?

5   Look at the front cover. Identify two or more visual elements from the front cover and explain how they relate to the story.

6   What is the main visual medium used in the illustrations (e.g. photographs, sketches, collage)?

7   Choose an illustration from the picture book that you consider to be the most effective in conveying a key aspect of the story. Explain the visual elements that make this illustration effective.

8   Identify any visual elements that repeat throughout the illustrations. Explain how these visual elements contribute to the story.

9   Identify a character trait of the main protagonist established through illustrations and comment on its effect.

10 Give a rating for the quality of illustrations presented in the picture book.

Visual texts

Visual texts are pictures – still, moving or electronic. Like written and spoken texts, visual texts or images follow conventions which allow us to make sense of what we are seeing. We 'decode' visual texts almost without thinking. We rely on images to tell stories, convey warnings, sell products, create an impression, represent organisations and to make people laugh and cry. Street signs, company logos, greeting cards, cartoons, films, advertisements, graffiti, photographs, sculpture, websites and book covers are all examples of visual texts.

Graphic novels

Although they have been around for longer, graphic novels have become increasingly popular since about 2001. Most graphic novels tell a fictional story, use a comic-strip format and are published as a book. Some include nonfiction and anthologies of shorter pieces in this category. Like fiction novels, graphic books are written for all ages – for younger readers, teens and adults.

They are often promoted for younger readers along these lines:

> Similar to comic books, graphic novels weave rich, lively visuals with a limited amount of text to drive the narrative. They can be especially appealing to young readers who are reluctant to pick up a more traditional book. Graphic novels are a great way to help struggling readers strengthen vocabulary, build reading confidence and stamina, and develop a deeper appreciation of storytelling.

'Graphic novels for Young Kids', readingrockets.org

For adults, the situation is quite different.

> Whether you're a die hard fan or totally new to the world of speech bubbles, our selection of the best of the best in graphic novels is an outstanding testament to the geniuses of narrative storytelling.

'50 Best of the Best Graphic Novels', forbiddenplanet.com

In 'Stop Missing Out on Graphic Novels', Chris Wright makes a compelling case for the difference that graphic novels offer:

> …they're addictive, engrossing and thought-provoking. Their underground, alternative culture is beautifully different: they're weirder, and more comfortable with that weirdness, than pretty much any other medium. But they are often just as intense, and in fact more dark, brooding, unsettling and violent than any book or film.

'Stop Missing Out on Graphic Novels', Chris Wright, gearpatrol.com

Language features of graphic novels

Graphic novels blend the narrative techniques found in books, films, cartoons and picture books in their unique way with a vocabulary of their own.

- The **panel** is the framed image which forms the basis within which the story is told. Occasionally, these might be borderless.
- A **splash** is a panel which spans the width of the page, while a **bleed** runs to the edge of the page.
- The **gutter** is the space between the panels.
- A **caption box** gives the reader additional information: a brief explanation, indicates movement between scenes or the transition between panels.
- The narrator can speak to the reader via a **voice-over**. This is separated from the images within the panel by a hard line.
- **Speech bubbles** (or **word balloons**) are frames around the character's speech; clouds represent the character's thoughts, and jagged lines indicate shouting.
- **Emanata** are graphic representations of the character's emotions which take the form of question marks, teardrops, sweat drops, even words.
- The **font** might illustrate strength of feeling (bold); intensity of the conversation (italics); whispering (small size font); dialects and different languages (changing fonts).

Film techniques are a major influence on the graphics: high or low lighting, camera angles, zooming and tracking between panels, and foregrounding the action all help create the images that move the story along. One technique which sets graphic novels apart is transitions. **Closure** is where the reader mentally fills in the gaps between two panels. **Transitions** involve the movement between panels. These can be from moment to moment; action to action; subject to subject; scene to scene; aspect to aspect or they can involve a non sequitur.

Cartoons

Cartoons are drawings that comment on the amusing, quirky or controversial aspects of everyday life. Cartoons are frequently satirical; that is, they ridicule people, situations and events, prompting us to reflect on important social issues. Political or editorial cartoons can be quite savage in their attacks on public figures and current social issues. Other cartoons may intend simply to entertain and to highlight human weaknesses and peculiarities.

Cartoons combine written and visual language to provoke their audience into feeling amused, angry, ashamed or even saddened. Cartoonists also rely on their audience's knowledge of current events and concerns. In order to get the joke, we need to be able to recognise the references the cartoon makes to the society and culture to which we belong.

The following conventions may well impact on our response to cartoons.

Visuals

- **Caricature**: the exaggeration of particular bodily features so that a cartoon character is recognisable and ridiculous.
- **Body language and facial expression**: humour can be created through gestures; a sense of movement can also be conveyed.
- **Clothing**: this can help to identify characters.
- **Size**: the relative size of characters and objects can signify particular relationships or status.
- **Setting**: this enables readers to understand the social context and the relevance of the cartoon.
- **Symbolism**: colours and objects can be used to represent ideas, people, places, attitudes or events.

Written text

- **Caption**: the 'punchline' of the cartoon. Many cartoons have no caption and rely on the impact of visual images.
- **Speech bubbles**: bring characters to life by giving them a voice.
- **Pun**: a 'play on words' or a word with a double meaning.
- **Irony**: occurs when words or images appear to mean one thing yet were intended to mean the opposite.
- **Hyperbole**: exaggeration.
- **Understatement**: when something is 'downplayed' for comic effect.

Note how some of these conventions are used in this cartoon.

Intertextuality – this refers to the words spoken by Captain Oates when he walked out of the tent to his death in Scott's doomed Antarctic expedition

Analogy – shopping is compared to a war

Irony – Mum is going to battle the sales!

Speech bubble

Setting – contrasts with image of armed soldier

Caricature of soldier – Mum is represented by gun, helmet, goggles and heavy boots

Reading path – eyes are drawn first to the salient figure, the large dark representation of the mother

© Sean Leahy. Available as free e-cards or signed prints at: http://www.leahycom.au; also on Facebook at: http://www.facebook.com/leahycartoons

Political cartoons

One problem with studying political cartoons is their ephemeral nature. Many of them comment on the political life of the country and focus especially on the people who govern it or those who make the biggest splash in its headlines. Most people's time in the spotlight is relatively brief. Other political cartoons (such as the one by Bill Leak on page 208) focus on an important issue of the time.

Liberal minister, Amanda Vanstone, herself the subject of many cruel cartoons, commented:

> Cartoons play an important role in bringing some people who otherwise might not participate in political debate into that debate. Politics, when it's not a slanging match, is the great conversation of our lives.
>
> If cartoons bring some people into that conversation, even at the edges, who otherwise wouldn't be there, it's a good thing.

Two of the devices that political cartoonists use are sarcasm and irony. With both of these the literal meaning should not be taken at face value.

Sarcasm involves saying one thing and meaning the opposite. Literally, the words might appear to praise but they are clearly intended to criticise, even show contempt. Most people would see these sharp, cutting,

often bitter, remarks for what they are. When someone spills something on the carpet and another person comments 'Well, that was brilliant, wasn't it?', the sarcastic remark was hardly intended as high praise.

Many examples of sarcasm that you'll find on the Internet are not strictly speaking sarcasm: Groucho Marx's 'I never forget a face, but in your case I'll be glad to make an exception' and James Napoli's *The Official Dictionary of Sarcasm: A Lexicon for Those of Us Who are Better and Smarter Than the Rest of You* are cutting remarks intended to hurt – and certainly in the spirit of sarcasm.

In Shakespeare's famous speech 'Friends, Romans, countrymen, lend me your ears', Mark Antony repeats the phrase 'Brutus was an honourable man' on several occasions clearly implying that this should not be taken literally. Whether this should be considered as irony or sarcasm could well depend on the way the speech was delivered by the actor playing Mark Antony.

Sarcasm is much more straightforward and obvious than irony, which tends to be more subtle.

Here are two cartoon scenarios. A courier delivers a huge pile of paper files and says to one of the office workers, 'Here are the guidelines on how to set up a paperless office.' A politician says 'I always tell the truth' while their nose is growing longer and longer (in a reference to Pinocchio's nose growing whenever he lied). In the first case, there is situational irony in the contrast between what the reader expects (a paperless office will be established without needing piles of files) and in the second case, there is dramatic irony as the audience shares the Pinocchio joke and its exaggeration and tends not to believe the politician.

Two other definitions of irony may be helpful:

- Irony is used when a cartoon conveys a meaning that is other than, and especially the opposite of, its literal meaning.
- Irony is used when a cartoon depicts some event or situation which is contrary to what one expects and so is thought-provoking and amusing. Readers of cartoons are often divided by those who accept the literal meaning of what is presented and those who look beyond it.

This Bill Leak cartoon was drawn in November 2014. UNESCO had praised the Australian Government for reversing the decline of the Barrier Reef and US President Obama had spoken at the G20 Summit in Brisbane. Obama made the point that increases in temperatures would threaten 'the incredible natural glory of the Great Barrier Reef.' In explaining that he had not been able to visit on this trip he commented 'I want to come back, and I want my daughters to be able to come back, and I want them to be able to bring their daughters or sons to visit. And I want that there 50 years from now.'

One reading of the cartoon might be that it essentially dismisses the importance (or existence) of climate change and the threat to the reef. Another is that Bill Leak is critical of those who deny the existence of climate change or downplay its impact and are not clear-sighted enough to take strong measures to reverse the reef's decline.

The central character is unmistakeably Barack Obama at some time in the future, visiting the reef with his grandchildren. Note the elements of caricature in the way his character is drawn (oversized features, curly white hair, age lines) and also in his grandchildren (wide-eyed innocent look).
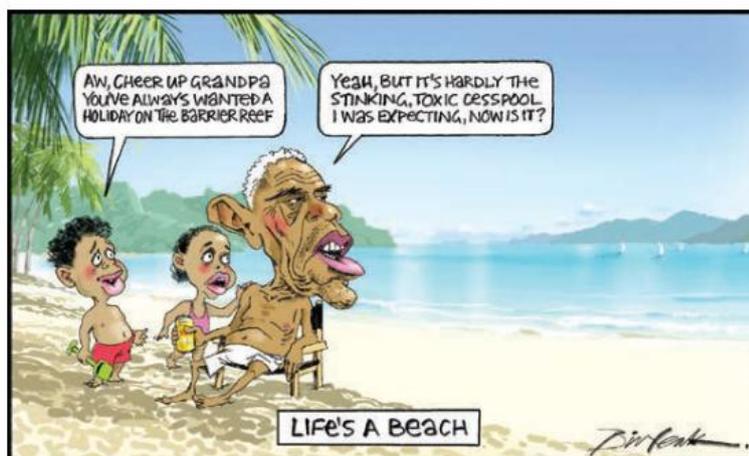
Newspix/Bill Leak

Note the exaggeration of 'stinking, toxic cesspool' and the contrast with the setting.

The sign 'Life's a beach' draws attention to a somewhat more vulgar, similarly sounding expression.

Reading path – eyes are drawn to the central character

The grandfather's comments on why he wanted to visit the reef are exactly the opposite of what we would expect. Especially, given his opinions in 2014. So too, is his idea that the reef can't be enjoyed as a pristine, idyllic paradise.

The representation of the tropical paradise with pristine beach, palm trees, calm waters, yachts sailing in the distance. The blue and green colours emphasise this.

Advertisements

Most advertising exists to convince consumers that the product or services being promoted should be given strong consideration. It is designed to sell. Some advertising seeks to influence its audience's thinking and, therefore, behaviour. In most cases, advertising seeks to communicate with the target audience to buy, think or do something.

Successful print, television and internet advertisements generally target a specific audience through appealing or striking visuals and strong headlines. The most powerful advertising techniques capture the audience's attention and connect with them by appealing to their emotions. As a result, it makes a powerful impact on them and, in many cases, they feel compelled to buy the product.

In addition to what has been mentioned above, the best print advertisements are likely to be successful due to the following:

- they are simple, succinct or tightly written and clear.
- they may use provocative images, humour or a call to action.

The best will be something bold or completely different with, occasionally, a dash of subtlety.

You will find many examples of outstanding print ads on the Internet – such as:

- '50 genius print ads with brilliant design techniques' by Rebecca Gross, Canva
- '50 Creative & Effective Advertising Examples' by Igor Ovsyannykov, Inspirationfeed.

What is the reading path here? What do you notice first? Where do your eyes travel next?

What age group is the audience for this advertisement? Why do you think so?

How does the simplicity of its design contribute to the impact of this advertisement?

In what ways do you find this a unique advertisement?

Is this a successful advertisement? Give your reasons.

BBDO Israel

Your typjng whille you drive is asbad as your drivinh whilr yoou typr

Although this advertisement includes the logo of the automobile manufacturer, Opel, on it and so it is obviously paid for by Opel, it does not appear to be promoting the sales of its cars. What are possible reasons why Opel have paid for this advertisement?

Films

Films are narrative texts; that is, they tell a story. Whether the story is fictional, loosely based on reality or a nonfiction documentary, it follows the conventional narrative structure of an orientation, complication, climax and resolution. Films are classified according to their genre or style, including such popular film categories as:

- romantic comedy
- historical drama
- thriller
- science fiction
- action/adventure
- documentary.

As any list of credits will show, many individuals are required in the making of a film. The director – the person responsible for the overall appearance of a film – must enlist the expertise of people with a variety of skills (for example, screenwriters, actors, cinematographers, sound and lighting technicians, costume designers, special effects teams, set designers and editors).

The story of a film is told through a sequence of shots and through various symbolic codes that can be 'read' or interpreted by the audience. The director must make decisions about the following cinematographic (or film-making) codes.

Film codes

Films communicate through…
- camera angles and shot types
- sequence of shots and editing
- colour and lighting
- objects and shot composition
- symbolism
- music and sound effects
- camera movement
- script
- body language and costume
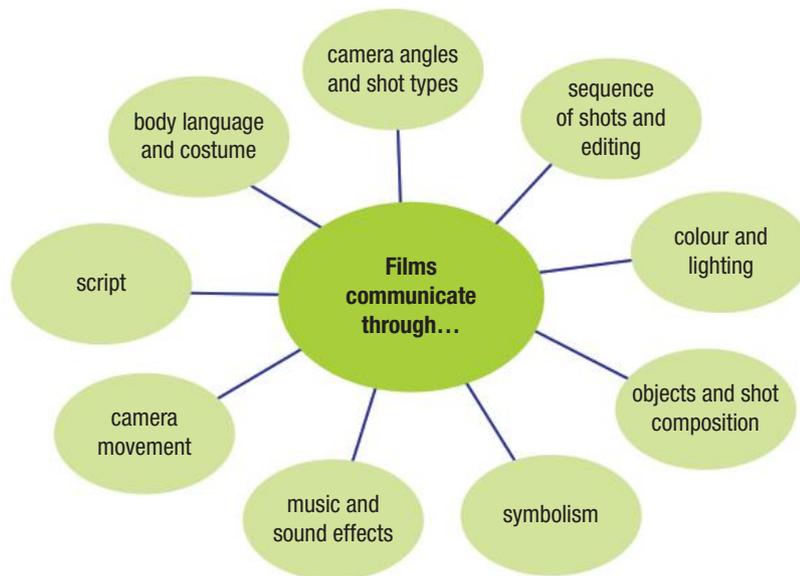
Understanding shots

With the help of a crew, a director determines the size, angle and movement of each shot or image filmed by the camera. Following is a list of camera terminology to help you appreciate the way films communicate to audiences.

Mark Fergus Photography

Shot sizes

- Extreme close up (ECU)
- Close up (CU)
- Medium shot (MS)
- Long shot (LS)
- Extreme long shot (ELS)

Camera angles

- High-angle shot: the subject is filmed from above
- Eye-level shot: the subject is filmed at normal level
- Low-angle shot: the subject is filmed from below
- Overshot: the subject is filmed from directly overhead
- Undershot: the subject is filmed from directly underneath

Camera movement

- Panning: the camera moves horizontally, left to right or right to left
- Zoom: the camera moves from a distance to a close up
- Dolly shot: the camera moves on a trolley to follow the action
- Tilt shot: the camera moves vertically, up and down

Shot composition

The following still shots are from the film *Rabbit-Proof Fence,* directed by Phillip Noyce. Notice the shot composition – the way in which images are arranged in each shot. Another term for the placement of objects and figures in a shot is mise en scène, a French phrase meaning 'place in scene'.

Note position of Indigenous people – they are in the background, indistinct and unidentifiable

Position – our eye is drawn to the chapel as a symbol of European authority

Facial expression and body language suggest he is strict, stern and determined

Setting – bare, sparsely vegetated; simple wooden buildings

Note attitude of dog – dejected and submissive

Clothing and objects – neat, dark suit signifies official status, formality and inflexibility. Book and pencil are symbols of education and indicate that this man makes decisions

Note arrangement of two figures and chapel – triangular positioning stresses their connection

Medium shot / low angle – suggests authority. Note the prominence of his hands, conveying power. He is watched by another, indicating that he commands respect

Shutterstock Premier / Moviestore / REX

Body language – younger girl is cradled like a baby, her face hidden, which conveys her exhaustion and anxiety

Background – churning clouds convey feelings of trepidation and anxiety; the vastness of the landscape is also clear

Symbolism – eagle signifies freedom and strength

Clothing – represents girls' poverty, suffering and intimacy (i.e. their clothes are identical)

Lighting – symbolises girls' hope

Facial expression – fear? determination? confusion? confidence?

Symbolism – fence signifies the European/ Aboriginal cultural divide and the means of reaching home

Position – figures placed in centre of frame to highlight the intensity of their experience

Low-angle shot – suggests girls' power; our eye is drawn to the hand and face of the older girl

Shutterstock Premier / Miramax / Dimension Films / Kobal / REX

CHAPTER 14 REVIEW

Activity 1: films

Choose a film that you have watched recently. Then, download stills of the film from the Internet. Annotate the film stills by identifying key cinematic elements and developing your own interpretations.

Choose a topic from the list below and complete the annotation tasks for each still. Use text boxes and arrows/lines to annotate the still. Here are some things to annotate: **a** the type of shot; **b** the use of colour; **c** costuming; **d** mise en scène; **e** the particular angle; **g** symbolism; **h** body language; **i** lighting; **j** what the shot reveals about character/theme/genre (as appropriate to your selected topic).

Present your work in a PowerPoint or other electronic visual program.

Topics:

1 Download two different types of camera shots from the film.

2 Download two different types of camera angles from the film.

3 Download two different types of posters advertising the film.

4 Download two different stills of a character from the film.

5 Download two stills showing significant settings in the film.

6 Download two stills showing genre elements from the film.

Activity 2: cartoons

Examine the following political cartoons by Australian cartoonist Judy Horacek. She is commenting on the treatment of asylum seekers by the Australian Government.

For each cartoon, identify the following visual and language features (not all will be relevant): caricature; body language; facial expression; clothing; sizes; setting; symbolism; caption; speech bubbles; pun; irony; hyperbole; understatement; comparison.

For each cartoon, state the cartoonist's message about the topic.

Judy Horacek
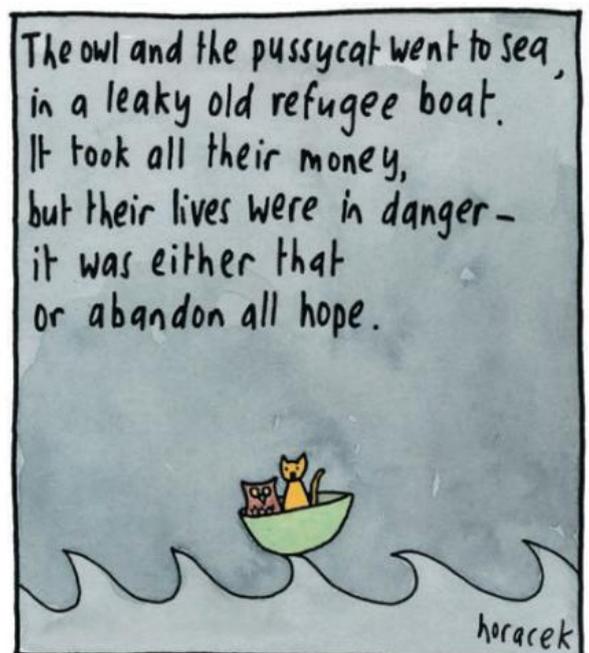
Activity 3: graphic novels

Read a graphic novel. Here are some websites where you can read an annotated list of the top 10 titles for young adult readers and decide what you'd like to read:

- The Children's Book Council of Australia
- Young Adult Library Services Association – Great Graphic Novels

After you have read the graphic novel, hold a class debate on the topic: 'That traditional novels are better than graphic novels.'

Undertake this as an Oxford-style debate: divide the classroom into a section 'For', a section 'Undecided' and a section 'Against'. Students join the section that reflects their views. The debate goes back and forth between the sides, beginning with the 'For' side. Five speakers per side are allowed to speak. Each speaker talks for one minute presenting their views and evidence. At the conclusion of speakers, the 'Undecided' may ask questions of either side and any member of that side may answer. After questions, all participants are asked to indicate who won the debate by joining the side that reflects their decision.

Activity 4: proofreading

Proofreading game (pairs). Each partner photocopies a page from a graphic novel or comic. They cut up the cells so that they are individual cells; then, jumble the order of the cells. Each partner swaps the cells and challenges their partner to reorder the cells correctly. You can do this in timed conditions.

Once the task is over, discuss the visual and language clues you used to reorder the cells.

Activity 5: extension

Create your own visual text in a selected visual form by writing a one-paragraph synopsis.

The one-paragraph synopsis must state very briefly and simply the WHO, WHAT and HOW of your story or image. Within two to five sentences, the synopsis should set out whose story it is (the protagonist), what their problem is, what they do about it, how they do this and the outcome. The synopsis must contain a clear statement of your message and indicate the visual medium of your text (e.g. cartoon or poster).

Literary terms

In your study of English, you will need to understand and use an increasing range of technical terms. These include those that you will find in the chapters on language conventions earlier in this guide. The ones that follow are especially important in the study of literature. These technical terms are referred to as the metalanguage of the subject English. Here are some that you are likely to use.

allegory a narrative in which characters represent certain general qualities.

alliteration the repetition of the consonant sound at the beginning of words.

allusion an indirect reference to another literary work, a person, place or event etc.

ambiguity having two meanings. This can sometimes be deliberate.

anticlimax a disappointing or ineffective ending; a descent from the high point of the action.

appropriation the adaptation of a text by transferring it to a different context, allowing new insights into the original text.

archaism a word that is no longer in common use.

aside a character speaks directly to the audience while other characters are on stage. The convention is that only the audience can hear the aside.

assonance the repetition of the vowel sounds in the middle of words.

blocking the movement and positioning of actors on a stage. This is determined during rehearsal.

camera angle the angle from which the camera views a person or object, such as an overhead shot (the camera is directly above), a high-angle shot (the camera is looking down at the person or object), an eye-level shot (the camera is at the same level as the person's head), a low-angle shot (taken from below), and an undershot (taken from ground level).

camera distance the distance between the subject and the viewer of a film. The most common terms to describe camera distance are an extreme close-up (a very close image of an object or part of a face), a close-up (head and shoulders of a person or a very detailed view of an object), a medium shot (upper body), a full shot (full-length view of a person), a long shot (mainly background), an establishing shot or an extreme long shot (a very wide shot).

caricature a representation in words or images that deliberately exaggerates certain features of a person or thing.

catalyst a person or thing that precipitates or causes a change.

character a representation in a narrative, usually of a human being, although animals can be characters (sometimes with human qualities) and even abstract concepts have been made characters in a story (for example, 'nature' or 'fate'). In these cases, they are often given human traits.

cliffhanger an ending that is excitingly uncertain.

climax a technical term used for the moment in a plot that represents the highest point of a rising sense of tension, or a turning point that will lead to the text's resolution.

coda a comment added at the end of a narrative to round off a story.

collage a collection of different kinds of images jumbled together.

coming-of-age novel a fiction genre often referred to by the German word bildungsroman. One of the first examples being a novel by the great German dramatist, Goethe. Bildungsroman literally means 'a novel of education'. A coming-of-age novel, or bildungsroman, follows a protagonist from childhood to the brink of adulthood, through significant experiences that shape the character. In most cases, the development is positive; the character faces adult life having learnt from experience and having become stronger as a result.

complication the technical term used for the point in a narrative where a complicating factor, which is going to need some kind of resolution, is introduced.

connotation a commonly understood association suggested by a word or phrase in addition to its literal meaning.

context the social, historical and cultural circumstances that frame an event, statement, or idea, providing resources for it to be fully understood.

conventions rules, often unwritten, that everyone accepts, such as the dramatic convention that a character on stage speaking a soliloquy is thinking aloud.

dialect a variety of a language used by a group of speakers, especially those from a particular region.

dialogue the spoken words of characters in a text.

diegetic sound sound that is natural to the location or action, such as the squealing of tyres accompanying an image of a car taking a corner too fast.

dramatic irony the audience understands that the words or actions (of a character) in a play have much greater significance than the character realises.

elegy a poem that remembers someone who has died.

epigraph a short quotation used at the beginning of a text to signify its theme.

epilogue the conclusion of a literary work; a postscript.

eulogy a speech praising someone who has died.

fable a short story designed to teach a moral lesson. Many fables have animal characters that have human qualities.

farce a dramatic text intended to arouse laughter, often by the presentation of ridiculous and improbable situations.

first-person narration the telling of a story from the point of view of a narrator who uses the first-person pronouns ('I', 'me' and 'my'). The use of such a narrator allows the reader access to the thoughts and feelings of the protagonist. However, the view of the world is limited to what the character knows.

flashback a part of a narrative that tells of an event or scene that occurred in the past.

foreshadowing a narrative device that hints at something to come.

framed narrative a story within a story.

free verse verse that does not use conventional rhyme schemes or metrical stanzas and that does not follow the rules of particular poetic forms. It has been especially popular since the beginning of the 20th century where it has produced some of the greatest poems in the language, as well as many mediocre efforts. However, it has been used in English for decades. The translations of *The Psalms* and of *The Song of Solomon* in the St James version of the *Bible* are examples of free verse.

genre a kind, style or type. Film genres are categories of texts such as romantic comedy, thriller, horror movie and historical epic. Literary genres are categories of texts such as romance, science fiction, crime and fantasy.

half-rhyme words with a similar sound and shape but not an exact rhyme.

hyperbole an exaggerated statement, not intended to be taken literally.

hyperfiction fiction with hyperlinks. Hyperfiction is interactive – a story that can change. By clicking on the links, readers can determine how they read the story. They become autonomous readers, independent of the writer, deciding where to go next and what to explore.

imagery figurative language that makes non-literal comparisons. The most common examples are similes, metaphors and personification.

inference a conclusion drawn from data or evidence.

internal rhyme rhyming words used within the lines of a poem, rather than at the end.

irony a discrepancy between appearance and reality; what appears to be the case may actually be the opposite. Verbal irony is a use of words that point out such a discrepancy.

juxtaposition the deliberate placing of unlike things side by side.

melodrama originally a play in which action and emotion are sensationally exaggerated; any situation involving exaggerated emotions.

memoir a personal account of the past.

metafiction fiction that is about fiction. A writer of metafiction deliberately draws attention to the fact that the work is an artefact, something made up, something constructed.

metaphor an image or figure of speech in which a non-literal comparison is made between two things that are mostly unlike. The comparison identifies the one way in which they are similar. Unlike a simile, a metaphor does not compare by using the words 'like' or 'as'.

mise en scène essentially, 'put in the scene' refers to the physical elements on stage or on a film set, such as sets, lighting, costumes and props.

monologue a dramatic speech by one character.

montage a series of brief shots that work together to convey a particular meaning.

mood the atmosphere or feeling that is evoked.

motif something that is repeated in a text, such as an idea, an image, a situation or a saying.

narrative a type of text that tells a story by providing a sequence of events, usually arranged chronologically. Most narratives also involve characters and setting. Conventional narratives begin with an orientation that answers the questions who? where? and when? There is a complication, crisis or climax, leading to a resolution or denouement.

non-diegetic sound sound that is not natural to a location or action but which is added during editing, such as a music soundtrack.

ode a poetic form, originally from Greek literature, in which the poet makes a direct address to a person or thing. The subject matter is usually serious.

omniscient narrator the narrator is all-knowing and seeing.

onomatopoeia the use of words whose sounds echo the meaning, such as 'boom' or 'zap'.

orientation the opening section of a narrative that introduces the characters (the who? of the story) and the setting (the where? and when?). This section may also introduce the first of the series of events that will unfold.

parable a fictional narrative used to convey a message or moral.

paradox a statement that appears to be self-contradictory.

parody a work that imitates the features of another work in an exaggerated way for the purposes of humour.

persona the voice of the text. It cannot be assumed that the 'I' of the text is the author's own voice. Often an author assumes a persona, or role, and speaks through that voice. Sometimes the author's own views of a subject may be different from that of the persona.

personification a figure of speech in which something non-living is compared to a human being or animal.

plot used to describe the pattern of events in a narrative. A plot is more than just a series of events. The writer shows how the events are connected.

point of view the term used to describe different narrative perspectives.

prologue an introduction before the main story begins, such as a short speech that opens a play.

protagonist the main character in a narrative.

resolution the technical term for the ending of a narrative. The term reflects the fact that narratives are structured, with a sequence of events including complications, crises and climaxes, leading to a satisfactory ending. An ending can be satisfactory even if problems remain unsolved or even if questions remain unanswered, as long as the reader feels that the writer has successfully brought the threads of the narrative together.

rhetorical devices language techniques used to persuade the reader.

rhetorical question a question that is asked for effect; a reply is not expected, such as 'Are you trying to make me look foolish?'

satire the use of ridicule to show in a humorous way that something is silly – or even evil.

setting the place and time in which a narrative happens.

simile figurative language in which a comparison is made, using the words 'like' or 'as'.

situational comedy comedy that arises from the absurdity of the situation created on stage.

soliloquy a speech that an actor makes alone on stage. The accepted convention is that the character's thoughts are being heard. Some soliloquies are spoken directly to the audience; in other cases the audience is eavesdropping.

stage directions the instructions in the text of a play to the actors, concerning such things as movement and gesture, position on stage and tone of voice. Stage directions can also refer to props, lighting and sound effects.

storyboard a series of frames – like a comic strip – showing the types of shots used in a film sequence.

style the manner of writing of a particular writer, evident in such features as word choice and register.

subplot a secondary or less important plot that relates in some way to the main plot.

symbol something that stands for something else; for example, a cross represents Christianity; a skull and crossbones indicates that a substance is poisonous.

synecdoche a figure of speech where the name of a part of something is used to represent it as a whole.

technical language terms used within a particular profession, trade, subject or sport.

theme a central idea explored in a work. A theme may be expressed explicitly, as in the moral of a fable, but it is usually implicit, something that the reader discerns from the choices that the author makes. Different readings will see some themes as more prominent than others.

third-person narration the telling of a story from the point of view of a narrator who uses the third-person pronouns ('he', 'she' and 'they'). Third-person narrative is usually omniscient or all-knowing: the narrator sees and knows everything. However, it can be limited to a particular viewpoint.

tone the mood or attitude conveyed by a speaker's or writer's style.

tracking shot when the camera is moving and the subject is also moving. This is different from a pan or panning shot, when the camera moves across the scene, either from side to side or up and down. Other terms to describe the way the camera moves include the zoom, which allows the view to move from, say, a long shot to a close-up shot without moving the camera; and the dolly shot, where the camera is fixed to a moving object which moves towards or away from the scene.

unreliable narrator the voice telling a story cannot always be relied on. When the voice is that of a first-person narrator, the view of the world is limited to their own.

voice-over the use of a narrative voice in a film. It may or may not be the voice of a character in the film. In a play, a voice-over may be the use of an off-stage voice.

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Overview

- A practical, easy-to-use reference book that follows the Australian Curriculum: English
- Covers the skills and knowledge of writing, reading, speaking, listening and viewing
- Acts as a quick guide to language conventions, such as checking spelling or determining proper punctuation
- Chapter reviews contain graded questions and activities to help students test and apply their knowledge
- Samples of text types are clearly annotated so their main features can be seen
- Updated to include a range of digital texts, including websites, social media and emails
- Information on publishing conventions, including the use of technology and referencing texts
- Full-colour design and visual examples
- A glossary of literary terms.