

# **HSC** ENGLISH

# **READING TO WRITE**

**A workbook for  
English Standard  
& English Advanced**

**Ruth Read &  
Robert Beardwood**

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**A workbook for  
English Standard  
& English Advanced**

**Ruth Read &  
Robert Beardwood**

**insight**<sup>®</sup>  
▶ innovative ▶ engaging ▶ evolving

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# Imaginative texts

Imaginative texts contain invented characters and events. They often tell a story, although some imaginative texts, such as poetry, can simply describe a scene or a feeling. Authors imagine what characters think, say and do; they create places and worlds.

This chapter examines three of the main forms of imaginative text: poems, novels and plays. It includes two annotated excerpts for each form and invites you to read and analyse each one, before prompting you to explore similar textual features and techniques in your own original pieces of writing.

## About the tasks

Each text has five associated tasks.

- **Task 1: Annotating the text.** This involves reading the given annotations and adding to them. Note that the annotations should identify the techniques being used and also explain their effects on the audience.
- **Task 2: Understanding the text.** In these tasks you will develop your comprehension of the text and consider how the author has tried to convey their ideas and achieve their purpose.
- **Task 3: Drawing conclusions.** This involves making connections between the text, context and authorial intent.
- **Task 4: Preparing to write.** You will develop ideas for a written piece of your own, drawing on the stylistic and conceptual elements of the excerpts.
- **Task 5: Write your own.** Finally, you will have the opportunity to use your notes from Task 4 to create an extended piece of writing.

## Text 1: 'The Man from Snowy River'

'The Man from Snowy River' by AB ('Banjo') Patterson is a classic Australian poem written in the bush ballad style. This style is characterised by its use of straightforward, regular rhythm and rhyme to tell a story. These sorts of poems present a uniquely Australian voice and usually depict typical Australian settings and characters.

'The Man from Snowy River' was written in 1890, a time of political turmoil and challenges for the working classes, particularly those in the agricultural industry. This poem provided the working class with a voice and encouraged the creation of an Australian identity.

The poem is about a young horseman who proves himself against all odds. When an expensive horse escapes a farm, all the horsemen around town try to help catch him. The rider in the poem is small and his horse is not as strong as many others, so most people do not believe he can help. However, Clancy, a trusted local, stands up for the rider and encourages the group to let him help. When the horse is found on an incredibly steep hill, only the young rider is able to navigate the treacherous terrain and return the horse back to its farm safe and sound.

You can read the complete poem online at [www.gutenberg.org/cache/epub/213/pg213.txt](http://www.gutenberg.org/cache/epub/213/pg213.txt).

The interjection, indicated by the use of a dash, allows for additional information to be included to strengthen the reader's understanding of the importance of this horse.

The word 'cracks' is a metonym for the riders. It utilises auditory imagery as it references the sound their whips make as they herd cattle.

### The Man from Snowy River

There was movement at the station, for the word had passed around

That the colt from old Regret had got away,

And had joined the wild bush horses – he was worth a thousand pound,

So all the cracks had gathered to the fray.

All the tried and noted riders from the stations near and far

Enjambment (no break or pause at the end of a line) creates a story-like quality.

Regular rhyme (around/pound, away/fray) in an ABAB pattern creates a musical feel consistent with the ballad style.

Syntactic choice of the word 'mustered'. Normally you would say that stockmen muster the cattle; here it is suggested that the men are the ones being herded together.

Sibilance (repeated 's' sounds) is used to generate a musical tone.

Alliteration of the 'w' sound reinforces the musical nature of the poem. This also creates a softer sound than the sibilance used previously, symbolising Clancy's kindness towards the rider.

The hyperbole of 'strike firelight ... every stride' makes the rider seem more impressive.

Hyperbaton (inverted word order – normally this would be written 'runs between those giant hills') allows the rhyme to work but also creates a slightly jarring effect, emphasising the danger of the setting.

Had mustered at the homestead overnight,  
For the bushmen love hard riding where the wild bush horses are,  
And the stock-horse snuffs the battle with delight.

[...]

But still so slight and weedy, one would doubt his power to stay,  
And the old man said, 'That horse will never do

For a long and tiring gallop – lad, you'd better stop away,  
Those hills are far too rough for such as you.'

So he waited sad and wistful – only Clancy stood his friend –

'I think we ought to let him come,' he said;

'I warrant he'll be with us when he's wanted at the end,

For both his horse and he are mountain bred.

'He hails from Snowy River, up by Kosciusko's side,

Where the hills are twice as steep and twice as rough,

Where a horse's hoofs strike firelight from the flint stones every stride,

The man that holds his own is good enough.

And the Snowy River riders on the mountains make their home,

Where the river runs those giant hills between;

I have seen full many horsemen since I first commenced to roam,

But nowhere yet such horsemen have I seen.'

[...]

When they reached the mountain's summit, even Clancy took a pull,

It well might make the boldest hold their breath,

The wild hop scrub grew thickly, and the hidden ground was full

Of wombat holes, and any slip was death.

But the man from Snowy River let the pony have his head,

And he swung his stockwhip round and gave a cheer,

And he raced him down the mountain like a torrent down its bed,

While the others stood and watched in very fear.

[...]

The word 'snuffs' means to smell. The author uses hyperbole in 'with delight' to suggest that the horses would enjoy such a dangerous ride. This is furthered by the metaphorical reference to the journey as a 'battle'.

The use of dialogue in poetry is relatively uncommon. Here it reflects the bush ballad style, as it gives the poem a more story-like quality.

Repetition of 'twice as' adds emphasis to the danger associated with Mount Kosciusko.

Alliteration (repeated 'm' sounds) adds to the ballad style.

The simile 'like a torrent' suggests the speed and fluidity with which the rider navigates the dangerous terrain. This contrasts with the fear felt by everyone else, indicating that the rider is the most capable and courageous despite the assumptions made about him by the old man.

This elongated sentence mimics the rolling nature of the mountain and also creates a sense of discomfort in the reader, as the sentence is longer than usual, mimicking the discomfort of the riders.

## Task 1: Annotating the text

Carefully read the annotations to the stanzas above, and add two more annotations of your own.

## Task 2: Understanding the text

1 Define the following terms in the context of the poem.

a station \_\_\_\_\_

b colt \_\_\_\_\_

c cracks \_\_\_\_\_

d took a pull \_\_\_\_\_

e torrent \_\_\_\_\_

f bed \_\_\_\_\_

2 What assumptions are made about the rider? Why does Clancy defend him?

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3 What is the literal meaning of 'from old Regret'? What is the deeper or implied meaning? What technique has been used here?

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4 Using the description given, draw a picture of the rider's home.

### Task 3: Drawing conclusions

1 What comment does the poem make about assumptions?

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2 How does the poem conform to the bush ballad style?

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## Task 4: Preparing to write

For each of these uniquely Australian landscapes, provide a description that includes a variety of figurative language.



Litchfield National Park waterfall



Albert Street Uniting Church



Sydney Harbour



Uluru at sunset

### Task 5: Write your own

- 1 Select one of the landscapes above, and write a short story set in that location.
- 2 Now that the story is written, use figurative language to turn the story into a ballad. Remember you can experiment with the order of words and the structure of your sentences to help the poem to work. You should use a regular rhyme pattern, make the stanzas all the same length and use a variety of language devices, including figurative language.

## Text 2: 'Sun Downs and Seasons'

Kirli Saunders is a proud Gunai woman who resides in Sydney, writing on Dharawal, Wodi Wodi and Yuin Land. (The Gunai, or Kurnai, are traditional custodians of land in Gippsland, Victoria.) This particular poem was inspired by Wollongong Botanic Garden and discusses the Dharawal Calendar, which tracks traditional season markers and Aboriginal connection to land. It also explores a non-traditional poetry form by playing with layout, symbols and syntax to emphasise the themes of the poem.

This prologue not only informs the reader about the location that has inspired the poem, but also serves as an Acknowledgement of Country.

Brackets are used as a visual feature to mimic the idea of something being full.

The poem's flow down the page, on an angle from right to left, not only challenges the traditional conventions of reading, but also creates a visual impression of falling and of the movement that the content of the stanzas describes.

The word 'falling' is written one letter below the next to visually represent flowers falling.

The alliteration of 'w' in 'whale' and 'wattle' draws a connection between flora and fauna, suggesting a holistic view of the natural world.

## Sun Downs and Seasons

By Kirli Saunders

~ Written on Dharawal Country with deep respect to the Dharawal People who always have and will care for the land, seas and skies.

this is the time  
of lilly pillies  
plumping into  
(fullness)

Possum Skin Cloaks  
on the mend  
or perhaps being  
worn for the first time  
Again

an age of deciduous  
home makers  
Losing  
\lea | ves/

and the last  
flowers  
f  
a  
l  
l  
i  
n  
g  
from myrtle

A moment  
of wattle  
and whale  
syncing

to mark the start of

The lack of capitalisation of the first word is a deliberate choice made to signal to readers that this poem will not follow the traditional rules of poetry.

The oxymoronic 'first time / Again' reminds us of the cyclical elements of life.

The use of slashes creates a visual representation of the leaves falling.

m i g r a t i o n

and like the Old Ones

here I am

Healing

releasing

growing

and moving

fruiting a new path

on this Country

that is not mine

but who kindly

offers wisdoms

as trees

remind us

how our Scars

can be sacred

and the many ways

to lay down

deep

roots

to nourishment

beneath

beneath even when the <<West Wind>>

\*howls\* and hauls

islands into o~c~e~a~n.

These wise ones

show how a crowded canopy

offers shade

but limits growth

of those below

knowing that  
 tall trees are  
 forged over  
 Grandfather  
 Sun Downs  
 and  
 seasons  
 seasons  
 seasons  
 seasons  
 seasons  
 seasons  
 seasons<sup>1</sup>

<sup>1</sup> The Dharawal Calendar has 6 seasons, at the time of writing it was the time of Marrai'gang, when a Quoll seeks a mate, the lilly pillies ripen, the cloaks are mended, and coastal treks start.

## Task 1: Annotating the text

Carefully read the annotations to the poem above, and add three or four annotations of your own to the second half of the poem.

## Task 2: Understanding the text

1 Why has the author used such a unique layout? Give two specific examples.

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**2** Give four examples of things that the Dharawal People use to map time, based on this poem.

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**3** Why is 'seasons' repeated six times? How does this reflect the author's context?

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**4** What is the 'new path' the author is on? Consider the information given about the author in the paragraph above the poem.

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### **Task 3: Drawing conclusions**

**1** Explain how the poem's unique layout may impact a reader. How does this promote the author's purpose for the poem?

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**2** What does this poem suggest about the personal development of young First Nations people?

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**3** Evaluate how figurative language has been used in the poem to draw connections between landscape and human nature.

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**4** How does the author present a uniquely First Nations voice in this poem?

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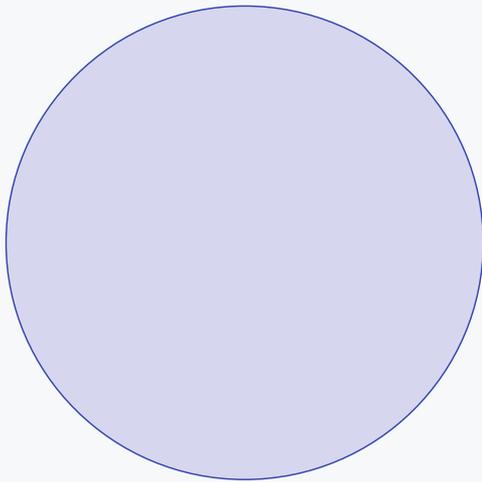
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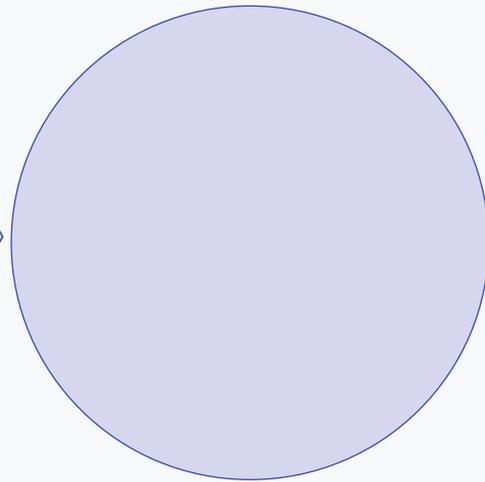
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## Task 4: Preparing to write

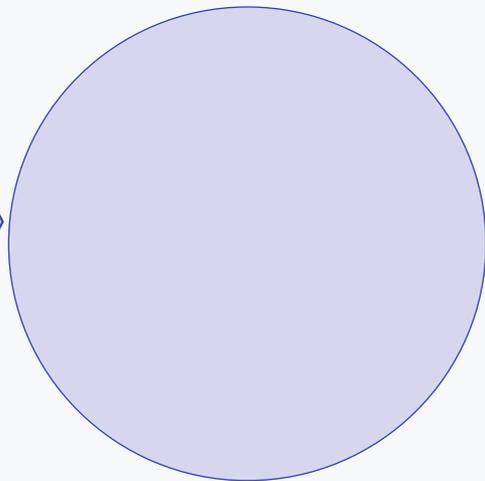
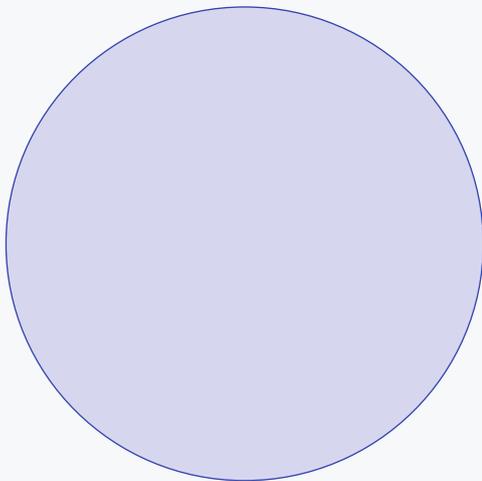
Think about two ways YOU measure the movement of time (other than with a clock). You may choose to think about the seasons, cultural events, special days, school terms etc. How would you describe this movement of time to someone else?



How do you measure time?



How would you describe this to someone else?



## Task 5: Write your own

- 1 Write a 10–15 line free-verse poem about the passage of time.
- 2 Once you have written the poem, consider how you can present your poem in a unique way. The visual layout of the poem should reflect the visuals created by the language.

## Text 3: *Così*

While Louis Nowra's play *Così* is widely considered a comedy, it deals with some incredibly emotional and political themes. Set in Melbourne in 1971, right in the heart of the Vietnam War, the play centres around Lewis, who has recently graduated from a university theatre degree and is starting a job directing a play in a psychiatric institution. On Lewis' first day, Justin, the social worker, introduces him to the patients he will be working with. Lewis quickly learns that although these seven people are all being treated for mental illness, they should not simply be stereotyped as a group of patients: they all have unique personalities and life experiences.

Together, the group rehearses a production of the Italian opera *Così Fan Tutte*. Throughout the rehearsal process, we learn about the lives these people had before their admission into psychiatric institutions and the sometimes confronting reality of the treatments they have been put through since being admitted. In this exploration of mental health challenges, we begin to see the author's ideas about humanity.

### Excerpt 1

This excerpt is from near the start of the play, just after Lewis has met Justin and a few of the patients.

[JUSTIN *sees LEWIS's apprehension and takes him aside.*]

JUSTIN: You must feel a bit queasy. I know I was when I first came to work in an asylum. The thing is, and you'll discover this, is that they are just normal people, well, not quite normal, or else they wouldn't be in here, would they? But you get my drift?

This stage direction is used to show Justin's concern for the patients – he doesn't want them to hear his conversation about them.

The use of questioning coupled with the use of the word 'normal' (a loaded term) forces Lewis to question his assumptions about those with mental health concerns and, in doing so, encourages the audience to do the same.

The dialogue in this exchange between Justin and Lewis sets the scene for the action that follows. However, Justin is the primary voice at this point and Lewis is a secondary voice (despite being the protagonist of the play), so the audience sees that Lewis' nervousness is due to this lack of a voice.

LEWIS: [*uncertainly*] Yes.

JUSTIN: They are normal people who have done extraordinary things, thought extraordinary thoughts. You are getting a good bunch. They'll be no real trouble: no carving knife against the throat. [*A beat*] You might want to keep a close eye on Doug, though. I didn't know he had been released from a closed ward – being in C ward means the patient is never allowed out, day or night, until we're satisfied they won't harm others or themselves. But he should be all right if they've let him out – as long as he's taking his medication. He's a bit cheeky the way he won't take it sometimes.

LEWIS: Is this where we're performing?

JUSTIN: It looks a bit dispirited, I know –  
[...]

JUSTIN: [*to LEWIS*] The government bought the land next to the asylum last year and this theatre was on it. Someone set fire to it, but it's safe. A bit grungy, as we say, but safe. There's some lights up there – what do you call them in the theatre?

[LEWIS *shakes his head.*]

Anyway, we'll get someone on the staff to have a look at the wiring.

[*He stares at the ceiling.*]

Bit of a hole up there. Let's hope it doesn't rain on the night, eh? [*A beat.*] Any questions?

LEWIS: What if someone forgets to take their medicine and –

This stage direction shows Lewis' initial trepidation about working in the facility.

The syntactic choice in this line comparing 'normal' and 'extraordinary' contradicts the stereotypes of mental illness, especially in the context of the play.

This stage direction means the actor takes a brief pause. While this literally shows Justin's thinking time, it also gives us a moment to process what has been said and allows for a change in tone when Justin offers a warning about Doug.

The use of the colloquialism 'a bit grungy' emphasises the Australian voice present in the play.

The dash indicates Lewis' discomfort in describing what the consequences of a patient not taking their medication might be, reflecting the societal trepidation regarding talking about mental illness. This is immediately contradicted by Justin using the high modality 'beserk'. As someone who knows this community well, Justin not only articulates stereotypes openly, but also challenges their accuracy with the phrase 'that's for the movies'.

JUSTIN: Goes berserk? That's for the movies. They'll just act a bit extraordinary, that's all. If something happens get someone to call a nurse.  
*[Looking at his watch]* I wish the women would hurry up.

LEWIS: What sort of thing do you want me to do with them?

JUSTIN: A play. I thought you had been told.

## Excerpt 2

This excerpt is the start of Act 2, Scene 1.

*The theatre. The music from Act One, scene five of Così Fan Tutte is played on a gramophone operated by ROY. HENRY, who is supposed to be miming to the music, sings loudly. He stands downstage behind a hospital trolley on which is a collection of his toy soldiers and a toy boat. In time with the music – the soldiers and people singing the Number 8 chorus – he marches his toy soldiers on to the boat. Nearby water drips through the hole in the roof. During the song, RUTH gets a bucket and puts it under the dripping water.*

CHORUS:                   Bella vita militar!  
 Ogni di si cangia loco  
 Oggi molto, doman poco  
 Ora in terra ed or sul mar.  
 Il fragor di trombe e pifferi  
 Lo sparar di schioppi e bombe  
 Forza accresce al braccio e all'anima  
 Vaga sol di trionfar.  
 Bella vita militar!

*[By now all the soldiers are in the boat and he wheels the trolley off. ROY stops the music.]*

By specifying that a hospital trolley is on the theatre stage, the author presents a visual reminder that this is not a normal theatre experience – we are in a psychiatric institution.

The stage direction for Ruth to get a bucket mid-song serves to visually contrast the elaborate Italian opera with the mundane act of dealing with a leak.

LEWIS: That's good, Henry, but you don't have to sing to it, you can just mime it.

HENRY: [*slightly aggressively*] I ffffelt like it.

LEWIS: [*not wishing to upset him*] Fair enough.

ROY: Do you think they'll get the idea that the toy soldiers symbolise real soldiers?

LEWIS: I'm sure.

ROY: You're dealing with a mad audience, you know.

LEWIS: It gives the audience a good indication of what a huge crowd of soldiers are going off to war.

ROY: [*not so sure*] Whatever you say, Jerry.

LEWIS: [*sarcastically*] Thank you, Roy.

[*JULIE and CHERRY enter wearing raincoats. CHERRY carrying a bag.*]

ROY: You're late, we had to go back and do the farewell scene again.

JULIE: [*taking off raincoat*] It's pouring out there.

CHERRY: I stopped off at Occupational Therapy to pick up a magnet.

[*Taking out sandwich and stuffing it in LEWIS's mouth.*]

It's a bit wet, I'm afraid. Eat. Go on, you have to put on more weight. They hadn't even started making it.

ROY: What did I tell you? Asylums are the most inefficient places on this earth.

CHERRY: No one knew what a Dr Mesmer magnet looked like. Dr Posner was there and he said he was a carlton.

This stage direction indicates that Lewis has grown attached to these people and now cares about their feelings, showing his character development.

The stage direction 'slightly aggressively' coupled with the short sharp sentence 'I ffffelt like it' shows Henry has become empowered by the performance. Despite the stutter, which generally characterises someone as being weak or scared, the certainty of his statement shows his improved confidence.

The irony of this line not only provides a comedic element, but also challenges our assumptions that there might be a difference between 'them' (the 'mad' audience) and 'us' (the play's audience).

Roy uses the nickname 'Jerry', referencing US comedian Jerry Lewis. He has previously given this nickname to Lewis, which reflects his desire to take charge and also show his sense of belonging to the world of theatre.

The use of eye dialect (deliberate non-standard spelling) in the word 'carlton' suggests Cherry's ignorance, but this is undercut by her understanding of what the word actually means.

The blunt, one-word sentence 'eat' develops Cherry's characterisation and shows the relationship between her and Lewis.

LEWIS: Charlatan.

CHERRY: And I agreed with him. A  
Mesmer magnet never helped anyone,  
it was a fraud.

LEWIS: That's not the point, Cherry.  
The two men are pretending to be  
poisoned to try and win over the  
girls and Despina pretends to be a  
Mesmerist and helps them recover.  
It's a satire on Mesmer and his  
supposed cures.

CHERRY: Whatever. I thought we should  
make it more real. The women aren't  
twits, are they? Even though the opera  
makes them out to be. What if the boys'  
recovery was really terrible, horrific –

[CHERRY *reaches into her bag and  
takes out equipment for shock treatment.*]

Mozart didn't have that in mind.

LEWIS: What is it?

CHERRY: [*enjoying this*] Let's show him,  
Roy.

ROY: Not on your Nellie.

CHERRY: Come on.

ROY: Brings back too many memories.

CHERRY: [*to LEWIS*] It's for shock  
treatment. Put it on.

[*She puts on the head strap.*]

Lie on the floor. Go on, it's not attached  
to the electric current. It won't hurt.  
Lie down.

[LEWIS *lies on the floor.*]

The use of formal, technical language ('Mesmerist', 'satire') shows that Lewis treats Cherry as an equal, contrasting with his initial uncertainty about the patients.

## Task 1: Annotating the text

Carefully read the annotations to the excerpts above, and add two more annotations of your own to each passage.

## Task 2: Understanding the text

1 Describe Lewis' initial feelings about this job.

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2 How have Lewis' feelings about the job changed by the start of Act 2? Why do you think that might be?

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3 In Act 2, Cherry refers to Dr Mesmer and the Mesmer magnet. What does this add to the audience's understanding of her character?

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### Task 3: Drawing conclusions

- 1 For each of the characters below, write a brief description based on the details provided and give one or two quotes to support your description.

Character	Description	Quotes
Lewis		
Justin		
Cherry		
Roy		

- 2 Based on these excerpts, how does the language people use differ from the meaning they want to convey? Consider how this allows us to formulate opinions about people.

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## Task 4: Preparing to write

- 1 Explain a social assumption that is common in today's society.
- 2 Explain the flaws in this assumption and why people might believe it anyway.

## Task 5: Write your own

Write a script for a short play, or for a scene in a longer play, in which a character learns that one of their social assumptions is wrong. You should establish what the assumption is and why the character has come to hold it, then have a conflict or complication that ultimately shows the protagonist the truth.

## Text 4: *The Curious Incident of the Dog in the Night-Time*

This is a unique story written in first person from the perspective of a 15-year-old boy named Christopher, who has a mild form of autism. Because of this, the narrative voice is slightly different from that in many other books.

Christopher is incredibly logical and has a deep love of maths. He does not understand the nuances of language and struggles to identify emotions and social conventions. He deeply respects his father, who is his sole caregiver.

The novel is formatted loosely around the murder-mystery genre. Christopher finds his neighbour's dog stabbed with a pitchfork. As he is the one found with the dog and he becomes angry at the police who arrive at the scene, the initial assumption is that he is to blame. Determined to find out who really killed the dog, Christopher begins a mission to solve the mystery.

### Excerpt 1

This excerpt, despite being numbered '3', is actually the second chapter in the novel. In Chapter 19, Christopher explains that he has numbered his chapters using only prime numbers, but up until then the reader is left guessing as to why the chapters are numbered 2, 3, 5, 7 and so on.

## 3

My name is Christopher John Francis Boone. I know all the countries of the world and their capital cities and every prime number up to 7,507.

Eight years ago, when I first met Siobhan, she showed me this picture



and I knew that it meant 'sad', which is what I felt when I found the dead dog.

Then she showed me this picture



and I knew that it meant 'happy', like when I'm reading about the Apollo space missions, or when I am still awake at three or four in the morning and I can walk up and down the street and pretend that I am the only person in the whole world.

Then she drew some other pictures



but I was unable to say what these meant.

I got Siobhan to draw lots of these faces and then write down next to them exactly what they meant. I kept the piece of paper in my pocket and took it out

The short sentence that is entirely the protagonist introducing his name reflects the simple, direct voice of the narrator. This reminds us that this text is likely to be different from other books we have read.

The use of emoticons in the novel is a reflection of how Christopher perceives emotions and reminds us that he processes information differently from others.

when I didn't understand what someone was saying. But it was very difficult to decide which of the diagrams was most like the face they were making because people's faces move very quickly.

When I told Siobhan that I was doing this, she got out a pencil and another piece of paper and said it probably made people feel very



and then she laughed. So I tore the original piece of paper up and threw it away. And Siobhan apologised. And now if I don't know what someone is saying I ask them what they mean or I walk away.

The lack of emotive language here is one way in which the author conveys the narrator's idiosyncratic character.

## Excerpt 2

In this second excerpt, Christopher expands on his difficulties understanding people, moving from facial expressions to the non-literal use of language.

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I find people confusing.

This is for two main reasons.

The first main reason is that people do a lot of talking without using any words. Siobhan says that if you raise one eyebrow it can mean lots of different things. It can mean 'I want to do sex with you' and it can also mean 'I think that what you just said was very stupid.'

Siobhan also says that if you close your mouth and breathe out loudly through your nose it can mean that

The unusual choice of the verb 'do' shows Christopher's discomfort with the topic, reminding us of his atypical characterisation.

you are relaxed, or that you are bored, or that you are angry and it all depends on how much air comes out of your nose and how fast and what shape your mouth is when you do it and how you are sitting and what you just said before and hundreds of other things which are too complicated to work out in a few seconds.

The second main reason is that people often talk using metaphors. These are examples of metaphors

**I laughed my socks off.**

**He was the apple of my eye.**

**They had a skeleton in the cupboard.**

**We had a real pig of a day.**

**The dog was stone dead.**

The word metaphor means carrying something from one place to another, and it comes from the Greek words *μετα* (which means *from one place to another*) and *φερειν* (which means *to carry*) and it is when you describe something by using a word for something that it isn't. This means that the word metaphor is a metaphor.

I think it should be called a lie because a pig is not like a day and people do not have skeletons in their cupboards. And when I try and make a picture of the phrase in my head it just confuses me because imagining an apple in someone's eye doesn't have anything to do with liking someone a lot and it makes you forget what the person was talking about.

My name is a metaphor. It means *carrying Christ* and it comes from the Greek words *χριστος* (which means *Jesus Christ*) and *φερειν* and it was the name given to St Christopher because he carried Jesus Christ across a river.

This makes you wonder what he was called before he carried Christ across the river. But he wasn't called

The listing of metaphors emphasises the point Christopher is making.

The use of metalanguage and un-emotive language emphasises the logical persona of Christopher.

This appears to be an oxymoronic statement, since conventionally we think of a metaphor as a device that makes it easier to visualise ideas.

anything because this is an apocryphal story which means that it is a lie, too.

Mother used to say that it meant Christopher was a nice name because it was a story about being kind and helpful, but I do not want my name to mean a story about being kind and helpful. I want my name to mean me.

## Task 1: Annotating the text

Carefully read the annotations to the excerpts above, and add two more annotations of your own to each passage.

## Task 2: Understanding the text

- 1 It is implied that the narrator is on the autism spectrum. How has the author used techniques to convey this to the reader?

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- 2 Why do you think the author has included images in Chapter 3 (Excerpt 1)?

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- 3 Explain why the narrator struggles to understand people.

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4 What is the difference between a lie and a metaphor? Does your definition match the narrator's? Why or why not?

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### Task 3: Drawing conclusions

1 What does the narrator's difficulty recognising emotions suggest about his character and how does this influence the reader's response to Christopher?

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- 2** Look closely at the author's use of sentence length and structure. Explain how these choices help to convey the mindset of the narrator.

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- 3** How do the digressions in Chapter 29 (Excerpt 2) help to convey the way Christopher's mind works?

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- 4** The unconventional numbering of the chapters is a reflection of Christopher's love of prime numbers and logical thinking. How might this be confronting to a reader? Why would the author want the reader to feel this discomfort?

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## Task 4: Preparing to write

Select three characters from the table below and create social media profiles for them. Consider what each character would look like, who they would be friends with, who they would follow, what pages they would like and what sort of posts they would make. Don't forget to consider the language they would use.

a 16-year-old girl with her first social media account	a 45-year-old doctor	a social media make-up influencer
a neurodivergent boy	a new mum	a mother of six
a kindergarten teacher	a great-grandfather	a university professor

## Task 5: Write your own

Below is a fictional police report for an incident that occurred in a small town where everyone knows one another. Select one of your characters and write the story from their perspective. Make sure that you consider their personal voice as well as any social biases they may have.

Sunset Valley Police Department	
Date: 23/12/2024	Location: Sunset Valley Mall
Reporting Officer: Sergeant Nathan Read	Witnesses: 9
<p>Incident details:</p> <ul style="list-style-type: none"> <li>› A man was seen walking the streets with his dog around Aaron St at approximately 4:30 pm.</li> <li>› The dog, which was not on a lead, ran towards a neighbour's door.</li> <li>› The man was approached by one neighbour and asked why his dog was not on a lead.</li> <li>› The interaction escalated into conflict, drawing more neighbours to the incident as people took sides.</li> <li>› Police arrived on scene at approximately 4:45 pm and broke up the gathering; all parties returned to their own homes.</li> </ul>	

## Text 5: Looking for Alibrandi

*Looking for Alibrandi* is a bildungsroman (novel of development) about an Australian teenager of Italian descent. Her mother gave birth to her out of wedlock at a young age (much to the distaste of her Catholic grandmother and extended family). Now, for the first time in her life, her father has come back to town. Initially he does not know who she is, or even that she exists, and no one knows that he is her father.

At the same time, our protagonist, Josie, is navigating life as an Italian Australian while completing Year 12 at an elite Catholic girls' school in Sydney. As a scholarship recipient, Josie feels out of place at her school, relying on the support of her close-knit group of friends. Josie also navigates difficult feelings of unrequited love for John Barton (of the extremely rich and strict Barton family of politicians), who becomes her friend but struggles with his own demons.

Enter Jacob Coote. He goes to the local public school and is a rough-around-the-edges heart-throb. Josie is instantly intrigued by him. Unlike the students at her school, Jacob is not put off by her single-parent home or her Italian heritage. His own mother passed away when he was only young, so he knows what it's like being raised by just one parent. Still, the differences between their cultures and their schools make it hard for this young couple to find common ground.

### Excerpt 1

Josie goes to her nonna's (grandmother's) every afternoon. While Josie loves her grandmother, she still holds a lot of resentment regarding the way her grandparents (mainly her grandfather, who is now deceased) treated her mother when she became pregnant. As such, Josie and her grandmother have a complicated relationship.

'Did I tell you that he was a mechanic and owned his own house?'

'About one million times,' I said, escaping her clutches.

'He asks me about you all the time, Jozzie. "How is Jozzie, Signora?" he asks. "Is she good?"'

The use of hyperbole reminds readers of Josie's age.

Eye dialect is used in the spelling of 'Jozzie' and throughout this section; Nonna's speech indicates her accent and shows her Italian heritage.

“No, she’s bad” you answer,’ I said, eating some Nutella out of the jar.

‘He is a very well-manner boy.’

‘Mannered,’ I corrected, knowing that it irritated her, although I’m pretty proud of the way she speaks English.

‘He is like your cousin Roberto. He loves his nonna, Roberto does.’

‘Meaning I don’t love you, right?’

‘I did not say that, Jozzie,’ she said angrily. ‘You always try to put the words into my mouth.’

‘You mean it,’ I sighed, throwing myself on the couch in front of her.

‘You misintrepid everyting, Jozzie.’

‘It’s “mis-interpret everything”,’ I corrected, rolling my eyes.

‘You are without respect, Jozzie. Just like your mother. Always wit no respect.’

‘Mama is good to you, Nonna,’ I shouted angrily. ‘If she is ever rude to you it’s because you pester her about every single thing possible.’

‘Don’t you talk to me like that, Jozzie.’

‘Why? You sit there and pick a fight deliberately and then you wonder why I argue back?’

‘I did not pick a fight, Jozzie. I just said that you and Christina are rude and should treat me better. I am an old woman now and I deserve respect.’

‘Yes, Nonna,’ I muttered, bored.

Adverbs (‘angrily’) and verbs (e.g. ‘throwing’, ‘rolling’) convey the characters’ frustrations and their testy relationship.

## Excerpt 2

After losing a debate to her close friend John, Josie sits and talks with him over Tim Tams and coffee. While we know that Josie is desperately in love with John, he has no idea – and their vast difference in social standing means that he probably never will.

‘Heard about the regional dance?’

I didn’t want to look at him because I would have seemed too eager. To walk into the regional dance with John Barton would make me the envy of every snob at St Martha’s.

The use of the colloquial term ‘snob’ conveys the Australian voice of the character.

‘It’s all we talk about. Can you imagine five different schools in one room? There’s either going to be heaps of fights or the beginning of mixed relationships.’

The rhetorical question shows the character’s excitement.

‘I’m just glad St Joan’s isn’t going to be there. We get stuck with them every time,’ he complained. ‘We detest them.’

The repetition of ‘and’ highlights the listing, which in turn emphasises Josie’s frustration.

‘We detest St Francis’ guys. We were invited to their formal in Year 10. They grouped together and sang “rah rah” songs all night. For their football team and cricket team and basketball team and God knows what else.’

The dialogue shows the honest and jovial relationship between the characters. Josie’s shortened sentence ‘slaughtered by them’ (omitting ‘Your team was ...’) shows the level of understanding between them.

‘All those guys know how to do is play sport,’ he said. ‘The Marist Brothers are obsessed.’

‘Slaughtered by them, right?’

The high modality word ‘humiliated’ to describe the father’s response to his son’s team losing the game clearly suggests the nature of the relationship between John and his father – especially when you consider they are talking about a school sporting contest.

‘Embarrassing. The day after election day, actually. My father came to watch and said he was humiliated. The press were there of course. I pointed out that academically the St Francis guys were inept, but it still took me days to live it down.’

We sat alongside each other without speaking for a while. He’s the type of person you can do that with.

It wasn't an embarrassing silence, just a comfortable one. As if we both respected each other's private thoughts.

'So what are you going to do next year?' he asked, offering me his last biscuit.

'I want to be a barrister.'

'If you couldn't beat me back there with your clever conversation, you'll never make it,' he teased.

I hit him and shrugged.

'Your father would have been humiliated if you'd lost the argument tonight so I allowed you to win.' He gave me a side-long look and we laughed.

'What about you?' I asked.

He looked at me in mock horror.

'Could you imagine me not going into law and then politics?'

'Yeah. I reckon you'd make a great teacher. I watched the little debaters come up to you. You're very patient with them.'

'My father would have a stroke.'

'You're a snob.'

He shook his head. 'No, I'm a realist. My father is a politician, my grandfather was a politician and my great grandfather was a backer of the first Liberal prime minister. My father believes that we have the breeding to one day give this country the best prime minister it has ever had. It was something his father told him and something his father's father told him. On my birthday, every year, he stands on a soap box.'

John stood on the chair and pulled his fringe back, imitating his father's receding hair-line.

The combination of the short sharp sentence 'I hit him and shrugged' and the elongated sentence 'Your father ... I allowed you to win' creates the sarcastic and familiar tone of the dialogue, furthering our understanding of the friendship between these characters.

The contrast between 'You're a snob' and 'No, I'm a realist' highlights a difference between the characters. Josie believes she can rebel against authority, but John feels it's impossible.

The negatively connoted metaphor of the 'soap box' indicates John's feelings toward his father. This is strengthened by the description of John standing on a chair, mimicking his father.

## Task 1: Annotating the text

Carefully read the annotations to the excerpts above, and add two more annotations of your own to each passage.

## Task 2: Understanding the text

- 1 Describe the relationship between Josie and her grandmother. How has language been used to portray this relationship?

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- 2 Why does Josie keep correcting her grandmother's English?

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- 3 Describe the relationship between Josie and John. How has language been used to portray this relationship?

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4 What is suggested about John's relationship with his father? How do you infer this from the text?

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### Task 3: Drawing conclusions

1 Josie outwardly insults John, calling him 'a snob'. She never directly insults her grandmother. What does this suggest about the importance of tone? How is tone shown in these excerpts?

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2 Based on these excerpts, what is suggested about the parent-child relationship?

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Relationships	Ways you communicate (topics, level of trust, language)
Friends and siblings/ cousins	Similarities:
	Differences:
Friends and parents	Similarities:
	Differences:
Friends and teachers	Similarities:
	Differences:
Parents and siblings/ cousins	Similarities:
	Differences:
Parents and teachers	Similarities:
	Differences:
Siblings/cousins and teachers	Similarities:
	Differences:

### Task 5: Write your own

Compose a short story based on an interaction you have had with a friend, sibling, cousin, parent or teacher. Make sure that the language you use accurately reflects the relationship you have with that person. You must use dialogue as a key stylistic technique in your story.

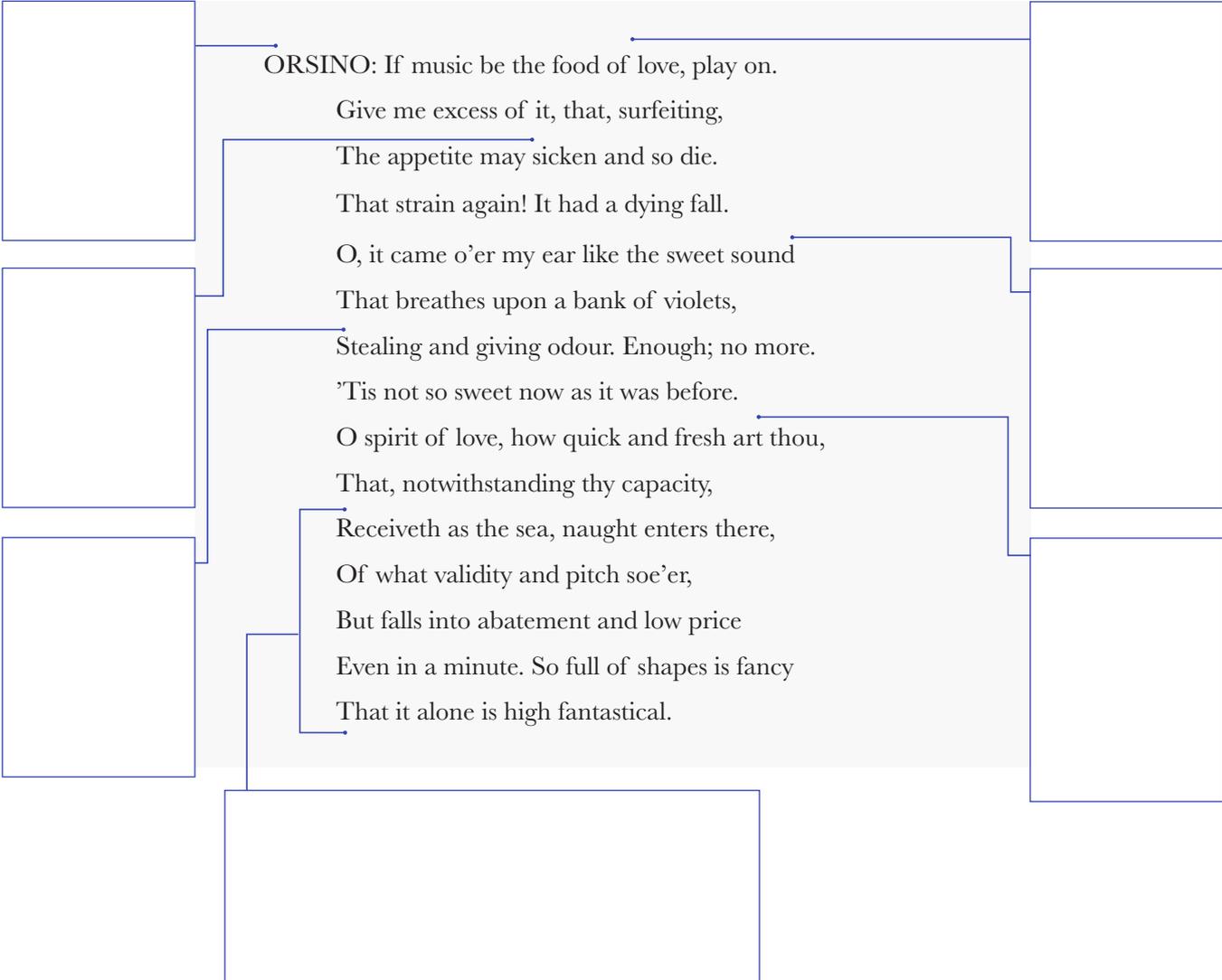
## Text 6: *Twelfth Night*

*Twelfth Night* is one of William Shakespeare's most popular comedies. The play centres on a young woman, Viola, who is shipwrecked in a foreign kingdom. Believing that all her travel companions, including her brother, were lost at sea, Viola pretends to be a man, calling herself 'Cesario', and obtains work in the court of Duke Orsino. She soon learns that Orsino is in love with local beauty Olivia. Unfortunately, Olivia has sworn that she will not marry for at least seven years to honour her recently deceased brother and father. However, her resolve in this promise is challenged when she meets Cesario, who comes to convince her to marry Duke Orsino – except Olivia falls for Cesario. Viola, on the other hand, has fallen for Orsino.

To complicate matters further, in another part of the kingdom, Viola's brother Sebastian (who looks identical to Cesario) has washed up to shore safe and sound. He, too, thinks all his travel companions (including Viola) have been lost at sea. Meanwhile, Olivia's servants are pulling a prank on Malvolio – the annoying and controlling steward who runs her household.

## Excerpt 1

These are the opening lines of the play. Shakespeare gives no context other than 'a room in the Duke's palace'. (In this and the next excerpt, the annotation boxes are left blank so you can complete them in Task 1.)



ORSINO: If music be the food of love, play on.  
 Give me excess of it, that, surfeiting,  
 The appetite may sicken and so die.  
 That strain again! It had a dying fall.  
 O, it came o'er my ear like the sweet sound  
 That breathes upon a bank of violets,  
 Stealing and giving odour. Enough; no more.  
 'Tis not so sweet now as it was before.  
 O spirit of love, how quick and fresh art thou,  
 That, notwithstanding thy capacity,  
 Receiveth as the sea, naught enters there,  
 Of what validity and pitch soe'er,  
 But falls into abatement and low price  
 Even in a minute. So full of shapes is fancy  
 That it alone is high fantastical.

## Excerpt 2

This excerpt is from Act 3, Scene 4 – about halfway through the play. We now know about the love triangle that has formed between Olivia, Orsino and Cesario/Viola. Olivia has summoned Cesario but she is struggling with the conflicting feelings of grief and attraction. Meanwhile, the servants have started trying to make Malvolio look foolish, to punish him for his rude treatment of them. They have sent him a letter which they have addressed from Olivia. The letter tells Malvolio that Olivia loves him, and gives him a list of strange things to do to prove he is worthy of her.

*Enter Olivia and Maria.*

OLIVIA [*aside*] I have sent after him. He says he'll come.  
How shall I feast him? What bestow of him?

For youth is bought more oft than begged or borrowed.  
I speak too loud. –  
Where's Malvolio? He is sad and civil  
And suits well for a servant with my fortunes.  
Where is Malvolio?

MARIA He's coming, madam, but in very strange manner.  
He is sure possessed, madam.

OLIVIA Why, what's the matter? Does he rave?

MARIA No, madam, he does nothing but smile. Your Ladyship  
were best to have some guard about you if he come, for sure  
the man is tainted in's wits.

OLIVIA Go call him hither.

*Maria exits.*

I am as mad as he,  
If sad and merry madness equal be.

*Enter Maria with Malvolio.*

How now, Malvolio?

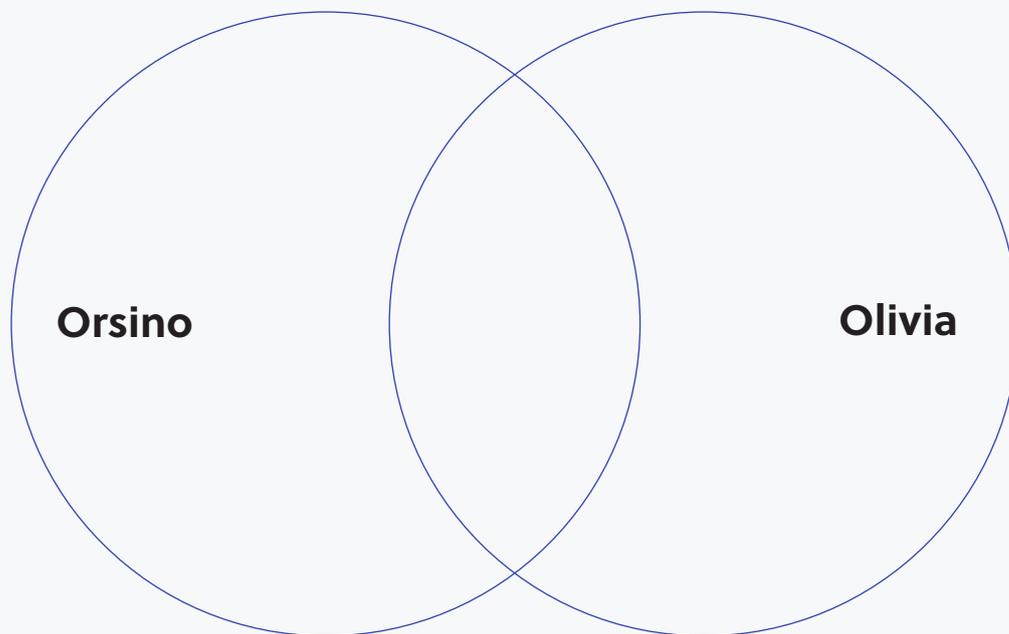
MALVOLIO Sweet lady, ho, ho!

## Task 1: Annotating the text

- 1 Using the examples for Texts 1–5 as a guide, write the annotations for the passages on the previous two pages in the boxes provided.

## Task 2: Understanding the text

- 1 In these excerpts we learn about two of our lead characters, Orsino and Olivia. Complete the Venn diagram below to show the similarities and differences between the two. Make sure you include specific evidence to support your ideas.



- 2 How does the characterisation of Orsino and Olivia in *Twelfth Night* shape the audience's response to them?

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**3** How do these two characters use figurative language to show their feelings and desires?

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**4** How does Olivia relate insanity and love?

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**5** Why is Olivia concerned by Malvolio's smiling?

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### **Task 3: Drawing conclusions**

**1** Using these excerpts, explain how both Olivia and Orsino demonstrate an inconsistent character.

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**2** How does Shakespeare ensure that his audience connects with the characters? Why does he do this?

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**3** How does Shakespeare explore the notion of deceit in this play?

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### Task 4: Preparing to write

Imagine a character who is struggling with a decision. Describe that character and the choice they must make.

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Shakespeare uses a lot of figurative language. Describe the choice your character must make, using three examples of figurative language.

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Give one example of another language device used by Shakespeare and explain how you would use this in your own work.

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What larger idea or concept does your character's decision relate to? What bigger issues are they considering?

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### Task 5: Write your own

Compose a monologue for a character trying to make a difficult decision. You should compose your monologue using the stylistic features Shakespeare uses, and explore a larger idea.

# Nonfiction texts

Nonfiction texts are factual. However, they are often layered with opinions and biases based on the context of the author. Nonfiction texts do not have one set purpose. They can be used to inform, to explain, to reflect and to persuade – or any combination of these. The author’s purpose will determine the techniques that they use throughout the text. Some of the common rhetorical devices you can find in nonfiction are repetition, high modality and emotive language, and the use of inclusive pronouns.

This chapter includes examples of several of the main forms of nonfiction. It includes one or more annotated excerpts for each form and invites you to read and analyse each one, before prompting you to explore similar textual features and techniques in your own original pieces of writing.

## About the tasks

As in Chapter 1, each text has five associated tasks.

- **Task 1: Annotating the text.** This involves reading the given annotations and adding to them. Note that the annotations should identify the techniques being used and also explain their effects on the reader.
- **Task 2: Understanding the text.** In these tasks you will develop your comprehension of the text and consider how the author has tried to convey their ideas and achieve their purpose.
- **Task 3: Drawing conclusions.** This involves making connections between the text, context and authorial intent.





- **Task 4: Preparing to write.** You will be asked to develop ideas for a written piece of your own.
- **Task 5: Write your own.** Finally, you will have the opportunity to use your notes from Task 4 to create an extended piece of writing.

## Text 1: *I Am Malala*

*I Am Malala* is the memoir of Malala Yousafzai, co-written with journalist Christina Lamb. A memoir is a form of life writing, in which the author tells the story of some or all of their life. Other forms of life writing include biographies (the story of a person's life told by someone else) and autobiographies (written by the person whose story is being told). Memoirs tend to focus on a specific period of the person's life, whereas autobiographies cover a longer period.

On 9 October 2012, 15-year-old Malala was on her way home from school when a Taliban gunman boarded her school bus and shot her in the face. This was an attempt to silence Malala and her father, who had been standing up to the Taliban in Pakistan by publicly promoting the importance of female education.

Miraculously, Malala was able to survive her ordeal. She woke up a week later in a Birmingham hospital, and her family joined her in England shortly after. Following countless surgeries and rehabilitation, Malala established the Malala Fund and used the platform this provided to give a voice to young girls everywhere fighting for their right to education.

In 2013, Malala wrote an account of her experiences with the assistance of journalist Christina Lamb. This is the voice of a teenage girl, not even a year after the traumatic event. The following excerpt is from the end of the Prologue.

I wasn't scared but I had started making sure the gate was locked at night and asking God what happens when you die. I told my best friend Moniba everything. We'd lived on the same street when we were little and been friends since we were toddlers and we shared everything, Justin Bieber songs and Twilight movies, the best face-lightening creams. Her dream was to be a fashion designer although she knew her family would

First-person language shows the authorial voice.

Listing – these pop culture references are widely recognised by teens around the world, which helps the reader to connect with her.

never agree to it, so she told everyone she wanted to be a doctor. It's hard for girls in our society to be anything other than teachers or doctors if they can work at all. I was different – I never hid my desire when I changed from wanting to be a doctor to wanting to be an inventor or a politician. Moniba always knew if something was wrong. 'Don't worry,' I told her. 'The Taliban have never come for a small girl.'

This is ironic given what happens to her.

[...]

We couldn't see in front, but a young man in light-coloured clothes had stepped into the road and waved the van down.

'Is this the Khushal School bus?' he asked our driver. Usman Bhai Jan thought this was a stupid question as the name was painted on the side. 'Yes,' he said.

Simplistic dialogue reminds us that this is a nonfiction piece (there is no embellishment of the story).

'I need information about some children,' said the man.

'You should go to the office,' said Usman Bhai Jan.

As he was speaking another young man in white approached the back of the van. 'Look, it's one of those journalists coming to ask for an interview,' said Moniba. Since I'd started speaking at events with my father to campaign for girls' education and against those like the Taliban who want to hide us away, journalists often came, even foreigners, though not like this in the road.

Unemotional description used to distance the author from the events unfolding.

The man was wearing a peaked cap and looked like a college student. He swung himself onto the tailboard at the back and leaned in right over us.

High modality language.

'Who is Malala?' he demanded.

This description separates Malala from the others on the bus.

No one said anything, but several of the girls looked at me. I was the only girl with my face not covered.

Short sentence acts as a catalyst and a turning point in the narrative from simple description to tragic event.

That's when he lifted up a black pistol. I later learned it was a Colt 45. Some of the girls screamed. Moniba tells me I squeezed her hand.

By switching to her friends' perspective, Malala is a) showing that the trauma of the event impacted her memory of it, and b) allowing for the reader to feel that there is a distance between the narration and the events, giving the account more objectivity.

My friends say he fired three shots, one after another. The first went through my left eye socket and out under my left shoulder. I slumped forward onto Moniba, blood coming from my left ear, so the other two bullets hit the girls next to me. One bullet went into Shazia's left hand. The third went through her left shoulder and into the upper right arm of Kainat Riaz.

Emotionless and matter-of-fact.

My friends later told me the gunman's hand was shaking as he fired.

Suggests that he was doing as he was told rather than what he actually wanted to do.

By the time we got to the hospital my long hair and Moniba's lap were full of blood.

Who is Malala? I am Malala and this is my story.

Asks a question that leads from the anecdote into Malala's life story.

## Task 1: Annotating the text

Carefully read the annotations to the excerpt above, and add two more annotations of your own.

## Task 2: Understanding the text

1 Why is it ironic that Malala says 'Don't worry ... The Taliban have never come for a small girl'?

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**2** Describe Malala’s tone when she is writing about the actual shooting.

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**3** How has description been used effectively in this excerpt?

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**4** Why has Malala used a question at the end of the excerpt? How does this impact the tone of the excerpt?

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### Task 3: Drawing conclusions

1 What can we assume based on the line, 'My friends later told me the gunman's hand was shaking'?

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2 Describe the tone or tones used in this excerpt, and explain how the tone is established. Why does Malala use tone in this way?

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3 What emotions is Malala trying to evoke in her reader through writing this memoir? Explain why you think this, using examples from the excerpt.

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**2** Write eight words explaining how you felt during the event and eight words explaining how you felt after the event.

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**3** Rewrite the 10 facts from Question 1 using high modality language. Consider what emotions you are trying to make the reader feel.

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### **Task 5: Write your own**

Compose a chapter of your memoir in which you outline an important event in your life. Aim to evoke an emotional response in your reader.

## Text 2: *The Freedom Writers Diary*

A diary is a series of short pieces usually written over an extended period of time. They are written from the perspective of the author and will usually explain the author's opinions, ideas and experiences. Diaries were traditionally written by hand, but these days they include digitally written texts. They are immensely personal and will usually be emotive. When reading diaries, you must ensure that you remember the personal and subjective nature of the writing.

*The Freedom Writers Diary* came about when Erin Gruwell, at just 23 years of age, was hired to teach high school English at Woodrow Wilson High School in Long Beach, California. The class she was to work with was considered 'unteachable'. Erin, however, decided that these students deserved the best education she could possibly give them and, using the diaries of Anne Frank and Zlata Filipovic, she was able to encourage her students to learn not only about English, but about themselves and their world.

As a part of their studies, students were required to write their own diaries. They did this across all four years of their high school education. These diaries have since been collated and published as *The Freedom Writers Diary*. This powerful anthology includes entries from the minds of 15–18-year-olds from an extremely impoverished community. They detail extremely difficult situations including gang violence, the consequences of poverty and the realities of racism in their community. However, the diary entries also show a group of young people developing their understanding of language, appreciating the experiences of literature and breaking free from the cycle they would otherwise have been stuck in.

The collection also includes entries by Ms Gruwell that explain the context of each year and provide insight into her intentions with the project. They also act as an interesting counterbalance to the tone and language of the students' entries.

### Excerpt 1

*Diary 38*

Dear Diary,

We've been talking about the war in Bosnia and how similar some of the events are to the Holocaust. We have been reading about a young girl named Zlata, who

many call the modern-day Anne Frank. Zlata and I seem to have a lot in common because while Zlata was living through a war in Sarajevo, I was living through a different kind of war – the L.A. riots. Ironically, Zlata and I were both eleven years old when our city was under siege. I can understand how afraid and scared she was to see her city go up in flames, because my city was on fire, too.

Comparison drawn between three important historic events.

The problem in Sarajevo began when a sniper fired a gun into a crowd at a peace rally. People panicked and war broke out. In Los Angeles, several policemen beat on a man named Rodney King and had to go to trial. The ‘not guilty’ verdict caused people to go crazy. People started looting, fighting, and crashing cars into one another.

Colloquial language.

Zlata and I both had to hide for our safety. This made us very frightened. Zlata was trapped in her basement while she heard bombs going off and people screaming. I was trapped inside my church while people were shooting, breaking windows, and screaming for their lives.

Anaphora (repetition of ‘Zlata and I’) shows the ongoing similarities between the two girls.

Repetition of high modality, emotive language evokes emotions in the reader.

Zlata and I lost our childhood innocence because we were denied the right to do childlike things, like go to school, talk on the phone, and just play outside. The buildings were burning and people got beaten up just because of the color of their skin, their religion, or ethnicity. Unfortunately, we both had to suffer because of other people’s ignorance and destruction.

Listing to emphasise the loss she experienced.

Finally, the United Nations walked the streets of Bosnia trying to keep the peace. After days of chaos, the National Guard became the peacekeepers in L.A. Even though the United Nations and the National Guard were very successful at stopping the violence, the intolerance is still there.

I can’t believe that someone I don’t even know, who lives thousands of miles away, could have so much in common with me.

## Excerpt 2

*Entry 7. Ms. Gruwell*

Dear Diary,

Getting permission to teach senior English has not been an easy feat. I forgot that the reason I had these students as freshmen in the first place was that I was told, ‘Things are based on seniority around here.’

Formalised grammar.

Since I have no seniority to speak of, teaching seniors sort of rocked the boat. Luckily, my superintendent, Dr. Cohn, and the president of the Board of Education, Karin Polacheck, realized that this particular boat needed rocking.

Repeated metaphor.

Dr. Cohn & Karin Polacheck accompanied us to Washington, D.C., and since ‘they’re down’ for the cause they immediately became part of our family. The kids even got Dr. Cohn out on the dance floor while we cruised up the Potomac River on a tour boat. He’s been a great role model for my students. Since there seems to be an absence of men in some of the kids’ families, many of them look up to him as an adopted father figure. As an African American with roots in Long Beach, he saw the value of supporting our unique family.

Metaphorical family she has formed with the students.

Shows the context of the students.

My primary focus this fall will be to get the Freedom Writers thinking about their future – where they want to go to school and what kind of career they want to pursue. When Secretary Riley told my students ‘everybody deserves a college education,’ I interpreted it as a personal challenge to make sure that all the Freedom Writers would go to college. Our trip to Washington and Riley’s speech made the kids feel almost anything was possible, but the idea of going to college is completely foreign for a lot of my students. Since many of them will be the first in their family to graduate from high school, their parents aren’t pushing them to go to college.

A reference to college (university) – shows an assumption of what ‘their future’ should include.

Alliteration.

The tone downplays the significance of their high school graduation.

Since my parents went to college, it was expected of me that I would go too. We talked about college at the dinner table, my parents paid for me to take SAT prep classes, they took me to visit colleges and they even helped me fill out my applications. As I became more familiar with my students and their circumstances, I realized (sadly) that the same thing doesn't hold true for most of the Freedom Writers since some of their parents don't speak English and can't help them fill out applications; and others can't afford to pay the application fee.

Listing – shows the extent of her privilege when juxtaposed against the experiences of the students.

Emotion is included as an aside.

What I need to do is let them know that I understand how difficult all of this is and introduce them to different options. I realize how daunting the process is and I don't want them to feel overwhelmed. To help level the playing field, I plan to take them on college tours and bring in specialists who can help them fill out financial aid forms and prepare for those dreaded standardized tests.

Stereotypical metaphor.

Since being a 'mom' to 150 college-bound kids will be overwhelming, I've decided to rally the troops and elicit more help. Since my education classes at National University have become so popular, I was able to create a special college forum in the fall. The seminar will have seventy-five graduate students who will each be paired up with two Freedom Writers. The idea is to have the Freedom Writers be a 'case study' for the graduate students, and in exchange, my grad students will help mentor them.

Quotation marks are used to show language is being used in a non-literal way.

Since the biggest obstacle in their way is money, Don Parris and I created a nonprofit organization called the Tolerance Education Foundation. If anyone decides to donate money to us, they'll get a tax writeoff and they'll be helping a kid go to college. Not too shabby!

Colloquial language.

## Task 1: Annotating the text

Carefully read the annotations to the excerpts above, and add two annotations of your own to each passage.

## Task 2: Understanding the text

1 How do the authorial voices differ between the two excerpts? Give examples.

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2 Explain why the first excerpt draws a comparison between the writer's experiences and a well-known conflict with tragic consequences.

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3 What is the importance of phrases like 'they're down' and 'not too shabby' in this text?

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4 How has listing been used in this text?

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### Task 3: Drawing conclusions

1 Explain how Excerpt 1 explores one of the benefits of reading nonfiction.

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2 How does Excerpt 2 explore the relationship Ms Gruwell has with her students?

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## Task 4: Preparing to write

**1** Write a list of 10–15 words or phrases you use regularly that others from different contexts may not.

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**2** Create a list of elements of your context and explain how each one influences your language. For example, because of your age you may use slang that an older generation might not understand.

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**3** Think of one current event or issue that you may have a biased opinion about (i.e. your opinion has been formed based on your own context and therefore is unlikely to change). This could be something big like world politics or smaller like a fight with a friend.

**a** In two or three sentences, explain what your opinion is.

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**b** Explain what contextual elements helped to form that opinion.

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**c** Give an example of a time you expressed your opinion.

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### Task 5: Write your own

Compose a diary entry that describes a time when you voiced an opinion about an issue and were met with a negative response.

In your entry, use your own authentic narrative voice. You may do this by using language and expressions unique to you, as well as description and emotive language that exclusively explore YOUR side of the story, without consideration of the other side of events.

## Text 3: Feature article on *A Minecraft Movie*

A feature article will traditionally contain an introduction, body and conclusion presented in a structured manner. While feature articles are usually considered informative, the place of publication must be taken into account before making assumptions about the reliability of the text. Feature articles will use a wide variety of devices depending on the purpose of the specific article.

The following article was published on the website *The Conversation* on 11 April 2025. It explores audience reactions to *A Minecraft Movie* in a considered way, appropriate to the writer's position as a university lecturer

and to the publication context, which is a website describing itself as 'a unique collaboration between academics and journalists'.

*A Minecraft Movie*, released in 2025, is based on the 2011 video game *Minecraft* by Mojang Studios, which became immensely popular with young people and adults alike in the 2010s. It has since had a number of reiterations, including a 'Bedrock' edition and a 'Dungeons' version. It was so popular that Mojang even established an educational edition to be used in schools. In 2024 this edition was estimated to be available to over 35 million students in schools across 115 different countries.

In its opening weekend, the film, which had a \$150 million budget, grossed \$550 million worldwide. This made it the second-highest grossing film of 2025 at the time and the second-highest grossing video-game film ever. Audiences were a mix of parents with young kids and older teens who were the target audience of the game when it was released. The parents and children were there for the animation; the teens were there for nostalgia. This mixture of audiences, and their differing responses, has led to some disagreements about how a cinema audience should behave.

**Kids cheering 'chicken jockey!' at *A Minecraft Movie* isn't antisocial – it creates a chance for us to connect**

Social media is ablaze with reports of kids going wild at screenings of *A Minecraft Movie*.

<p>Author</p> <p>Sophia Staite</p> <p>Lecturer in Humanities, University of Tasmania</p>
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Some cinemas are cracking down. There are reports of cinemas calling in police to deal with rowdy theatregoers and making special announcements before the film, warning of consequences for 'anti-social behaviour' including 'clapping and shouting'.

But these kids are engaging in a kind of communal experience. Rather than being antisocial behaviour – couldn't we label it as prosocial?

A reference to the baby zombie riding a chicken in the game and film.

High modality language with negative connotations.

Quoting contradictory terms from the reports (most would not consider clapping to be antisocial behaviour) highlights the ridiculousness of the claim.

Rhetorical question to get the reader thinking about the realities of this situation.

## The global fandom of Minecraft

Minecraft was first released in 2011 and has sold over 350 million copies, making it the best-selling video game of all time.

Minecraft is an unstructured game that provides mineable resources and leaves players to create whatever they want with them. Creations can be as basic as stacking blocks of wood to make a wall, or as complex as a working computer.

Contextual information ensures all readers understand the nature of the game.

It has become the nexus of a vast online community of people with an interest in the game.

Positively connoted language suggests the writer's opinion is rational.

Players connect to one another digitally and share certain social norms and knowledge, including a memeified vernacular. Minecraft-playing YouTubers have also become popular, and are the source of many memes.

The use of jargon adds legitimacy to the article.

The community is dominated by children and young adults and the incomprehensibility of their vernacular for other generations is possibly part of its appeal.

Within child and youth fan communities the usual hierarchies of communication are reversed. Instead of kids having to learn to speak according to adults' rules, in this community the kids maintain a knowledge system that excludes a lot of adults.

### Enter *A Minecraft Movie*

Subheadings are used to provide a clear structure.

*A Minecraft Movie* opened last weekend to enormous box office success, bringing in US\$313.2 million globally. The film follows four humans who stumble through a portal into the Overworld (Minecraft). Their only way home involves teaming up with fellow human Steve (Jack Black) to save the Overworld from the creativity-hating Piglins.

Alliteration.

Almost immediately, social media conversations sprang up about the behaviour of audiences. One

bemused parent described the atmosphere of the cinema as ‘like [when] The Beatles came to America’.

Many of the videos shared of audiences during screenings show joyful scenes of communal pleasure, similar to other responses to highly anticipated films such as *Avengers: Endgame*.

But while the response to *Avengers: Endgame* was celebrated, the behaviour of children and teens at *A Minecraft Movie* has been framed by news outlets in negative terms.

Journalist Keith Stuart suggests the different responses are a result of parents feeling excluded by *A Minecraft Movie*'s frequent references to memes.

Negative news reports link audience behaviour to existing moral panics about social media challenges and are particularly focused on popcorn being thrown.

The use of the same two or three videos of popcorn throwing to illustrate multiple news articles highlights how relatively few reports of popcorn throwing there currently are.

Instead, most of the debate on social media has been about the etiquette of noisiness during screenings, including cheering and clapping.

### Finding community

*A Minecraft Movie* speaks the memefied vernacular of its online community.

The film incorporates references to longstanding memes, popular Minecraft YouTubers (and some cameos) and, of course, to the game itself.

The film is speaking directly to Minecraft fans, and audiences are responding by displaying their mastery of this vernacular and strengthening their sense of belonging.

This comparison allows older readers to connect their experiences with the experience of the film – intended to help them realise that the ‘chaos’ they are talking about is really no different from their own passions.

Positive language encourages readers to agree with the writer's perspective.

Simplifying the debate.

Metaphor.

By clapping and cheering when they recognise a meme, or saying lines of dialogue in sync with the actors, kids are identifying themselves as members of a community.

When a whole cinema full of young people does this simultaneously, they are identifying themselves to and with one another.

This is prosocial, strategic communication – not the antisocial pandemonium and chaos some reports would have us believe. Instead, fans are reporting the cheering and clapping happens at specific moments: they are enjoying both the film, and reacting to it.

During the brief (but meaningful for knowledgeable audience members) tribute to beloved YouTuber Technoblade, who died of cancer in 2022, there have been reports of whole theatres falling silent as a mark of respect.

An online community of kids and teens has suddenly become hyper visible to adults because it has intersected with the traditional media space of the cinema.

Online games such as Minecraft are a crucial part of kids' social lives and play.

Perhaps adults can seize this moment as an opportunity to learn more about something that clearly matters deeply to a lot of kids.

Repetition of the word 'kids' throughout the article. Using the colloquial term more often than 'children' or 'audiences' reminds readers that the people they are complaining about are 'just kids' and therefore adults shouldn't feel threatened by their behaviour.

Reintegrating jargon gives more academic weight to the article.

A contrasting description of the audience's actions connected to the memorial suggests that they are capable of being respectful – this emphasises the notion that they are enjoying the film and not doing anything wrong.

## Task 1: Annotating the text

Carefully read the annotations to the article above, and add two more annotations of your own.

## Task 2: Understanding the text

1 How does the author feel about the behaviour occurring in cinemas? Use evidence to support your answer.

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2 Why has the author used the comparison 'like [when] The Beatles came to America'?

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3 Explain the metaphor 'The film is speaking directly to Minecraft fans'. How does this help the author to achieve their purpose?

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4 How has language been used to establish a positive tone in this article?

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### Task 3: Drawing conclusions

1 The author believes that film has the power to create a sense of belonging. Explain how the author conveys this belief, using examples from this article.

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**2** The article’s author, Sophia Staite, obtained their first university qualification in 2002. They have since earned six other educational credentials, including a PhD. How does Staite’s personal context, including their education, assist in the establishment of ethos (character) in this piece?

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**3** How has logos (logic and reason) been used in the article to achieve the author’s desired purpose? Use examples to support your arguments.

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**4** Is this story news? Justify your answer using evidence from the text.

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## Task 4: Preparing to write

What is something you LOVE but your parents HATE?	What is something you AND your parents LOVE?
Explain why you love it.	Explain why you love it.
Explain why they hate it.	Explain why they love it.
What is something your parents LOVE but you HATE?	What is something you AND your parents HATE?
Explain why you hate it.	Explain why you hate it.
Explain why they love it.	Explain why they hate it.

### Task 5: Write your own

Compose a feature article discussing generational differences. You may choose to write about:

- how young people don't understand their parents
- how adults don't understand kids
- how generations never see eye to eye
- how age is just a number – and people of all ages can agree on some things.

## Text 4: Everything Australian blog post

Much like a diary, a blog is a series of short pieces (posts) that have something in common. In some cases, this will be that they are all written by the same person. In other cases, the commonality may be the subject matter or the purpose of the texts. Either way, blogs are published in the same online location across an extended period of time. They will usually have a name that demonstrates the common theme or connection. The language used in a blog will depend on the author and their purpose.

Everything Australian is an online retailer that sells quality Australian clothing items. They sell everything from Akubra hats to boots and workwear. One of the unique features of their website is their blog. The blog posts, written by a variety of employees, sometimes include product reviews and cover a range of topics including travel, international business and even film.

The story below is about one of the survivors of the Lindt Cafe siege, which occurred in Sydney in December 2014. Two people died during the siege, and many of those who survived experienced significant mental trauma. This led them to find unique ways to overcome their experience. (You can also read this blog post online at [everythingaustralian.com.au/blog/post/gift-a-farmer](http://everythingaustralian.com.au/blog/post/gift-a-farmer).)

## Christmas Angel Selina's Gift to Australia's Farmers

DECEMBER 18, 2019

Recently, I have come across a rather remarkable woman. Of course, she drew my attention because she is an avid fan and collector of Akubra hats, and I love a lady that can wear a hat. But after following this vibrant lady on her adventures, I came to realise there is much more to Selina Win Pe than meets the eye.

Selina's story is an eye opening one. Selina's grandfather served in WW2, as a Brigadier General in the Indian Army and was captured as a POW, fortunately he was rescued by the hands of Australian diggers. Selina's parents later moved to Australia in search of a better life when she was just nine.

Then, in 2014, tragedy struck when she found herself as one of the 10 hostages for 17 terrifying hours in the Lindt Cafe siege in Sydney. After a long and hard recovery, she decided it was time to create a new story for herself. 'I yearned to serve my country and find a way to thank all Australians for their support. I knew if I pulled through my darkest night, I would one day come through to share light and love with others. I made a promise to find a way to help in a way that every single Australian could support,' she says.

Like a lot of us, Selina felt concern about our rural communities that have been affected by drought. 'Like many Australians, I felt helpless and unsure of how to help our country communities facing drought. In March 2018, I decided to get in my car and go see the land for myself; get acquainted with communities and let what I would hear, see and feel shape my purpose. I spent three months travelling the Greater Central West, Riverina and South

Alliteration.

Repetition of 'eye' creates a link between paragraphs and helps highlight the idea of seeing things in a new way.

Discussion of this context encourages readers to empathise with Selina and respect her family's wartime contribution.

High modality language is used to describe Selina's experience. This encourages empathy with her and thus her cause.

Quoted speech shows Selina's perspective.

Linguistic choice – this phrase would usually suggest the military, thus comparing helping rural Australians to being in the armed forces.

Metaphor emphasises Selina's psychological and emotional struggle.

Alliteration used throughout to establish rhythm and tone.

Listing.

West Slopes of NSW. Like a puzzle coming to life, the lessons I learned on these trips led me towards a mission of hope and healing, for me and these communities of incredible hard working farmers, their families and communities who make such an effort every single day, no matter the condition of their livelihood and life.'

Simile – figurative language has been used to engage the reader and evoke emotions.

Continued use of alliteration.

And so began the self-driven one-woman mission to give relief to farmers in need. Selina spends her time travelling the back roads as an inspirational speaker encouraging resilience and delivering much needed donated items to drought-affected families. This year at Christmas time, Selina's Christmas gift campaign has seen her hand deliver over 800 donated gifts to rural communities.

Reference to Christmas to encourage the thoughts of charity and generosity.

Selina asked country mayors, community leaders and farmers how we could best help our farmers and their families, and in turn our country communities over Christmas time over this very difficult time of drought? The answer? The gift-a-farmer campaign where you can donate food and fuel vouchers to the farmers that need it the most. You can gift a food or fuel voucher to an Australian farmer and make their Christmas a little brighter on Selina's website here: <https://selinawinpe.com.au/gift-a-farmer/>

The use of questions prompts the blog reader to engage in critical thinking.

However, we all know that drought is a year-round for many communities, and so Selina intends to continue her gift-a-farmer program throughout 2020. Visit her site to see how you can help Selina's 'Will of Courage' mission. You can also follow her journey on Instagram.

**Written by Megan**

## Task 1: Annotating the text

Carefully read the annotations to the blog post above, and add two more annotations of your own.

## Task 2: Understanding the text

1 How has direct speech been used to enhance the reliability of this blog?

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2 What technique is being utilised with words like ‘yearned’ and ‘mission’? Why has the author used this technique?

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3 Selina frequently uses figurative language. How does this contribute to the impact of the text?

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4 Explain the differences between a blog and a diary.

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### Task 3: Drawing conclusions

1 How has Selina's context influenced her choice to help those in rural Australia?

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2 How does this blog post, and the blog part of the website more generally, help to sell Australian-made products? Consider how the company may benefit. (The home page is at [everythingaustralian.com.au](http://everythingaustralian.com.au).)

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**3** Explain how opinion has been presented throughout this blog post.

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**4** Do all nonfiction texts express an opinion? Justify your answer.

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### Task 4: Preparing to write

**1** Consider a product you own or a service you use. Explain what it is and why you like it.

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**2** In 10 dot points, outline a time when you used that product or service.

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**3** Find images that support five of your dot points. These may be pictures you find online, or photos you have taken yourself.

## Task 5: Write your own

Congratulations, you have just been made the Social Media Representative for your favourite product or service.

Your first task is to write a blog post outlining a time you used the product or service in a way that makes other people want to buy it. Include several images in your post.

Make sure you consider the language you are using – and remember, it can't be a blatant advertisement. The blog post needs to appear as if you are just telling your story. It must also be engaging, so think about the layout and the images you choose.

## Text 5: 'Keep the Fire Burning'

A speech is a spoken text. Usually discursive in nature, a speech is designed to engage an audience and, often, to persuade them to agree with the speaker's perspective. Many rhetorical devices are important in speeches, including the tricolon (power of three), tone and repetition. The structure of sentences, linguistic choices and modality are also important, as they influence how a written text is physically spoken when delivered. Another three features of persuasive texts that are often used in speeches are pathos (emotion), logos (logic and reason) and ethos (character) – see pages 92–3 for further explanation of these rhetorical techniques.

The text below consists of several excerpts from the acceptance speech delivered by Dr Casey Sullivan when she was named NSW Aboriginal Woman of the Year 2024. Her speech was delivered at the opening of NAIDOC Week in Tamworth. A proud Wiradjuri and Gamilaroi woman, Casey Sullivan is a GP who runs her own clinic in Tamworth. She has used her position of authority in her community to advocate for increased medical support for those in remote and rural communities, particularly in North West New South Wales. She also advocates for more First Nations representation in the medical field and acts as a mentor to young people training to enter the profession.

You can read the complete transcript of the speech at [www.nsw.gov.au/living-nsw/aboriginal-outcomes/news/burning-bright-nsw-aboriginal-woman-of-year-2024s-powerful-speech-at-tamworth-naidoc-week](http://www.nsw.gov.au/living-nsw/aboriginal-outcomes/news/burning-bright-nsw-aboriginal-woman-of-year-2024s-powerful-speech-at-tamworth-naidoc-week).

## Keep the Fire Burning

Sometime in the dreamtime, as she held her baby close, the darkness was creeping in. She knew there were creatures and Dreamtime Spirits in that dark, so she pulled her baby closer to her breasts. He moved closer, sensing her movement, then he leant forward and placed more branches on the fire, making it glow bright, warmer, hotter, deeper and the darkness crept back, slithering from his family. They would stay safe from the dangers lurking in the dark if only he could Keep the Fire Burning.

Reference to the Dreamtime shows Aboriginal heritage.

[...]

Establishes the extended metaphor by discussing a physical fire – it is used as a symbol of safety, security and light.

Further down the dreamtime, generations down the line. Many sat watching the roaring ocean, watching as she lived, and she breathed. The many sat, wide eyed, themselves not daring to breathe. They built the fires by the beach. And the many sat fixated on the strange white sails, that sat upon the blue, edging closer and closer. They built the fires higher, uncertain if they would need its warm embrace when darkness fell. They sat naïve, uncertain if its glow would help welcome the unseen travellers to their home. They were a kind people, and they did not value violence. They had always traded with other islanders, learnt their dances, shared their tools and abided by their customs. Surely these wanderers would share impressive gifts. But how would they know they were being welcomed to their home? So, they built the fire higher, soaring high enough to be seen far out upon the blue. They would welcome in these newcomers, if only they could Keep their Fires Burning.

Collective term used as a pronoun to refer to all Aboriginal ancestors.

Metonym – the sails here represent the colonial British coming to Australia.

Alliteration to establish rhythm and tone.

Listing is used to show the feelings and beliefs of Aboriginal cultures.

Rhetorical question – emphasises the naivety of the ancestors.

Further down the dreamtime, generations down the line. They saw the men on horseback. The old men and small children huddled with the women, trying to make the group less noticeable. But they had been noticed.

They had been searched for, the timing was exactly right, when their men had gone to hunt, unaware of what was happening as they stalked upon their prey.

But here within this clearing the prey was quite distinct, at odds with all the beauty, of nature while she rests.

The glistening madness in the eyes of the men, as they circled the group, growling and hollering, waving guns and flashing steel of murderous blades, told the group that the pursuit for them was over. As quick as

they could, but far too late, the group forced dirt upon their fire, snuffing it out. One last chance to hide their

position. The fire died with a painful hiss, the smoke drifting from the slaughtered embers, but it really was all in vain. As the fire passed away uncared for, so too did its creators. Extinguished on the land they loved, beneath an aching sky that could only watch on, they fall motionless, eyes wide in horror, till the last glimpse of fire in their eyes and their hearts had been snuffed out.

[...]

Now I beg of you one moment, as we tell of fires snuffed out, to think of how we got here, of how it came about. The trauma has travelled with us, a companion through the dark, it corrupted generations and it tore

our tribes apart. This Dreamtime odyssey, however, never meant to shift the blame, it's never meant to justify the fear created by youth crime. Instead, our Dreamtime tales are shared, from elders to their young, to tell them of what came before, so mistakes are not redone. Today I speak of fires, stamped out by history, of surviving in a darkness, that led to you and me. Our culture long avoided the dreamtime spirits in the gloom, for if you stare long enough into the abyss, the abyss stares back at you. [...]

Anaphora.

Short sharp sentences contrast with the long sentences earlier to show the change in the world – highlights the danger of their situation.

Ironic – while the men were out hunting, those who were left behind were being hunted.

Contrast.

High modality language.

Emotive language – shows the fire as more than a physical entity now. It is a culture being shut down and hidden and thus a culture feeling pain.

Describes the destruction of Aboriginal culture as a result of colonisation.

Personification of trauma.

Partial rhyme (dark/apart).

‘Keep the fire burning’ I whisper to my children. I no longer need a physical flame, to bring my people home. Keep the fire burning. The embers of my ancestors, their joy, their love, their zest. Their knowledge and desires. Their fate and all their dreams. A cultural fire is burning, it’s raging deep within my soul. Its embers passed along the Dreamtime. From him to her, to them to us. It was gently cultivated by every cupped hand as it passed along. Its brightness, its glow, its warmth. I feel it deep inside. It screams and it hisses, telling me of my people from long ago. And then she’s there. I picture my Nan within my mind. She smiles and looks around. Standing there beside her are our Dreamtime People who also, once, held our flame.

Dialogue integrated to show how the metaphorical fires can be sustained.

Listing.

Pronouns used to establish universality.

Keep. Our. Fire. Burning. I speak louder to my children. Keep that fire burning so we will always know our home. You will see my fire burning, in any darkness that you face, you’ll see my glow and feel my warmth, and no matter what Dreamtime Spirits follow you on your path, there will always be a way home, and you will never be alone.

Sentence is broken into single-word fragments to add emphasis.

Increasing volume suggests the increase in significance and importance.

[...]

**KEEP THOSE FIRES BURNING**, for those who came before. But most importantly to inspire and build our children’s future. Let this year’s NAIDOC be the spark. We must reignite our fires, to guide our children from the dark. Now is the time to raze it all to the ground, the old land, and as we watch, the seeds will all burst open, the new growth will spring forth, and we will then regenerate what it means to be First Nations. We are a kind, creative, intelligent, brave, resilient culture. We thrive in family and community. We respect and learn from Elders. So today is the day to ignite our culture, it’s time to take the lead. It’s time to give our children mentors, because they are desperately showing us, they are in need. Let’s showcase the First Nations

Capital letters used to indicate shouting.

Repetition of the motif of darkness.

Describing the regeneration of culture in the same way that the bush is regenerated after a bush fire.

Listing of positively connoted descriptions to establish positive perspective of Aboriginal cultures.

faces in the crowd that our children can identify with and aim to be. Because if we don't stand up and nurture our own culture, and inspire our own children, then tell me: who else will?

Rhetorical question acts as a call to action.

It's our time and it's our responsibility: To ignite our culture's future, and then Keep those Fires Burning.

## Task 1: Annotating the text

Carefully read the annotations to the speech above, and add two more annotations of your own.

## Task 2: Understanding the text

1 How has the speaker used repetition effectively throughout the speech?

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2 This speech transforms fire from a real entity into a metaphorical one. What does the extended metaphor mean and what does it convey to the audience?

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**3** Why does the speech not use names, only pronouns?

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**4** How has inclusive language been used to create an emotional response in the audience?

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### **Task 3: Drawing conclusions**

**1** Who is the target audience of this speech? Explain your answer using examples from the text.

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**2** How have pathos, logos and ethos been used effectively in this speech? (See pages 92–3 for explanations of these terms.)

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**3** How might this speech help further the speaker's cause as an ambassador for Aboriginal health?

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**4** Explain how the speaker has created her tone in this speech.

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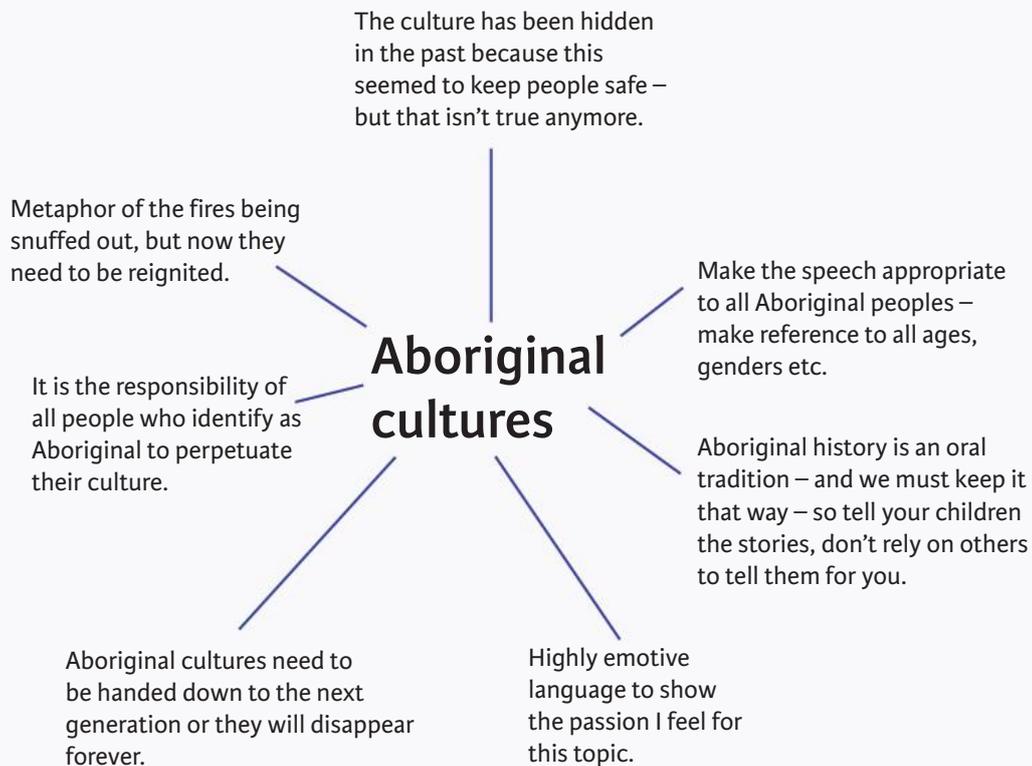
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## Task 4: Preparing to write

Create a mind map of ways to explain an issue that is important to you. Consider the ideas and the language you would use. Use this example, based on Casey Sullivan's speech, as a guide.



## Task 5: Write your own

Compose a speech that discusses a topic that is important to you. In your speech you must try to convince others to agree with your perspective.

Remember to use rhetorical devices such as:

- repetition
- figurative language
- tricolon (power of three)
- pathos, logos, ethos
- emotive language
- calls to action
- high modality language
- engaging tone.
- inclusive language

## Text 6: 'The Machine Always Wins'

'Discursive writing' is an umbrella term used to categorise a number of different text types; however, they all:

- present an opinion through engaging and persuasive language
- have some form of structure, but do not compartmentalise ideas in the same way that a traditional essay separates ideas.

Outside of these rules, the structure, language and content of a discursive text can vary depending on the intent and context of the author.

The following piece of discursive writing is an excerpt from the book *The Twittering Machine* by Richard Seymour. Seymour is a Northern Irish author who has a PhD in sociology. He has used his publications to comment on social and political issues affecting society.

In this excerpt, Seymour discusses social media and the realities of the social media algorithm. This is the system by which social media platforms use the things you post, like or look at to determine what sort of content it should show you in the future. Many social experts have voiced concerns over this algorithm because it encourages echo chambers (where you only hear your own ideas reflected back to you) and confirmation bias (where you only see things that confirm what you already think). This limits a person's exposure to alternative ways of thinking, making it hard for them to see the whole picture.

### **The Machine Always Wins: What drives our addiction to social media**

We are swimming in writing. Our lives have become, in the words of the author and academic Shoshana Zuboff, an 'electronic text'. Social media platforms have created a machine for us to write to. The bait is that we are interacting with other people: our friends, colleagues, celebrities, politicians, royals, terrorists, porn actors – anyone we like. We are not interacting with them, however, but with the machine. We write to it, and it passes on the message for us after keeping a record of the data.

Metaphor.

Language choice ('bait') connects with the opening swimming/water metaphor.

Listing from realistic connections to extreme or unlikely connections, which adds to the ridiculousness of the suggestion that we are truly interacting with these people.

Extended metaphor – the machine is personified.

The machine benefits from the ‘network effect’: the more people write to it, the more benefits it can offer, until it becomes a disadvantage *not* to be part of it. Part of what? The world’s first ever public, live, collective, open-ended writing project. A virtual laboratory. An addiction machine, which deploys crude techniques of manipulation redolent of the Skinner Box created by behaviourist BF Skinner to control the behaviour of pigeons and rats with rewards and punishments. We are users, much as cocaine addicts are users.

What is the incentive to engage in writing like this for hours each day? In a form of mass casualisation, writers no longer expect to be paid or given employment contracts. What do the platforms offer us, in lieu of a wage? What gets us hooked? Approval, attention, retweets, shares and likes.

This is the Twittering Machine: not the infrastructure of fibre-optic cables, database servers, storage systems, software and code. It is the machinery of writers, writing and the feedback loop they inhabit. The Twittering Machine thrives on its speed, informality and interactivity. The protocols of Twitter itself, for example, encourage people to post quickly and often. The feed has an extremely rapid turnover, so that anything posted will, unless it ‘goes viral’, tend to be quickly forgotten by most followers. The system of followers, @ing and threading encourages sprawling conversations to develop from initial tweets, favouring constant interaction. This is what people like about it, what makes it engaging: it is like texting, but in a public, collective context.

Meanwhile, hashtags and trending topics underline the extent to which all of these protocols are organised around the massification of individual voices – a phenomenon cheerfully described by users with the science-fiction concept of the ‘hive mind’ – and hype. The regular sweet spot sought after is a brief period of ecstatic collective frenzy around any given topic. It

Italics used to add emphasis – this impacts tone.

Asks a question to encourage critical thinking.

Listing.

Sentence fragment – word choice of ‘laboratory’ is laced with connotations of tests and experimentation.

Negative connotations – both pigeons and rats are generally considered to be pests, thus we are portrayed as the pests being tested.

Drastic comparison.

Listing with a negative tone.

Jargon adds legitimacy to the text.

Alliteration.

doesn't particularly matter to the platforms what the frenzy is about: the point is to generate data, one of the most profitable raw materials yet discovered. As in the financial markets, volatility adds value. The more chaos, the better.

Personification of the networks behind social media.

## Task 1: Annotating the text

Carefully read the annotations to the excerpt above, and add two more annotations of your own.

## Task 2: Understanding the text

1 How has questioning been used in this excerpt, and for what purpose?

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2 Define the following terms in reference to this text.

a bait \_\_\_\_\_

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b the machine \_\_\_\_\_

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c mass casualisation \_\_\_\_\_

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**d** threading \_\_\_\_\_  
\_\_\_\_\_

**e** massification \_\_\_\_\_  
\_\_\_\_\_

**3** How does the jargon used in this discursive text increase its sense of reliability?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**4** Give examples of two other techniques that have been used in this excerpt and explain how they help the author achieve his purpose.

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\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
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### **Task 3: Drawing conclusions**

**1** Does the author approve of social media use? Justify your answer with examples from the text.

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- 2** The title of this text is an allusion to the gambling adage, ‘the house always wins’. Why do you think the author has done this? How does it help him to achieve his purpose?

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- 3** Based on the descriptions given in this excerpt, how does social media as a platform or medium for writing differ from other kinds of communicative writing (e.g. letters)?

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4 How has personification been used to serve the author's purpose?

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### Task 4: Preparing to write

1 What are some of the good things about social media?

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2 What are some of the bad things about social media?

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3 How do YOU feel about social media overall?

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4 Do you agree that it can be addictive? Why or why not?

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- 5** Do you believe it is a problem that every time you use social media ‘the machine’ is ‘keeping a record of the data’? Explain your response.

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### **Task 5: Write your own**

You have been asked to compose a reply to the excerpt provided. You may choose to agree with Seymour, disagree with him or present a two-sided discussion. However, you must be engaging and persuasive. You can write in an academic style, or be more emotive and casual.

# Ways to write: persuasive, discursive, imaginative and reflective writing

Persuasive, discursive, imaginative and reflective ways of writing enable writers to choose the voice, style, structure and form best suited to their purpose and the audience they hope to reach. In addition, a piece of writing can combine these approaches: a reflective text can be imaginative; a discursive text can also be persuasive. Hybrid pieces of writing further expand the choices available to writers, and the range of effects they can achieve.

## Persuasive writing

A persuasive text presents an argument with the aim of convincing others to agree. The argument consists of a central contention or point of view, as well as supporting reasons backed up by evidence and logical reasoning.

Persuasive texts often combine logic and reason with emotive language and appeals. Persuasive techniques can be grouped into three main categories:

- appeals to the emotions, using emotive language, appeals to fear (and other feelings), anecdotes, inclusive language, rhetorical questions
- appeals to logic, using facts, statistics, expert opinion, the language of reason (e.g. 'because of', 'as a result', 'therefore')
- appeals to character, establishing credibility through the writer's qualifications or experience (e.g. shown through anecdote or in-depth subject knowledge).

These groups are also known by three Greek terms:

- pathos (emotion)
- logos (logic)
- ethos (character).

Structure is also an important feature of an effective argument. The text should begin and end strongly, establishing the topic at the outset and presenting a clear point of view at the end, if not also at the beginning. The middle sections – the ‘body’ – present the reasons and evidence, steadily building the argument. The ending can include a ‘call to action’, where the audience is prompted to think, feel or act in a certain way.

## Purpose and audience

The primary purpose of a persuasive text is to convince the audience to agree with the writer’s (or speaker’s) point of view. In addition, many persuasive texts aim to motivate the audience to take action – such as signing a petition, voting for a particular person or party, or modifying their behaviour in some way (eating less sugar, say, or getting more exercise). They might also aim to achieve something less tangible, such as a shift in attitudes or greater awareness of a problem.

The intended audience depends on the context in which the text is published or, for a speech, delivered. For an opinion piece, editorial or letter to the editor in a newspaper, the audience will be the readership of that paper. A speech usually has a more specific audience – the people who are listening as the speech is delivered, and who the speaker is targeting directly. Some speeches, though, can go on to have much larger audiences, if they are made available online or become famous for their impact or message.

## Example

The following excerpt is from a speech by Sojourner Truth, an African American woman who campaigned for women’s rights and for the abolition of slavery. She delivered the speech ‘Ain’t I a Woman?’ at a women’s convention in Ohio in 1851. Although there are different versions of this speech, the excerpt below is from the well-known transcription by Frances Gage, a white feminist and abolitionist who was on the stage at the convention and introduced Sojourner Truth to the audience.

[...] Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain't I a woman? Look at me! Look at my arm! I have ploughed, and planted, and gathered into barns, and no man could head me! And ain't I a woman? I could work as much and eat as much as a man – when I could get it – and bear the lash as well! And ain't I a woman? I have borne thirteen children, and seen them most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman? [...] If the first woman God ever made was strong enough to turn the world upside down all alone, these women together ought to be able to turn it back, and get it right side up again! And now they is asking to do it, the men better let them.

Repetition is a typical element of persuasive texts, especially in speeches.

Emotive language is a common feature of persuasive texts.

Figurative language is used to create a powerful, memorable image.

## Effective elements of persuasive writing

When you are creating a persuasive text, incorporate these elements to make your writing powerful and engaging.

### A strong opening

Grab your audience's attention from the start. Make your issue relevant to them and demonstrate its importance. Statistics, anecdotes and rhetorical questions can all trigger responses that shape an audience's attitudes and make them want to know more.

### Emotive language

Make your word choices count. Words with strong emotional connotations will elicit emotional responses, helping to align your audience's feelings with your own.

### Evidence

Support your arguments with evidence such as accepted facts, research findings, statements by experts and even your own personal experience. Without evidence, even the most eloquent arguments lack substance and weight.

### Counterarguments

Address the arguments and beliefs of those on the 'other side' of the debate, and expose their flaws and inconsistencies. By acknowledging and then refuting counterarguments, you make your own argument look superior.

### A convincing conclusion

Leave the audience in no doubt about what your point of view is, why you hold it and why they should hold it, too.

## Explore persuasive writing

- 1 Find another famous speech by a historical figure. Give three examples of typical persuasive elements used in the speech, such as repetition, rhetorical questions and emotive language.

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- 2 Find an example of a written persuasive text, such as an opinion piece, editorial or letter to the editor. (News sites will have all three of these text types.) Summarise the writer's contention (what they are arguing) and two or three reasons they provide.

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- 3 Write a short speech, or the opening of a longer speech, on something you feel passionate about. Think about where you would give this speech (the context), who would be in your audience and what you want your audience to think, feel or do as a result of hearing your speech.

Context: \_\_\_\_\_

Audience: \_\_\_\_\_





Purpose: \_\_\_\_\_

Your speech: \_\_\_\_\_

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## Discursive writing

Discursive writing explores an idea or topic from different angles. Although the writer might express a clear point of view, they do not necessarily aim to persuade the reader to agree or to take action. They offer a considered, personal perspective, drawing on experience, research, reading and reflection.

The first-person voice is common in discursive writing, but the third person can also be used, especially in more formal kinds of writing. The language register can be formal or informal, and features of imaginative writing, such as imagery and figurative language, can be used. The conclusion can be reflective and even open-ended, in contrast to the emphatic ending of persuasive texts.

Typical forms used for discursive writing include personal essays, feature articles, blogs and documentaries.

### Purpose and audience

Discursive writing offers the writer the opportunity to explore different perspectives, with the aim of encouraging the reader to see the complexities and nuances in a topic. It can also have the purpose of providing information and explaining cause and effect. The audience will usually be the readership of the publication; for discursive writing this can be a very broad, general audience.

### Example

This example of discursive writing is an excerpt from a personal essay, although it is written in the form of a letter. Helen Garner's 'Dear Mrs Dunkley'

is addressed to her former teacher, although Mrs Dunkley had died many years before the 'letter' was written. Its original intended audience was a live audience at a 'Women of Letters' event, and a later audience is the readership of the book in which it was published, *Sincerely: Further Adventures in the Art of Correspondence from Women of Letters*, curated by Marieke Hardy and Michaela McGuire.

The photo shows a woman and a teenage girl standing in front of a leafy tree, in a suburban backyard. It's an amateurish black-and-white snap of a mother and daughter: it cuts off both subjects at the ankle. The girl is dressed in a gingham school uniform. Her hairdo places the picture in about 1960. She is slightly taller than the woman, and is looking at the camera with the corners of her mouth drawn back into her cheeks, but her eyes are not smiling; they are wary and guarded.

The woman in the photo is in her late 40s. She has short, dark, wavy hair combed back off her forehead. Her brows are dark and level, her nose thin, her lips firmly closed in an expression of bitter constraint. Deep, hard lines bracket her mouth. She's wearing a straight black skirt, and a black cardigan undone to show a neat white blouse buttoned to the neck. Her hands are hanging by her sides.

I showed the photo to my husband. 'What enormous hands!' he said.

I knew your hands, Mrs Dunkley. Not that they ever touched me, but I recall them as thin and sinewy and fierce-looking, with purplish skin that seemed fragile. They quivered, in 1952, with what I thought was rage, as you skimmed your scornful pencil point down my wonky long divisions and multiplications.

'My mother,' wrote the stranger in her letter, 'was an alcoholic.' I thought I knew you, Mrs Dunkley. I thought that by writing about you I had tamed you and

Descriptive language is used to create an evocative image and convey a sense of the woman's personality.

The author presents one view of the subject – the child's perspective, using the first person and recalling a childhood experience.

A contrasting view is presented – the daughter's comment about her mother, Mrs Dunkley.

made you a part of me. But when I looked at that photo, I felt as if I'd walked into a strange room at night, and something imperfectly familiar had turned to me in the dark. The real Mrs Dunkley shifted out from under the grid of my creation, and I saw you at last, my teacher: an intense, damaged, dreadfully unhappy woman, only just holding on, fronting up to the school each morning, buttoned into your black clothes, savagely impatient, craving, suffering: a lost soul.

Garner reconsiders her understanding, placing the two perspectives together.

## Effective elements of discursive writing

When you are creating a discursive text, incorporate these elements to engage your reader and explore ideas clearly and insightfully.

### Clarity

Be clear and concise; convey your ideas in a way that your audience will find accessible.

### Multiple perspectives

Include different ways of looking at your subject matter and acknowledge the validity of different viewpoints.

### Evidence

Anchor your observations and personal opinions in facts. Research your topic and give the reader an understanding of the subject matter so they can evaluate the different perspectives.

### Voice

Create a distinctive and engaging voice. You can use a conversational style and write in the first person, though avoid very informal language.

### Tone

Use a moderate, balanced tone. Explore ideas and perspectives in a way that, while sometimes personal and subjective, allows the audience to form their own viewpoint.

## Explore discursive writing

- 1 Analyse another discursive text. Examples include Zadie Smith's 'That Crafty Feeling' ([www.thebeliever.net/that-crafty-feeling/](http://www.thebeliever.net/that-crafty-feeling/)), Geraldine Brooks' 'A Home in Fiction' ([www.abc.net.au/listen/programs/boyerlectures/lecture-4/3724604](http://www.abc.net.au/listen/programs/boyerlectures/lecture-4/3724604)) and Noel Pearson's eulogy for Gough Whitlam (transcript available at [www.abc.net.au/news/2014-11-05/pearson-a-salute-to-australias-greatest-white-elder/5868730](http://www.abc.net.au/news/2014-11-05/pearson-a-salute-to-australias-greatest-white-elder/5868730)). Give three examples of typical discursive elements used in the text, such as a personal voice, a balanced approach and a comparison of perspectives.

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- 2 Read the full text of 'Dear Mrs Dunkley' at [www.smh.com.au/lifestyle/dear-mrs-dunkley-20121016-27orm.html](http://www.smh.com.au/lifestyle/dear-mrs-dunkley-20121016-27orm.html). Write down one sentence from the article and explain how Garner has used language to present a perspective on her teacher.

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- 3 Write the opening of a discursive text in which you introduce an idea you would like to explore. Use the first-person voice. Think about who your audience might be and, with this audience in mind, what your purpose is and what would make an effective opening.

Audience: \_\_\_\_\_

Purpose: \_\_\_\_\_

Your opening: \_\_\_\_\_

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## Imaginative writing

Novels, short stories, plays and poetry are all forms of imaginative writing; multimodal texts such as graphic novels and films also incorporate imaginative writing alongside visual material. Typical features include:

- a setting (or settings) – the time and place where the action occurs
- characters
- conflict or tension
- a plot or storyline in which the tension rises and falls
- a narrator or speaker (also referred to as the persona in a poem)
- figurative language and imagery.

While the common thread in imaginative texts is their invented or fictitious nature, they can be (and often are) based on real places, events or people. For example, David Malouf's novel *An Imaginary Life* is loosely based on events in the life of the Roman poet Ovid. Another feature that authors use is intertextuality – the explicit or implicit reference to other texts and narratives. Carol Ann Duffy's poem 'Mrs Midas', for instance, retells the story of King Midas from his wife's perspective, while Louis Nowra's play *Così* draws on the opera *Così Fan Tutte* by Mozart.

## Purpose and audience

Imaginative texts are usually written for broad audiences, although some imaginative texts, such as poetry, can have very small readerships. To engage the interest of a wide range of people, authors need to create relatable and convincing characters, and construct a credible chain of events. The author's purpose is to entertain, although much fiction and drama explores dark and disturbing topics. Shakespeare's tragedies, for instance, are full of ambition, jealousy, greed, vengeance and murder.

## Example

This example is from near the start of the classic novel *Great Expectations* by Charles Dickens. First published in serial format in 1860 and 1861 before being published in book form, *Great Expectations* demonstrates many features of imaginative writing: a sense of place and time; strong characterisation; vivid imagery; narrative development; and an exploration of ideas and themes, including wealth, class, love and morality.

“Hold your noise!” cried a terrible voice, as a man started up from among the graves at the side of the church porch. “Keep still, you little devil, or I’ll cut your throat!”

The setting is established – a church graveyard.

A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and glared, and growled; and whose teeth chattered in his head as he seized me by the chin.

Descriptive writing creates a detailed image of the character. The signs of the difficulties the man has faced encourage the reader to regard him sympathetically, despite his rough treatment of Pip.

“Oh! Don’t cut my throat, sir,” I pleaded in terror. “Pray don’t do it, sir.”

The character of the first-person narrator is conveyed through direct speech as well as the narrative.

“Tell us your name!” said the man. “Quick!”

“Pip, sir.”

“Once more,” said the man, staring at me. “Give it mouth!”

“Pip. Pip, sir.”

“Show us where you live,” said the man. “Pint out the place!”

Unconventional spelling indicates a strong accent or dialect: a significant element of the characterisation.

I pointed to where our village lay, on the flat in-shore among the alder-trees and pollards, a mile or more from the church.

The man, after looking at me for a moment, turned me upside down, and emptied my pockets. There was nothing in them but a piece of bread. When the church came to itself,—for he was so sudden and strong that he made it go head over heels before me, and I saw the steeple under my feet,—when the church came to itself, I say, I was seated on a high tombstone, trembling while he ate the bread ravenously.

This character remains unnamed, adding to his mysterious and threatening quality and raising questions in the reader's mind.

The character's hunger is shown by what he does, rather than by a simple description like 'The man was extremely hungry'.

## Effective elements of imaginative writing

When you are creating an imaginative text, incorporate these elements to draw your reader in and create a powerful effect.

### A strong opening

Draw your reader into the imaginary world you are creating. The opening should establish a sense of place and 'set the scene'.

### Convincing characters

Create characters who are engaging and credible. Use dialogue, description, narrative voice and action to develop rounded, complex characters.

### An immersive setting

Make your setting seem real and give the reader the feeling of 'being there'. Descriptive writing invoking the senses can bring a setting to life: what do your characters see, hear, taste, smell and touch?

### A narrative arc

Construct your plot so that the tension rises and falls across the narrative. The moment of greatest tension is the climax, and usually occurs near the end.

### A powerful conclusion

Aim to make the end of your imaginative piece memorable and impactful. You can leave the reader wondering, but there should be some sense of closure.

## Explore imaginative writing

**1** Consider how Dickens draws the reader into Pip's world by triggering questions in the reader's mind. What questions occur to you as you read about Pip's encounter with the stranger in the churchyard? What do you hope to find out by reading further?

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**2** In the nineteenth century, Dickens' novels were often read aloud by a family member so the whole household could enjoy the story. What features of the excerpt make it an effective text to read aloud?

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**3** Think about a novel you have read recently. Who was the intended audience for this novel? How did the author construct the narrative and choose language to suit this particular audience?

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**4** Write the opening of an imaginative text. Place your main character in an evocative setting and introduce a conflict of some kind. Use dialogue and descriptive language to create a believable, compelling world and character or characters.

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## Reflective writing (English Advanced)

Reflective writing is about you, the author. Reflective writing and thinking involve looking back on an experience, trying to make sense of it and thinking about how it has shaped your understanding of other experiences and events. When you write reflectively you can gain personal insights and also give the reader insights into their own experiences.

Primarily an autobiographical form, reflective writing generally uses the first-person voice and the past tense. However, while the focus is on the past, the writer is reflecting from the perspective of the here and now, so sometimes they also use the present tense. The author can make connections between past and present, and can also reflect on lessons learned, perhaps moving from personal experiences to draw conclusions about broader human experiences.

A reflective piece invariably contains writing about feelings and psychological responses. Descriptive language, imagery and a variety of sentence types enable the writer to convey their experiences meaningfully and memorably to the reader.

Reflective writing such as memoir or autobiography is nonfiction, but there are many examples of reflective writing in fiction, too.

One form of reflective writing you will do in Year 11 English is to reflect on your own writing. This means considering and evaluating the choices you made as you developed and refined your text. These types of reflections are discussed in more detail in Chapter 5.

## Purpose and audience

Reflective writing can have varied purposes and can be for a very wide, general audience. (An exception is a diary entry, which is not intended to be read by anyone other than the writer.) One common purpose is to reach a greater understanding of something that happened in the past, and to carry these lessons into the future.

## Example

The following excerpt is from George Orwell's autobiographical work *Down and Out in Paris and London*, published in 1933. The first section of the book recounts Orwell's time in Paris in 1929, when he was briefly unemployed before finding work as a dishwasher. As well as describing the physical details of his existence at that time, Orwell reflects on the psychological impact of poverty.

It is altogether curious, your first contact with poverty.

You have thought so much about poverty – it is the thing you have feared all your life, the thing you knew would happen to you sooner or later; and it is all so utterly and prosaically different. You thought it would be quite simple; it is extraordinarily complicated.

You thought it would be terrible; it is merely squalid and boring. It is the peculiar *lowness* of poverty that you discover first; the shifts that it puts you to, the complicated meanness, the crust-wiping.

You discover, for instance, the secrecy attaching to poverty. At a sudden stroke you have been reduced to an income of six francs a day. But of course you dare not admit it – you have got to pretend that you are living quite as usual. From the start it tangles you in a net of lies, and even with the lies you can hardly manage it. You stop sending clothes to the laundry, and the laundress catches you in the street and asks you why; you mumble something, and she, thinking you are sending the clothes elsewhere, is your enemy for life.

[...]

Orwell uses the second-person 'you' to show that he is generalising from his own experience to that of humanity in general.

Repetition of this sentence structure echoes the repetitiveness of a life of poverty.

An example makes the image of 'a net of lies' more concrete.

Exaggeration (and, elsewhere, understatement) add humour to the account.

These three weeks were squalid and uncomfortable, and evidently there was worse coming, for my rent would be due before long. Nevertheless, things were not a quarter as bad as I had expected. For, when you are approaching poverty, you make one discovery which outweighs some of the others. You discover boredom and mean complications and the beginnings of hunger, but you also discover the great redeeming feature of poverty: the fact that it annihilates the future. Within certain limits, it is actually true that the less money you have, the less you worry. When you have a hundred francs in the world you are liable to the most craven panics. When you have only three francs you are quite indifferent; for three francs will feed you till tomorrow, and you cannot think further than that. You are bored, but you are not afraid. You think vaguely, 'I shall be starving in a day or two – shocking, isn't it?' And then the mind wanders to other topics. A bread and margarine diet does, to some extent, provide its own anodyne.

The author reflects on experience and draws conclusions.

Occasional short sentences contrast with longer, more complex ones, making the text more readable and engaging.

Simple, everyday items make the reality more tangible.

And there is another feeling that is a great consolation in poverty. I believe everyone who has been hard up has experienced it. It is a feeling of relief, almost of pleasure, at knowing yourself at last genuinely down and out. You have talked so often of going to the dogs – and well, here are the dogs, and you have reached them, and you can stand it. It takes off a lot of anxiety.

## Effective elements of reflective writing

The **DIEP model** (Describe, Interpret, Evaluate, Plan) is a useful basis for constructing an effective piece of reflective writing. It provides a clear structure that will give your reflective piece a sense of direction and purpose.

### Describe

Give a recount of what happened: where, when, who and what.

### Interpret

What does the experience mean to you, and why?

**Evaluate**

How significant was this experience to you and/or others, and why?

**Plan**

Discuss how you will apply your learnings. What do you hope to achieve or change?

## Explore reflective writing

**1** Reflective writing can provide readers with insights into human experiences that are very different from their own. How does Orwell give the reader a sense of the reality of his experience in Paris in 1929?

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**2** Select a piece of reflective writing, such as a memoir, diary or autobiography. Identify three typical features of reflective writing in this piece, and illustrate them with short quotes from the piece you selected.

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**3** Think of an experience you have had, or that you know someone else has had. Write the opening of a reflective piece that sets the scene for this experience. Include some specific details, as Orwell does in the excerpt above.

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# Drafting, editing, refining

Creating a polished and effective piece of writing means going through a process of drafting and editing. You might have several weeks for this process, or in an exam you might only have an hour. Whatever the time frame, your work will benefit from careful planning in the initial stages, and then effective editing and refining in the final stages.

## General writing strategies

You will write in different styles and with varying purposes in Year 11 English, but there are some general writing strategies that you can apply to all your writing tasks.

### Building your writing skills

The following strategies are useful not only for your writing in senior English, but also for your other subjects.

#### Read widely and often

**The more you read, the better your writing will be.** This is why, in this part of the course, you are 'reading to write': the texts you read will give you ideas and techniques for your own pieces.

Read a variety of texts, such as novels, biographies, magazines, newspapers, comics and websites. You will see how different writing styles and voices are used for particular forms, audiences and purposes.

Read critically so that you learn to evaluate the ideas of different writers and the effectiveness with which these ideas are expressed. Reading critically means reading with the aim of recognising the choices a writer has made,

and understanding *why* they made these choices. It means considering how a writer's ideas, and the presentation of these ideas, might be influenced by such factors as the writer's background, the context they were writing in and the purpose of their piece.

## Make writing a habit

**Write every day, even if it is only a paragraph or two.** If you cannot think of anything to write about, try simply recounting your day or writing a description of a favourite character from a film or television series. If you are still stuck, write about not being able to think of anything!

## Overcome writer's block

Even the most accomplished writers occasionally suffer from writer's block. Here are some suggestions to stimulate your creativity when you are feeling defeated by the blank page or screen.

- **Go for a walk.** Sometimes a change of scenery and a short break away from your desk can help you feel refreshed and inspired by new thoughts and ideas.
- **Do some fun and easy writing warm-ups** to flex your writing muscles. For example, try one of the exercises below.
  - ▶ Write a limerick.
  - ▶ For every letter in your first name, write down a word that describes you.
  - ▶ Write an alliterative sentence (i.e. one in which every word begins with the same letter).
  - ▶ Write a one-paragraph description of the room you are sitting in or the view outside your window.
  - ▶ Using the first sentence from a book you know well, write a new first paragraph.
- **Write something else.** If you are stuck on the first draft, move on to something different, then come back to the piece you were stuck on.
- **Skip ahead to a later section of your piece.** If you can't get past the first sentence, leave it and move on to a part of your piece you feel more able to write. You can go back and work on the beginning later, once your writing has begun to flow.

## Develop a wide vocabulary and use words precisely

Effective vocabulary choices are at the heart of good writing. A wide vocabulary will give you more options, so that you can choose the best possible word to convey your meaning. Try these strategies for expanding your vocabulary.

- **Create word lists and add to them regularly** – say, three new words per week. Add words that you come across in your studies or your wider reading.
- **Generate word banks of near-synonyms.** This is especially useful for common adjectives or verbs. Strong, precise verbs can add impact to your writing, especially imaginative writing.
- **Use your vocabulary.** If you add three new words to a word list or word bank, aim to use them somewhere in the writing you do that week.
- **Use a dictionary frequently** to check the spellings and definitions of words that are new to you.

## Planning your writing

Effective planning will help you to organise your ideas and structure your writing effectively. It can also help you to avoid writer's block.

Planning can be broken down into three distinct stages. Prewriting is especially important, as it helps you to generate and organise your ideas. The outlining stage is the last stage before you write your first draft: creating an outline will give you a roadmap to follow, making it easier to stay organised and maintain a logical flow in your writing.

## Prewriting checklist

- Establish the purpose and audience of your piece.
- Brainstorm and generate a range of ideas.
- Organise your ideas into categories or themes.
- Use graphic organisers or other tools to visualise your ideas.
- Identify any research or additional information that may be needed.

## Planning checklist

- Review your prewriting notes and select the most important ideas.
- Choose an appropriate form.
- Follow up on any additional research or sources.
- Determine the structure of your piece and the order in which you will put ideas/arguments/events.
- Consider the language, style and tone appropriate for your purpose and audience.

## Outlining checklist

- Use your planning notes to organise your ideas and make a final selection of what you will include.
- If you are writing a persuasive or discursive piece, identify a clear introduction, body and conclusion.
- If you are writing an imaginative piece, create a clear narrative structure with rising and falling tension.
- Review your outline to ensure that it reflects your purpose and audience.

## Drafting

Once you have an outline, it's time to begin writing your piece. Drafting allows you to explore your ideas, refine your message and create a coherent structure. If you have time, write several drafts in order to enhance your voice and style for the specific audience and purpose of the piece. Pay attention to your language choices, tone, use of transitions, overarching structure and important features of your chosen text form.

The process of drafting and redrafting is very personal and there are no right or wrong ways to do it. Try various methods to find what suits you best.

Some people draft and edit carefully as they write, working very slowly to construct sentences and paragraphs that are complete and need only proofreading for minor details at the final stage. Others work more quickly initially, jotting down ideas and thoughts as they come, but then spend longer

at the editing stage to shape the notes or drafts into cohesive sentences and complete pieces of writing.

Whichever way you work, you should always try to give yourself time and space during the process so that you can step away and come back to it with fresh eyes.

General tips for the writing and drafting process include the following.

### **Break the process into manageable chunks**

Drafting can feel overwhelming, especially for longer pieces. To make the process more manageable, break your writing into smaller parts or tasks, such as completing a specific section, writing a certain number of words or addressing a particular argument. This will help you stay focused and maintain momentum.

### **Write notes**

Keep a notebook beside you or a separate notes document open on your computer as you work, and use it to jot down anything that comes to mind that might interrupt the flow of your writing. This may include ideas you want to follow up on later in your piece or quotes you want to include.

### **Save your drafts**

If you write straight onto a computer or tablet rather than writing the first drafts by hand, it is worth saving multiple versions of your document as you go. Use a logical file naming system that makes sense for you, and don't simply continue saving changes to a single document. Sometimes you may want to return to ideas or content that you wrote earlier in your drafting but deleted in later versions; if you don't create new documents as you go, you risk losing valuable work that might turn out to be useful later.

### **Work on tricky sections separately**

If you want to rewrite a sentence or paragraph, copy and paste it into an empty document. This will allow you to work on it without the distraction of the surrounding paragraphs, and without any concerns about getting tangled or accidentally deleting something important. Then, when you are happy with the changes, you can copy and paste it back into your main document.

## Stay focused

If you need to, turn off your phone and even disconnect your computer from the internet for short periods while writing. (You can use your notes page to list relevant things that you want to look up later, so you don't get distracted by doing it in the middle of your writing period.)

## Take breaks

If you get stuck, try to move to a different section of your piece and come back later, rather than getting bogged down in something that isn't working. Alternatively, take a quick break by trying one of the writing exercises on page 109.

# Editing and refining strategies

When you edit and refine your work you are mainly looking at the big picture: the clarity and fluency of your writing; the quality of the content; the structure of your argument or narrative. When you edit you will often find that sentences or even whole paragraphs need to be rewritten, or perhaps moved from one place to another.

Aim to come up with a system of annotations to use when you are reading over and marking up a draft. This might mean using symbols or abbreviations for different edits like (sp.) for spelling, crossing out words and writing replacement text in the margin, or using arrows to show where text should be moved to. If you are using Word, the Comments and Track Changes functions are useful tools. However, you will probably find that you edit more effectively using a hard copy, and since your assessment tasks are likely to be handwritten, it is a good idea to handwrite your practice pieces, too.

Here are some tips to help you edit and refine your work. They are mainly intended for when you have time to draft; in a timed assessment you will need to be selective about which changes you make, and the proofreading checklist on page 121 will be a useful guide.

## Let it breathe

Avoid the temptation to start editing immediately to 'get it done'. Once you have finished your draft, let it sit for a few days before your first edit. Your brain will forget some of what you have written, meaning you will be reading it with fresh eyes and you'll be less likely to gloss over mistakes.

## Seek feedback and revise as needed

As you work through the redrafting process, don't be afraid to share your work with others for feedback. Your reader could well be your teacher, but it could also be a friend, classmate or family member. Another person's perspective can help you identify areas that need improvement, and it can also provide valuable insights that you might not have considered. For example, your reader might ask you to move a section from the middle to the beginning to create a stronger opening, or they might feel your word choices are not the best fit for your purpose or target audience.

Another approach is to ask someone to read your work aloud, putting you in the audience's position. Make notes while you are listening.

Remember that drafting is an ongoing process, and it's essential to be flexible and adaptable as you refine your work. Be open to constructive criticism and be prepared to revise your draft based on the feedback you receive.

## Vary your sentence structures

Quality writing makes use of simple, compound and complex sentences, and sentences that vary in length. Check the lengths and structures of your sentences, and ask yourself if they are helping you to achieve your purpose.

For instance, changing the length and complexity of a sentence can affect the pace of your writing. Short sentences are useful for making concise, impactful statements. Longer sentences are useful for providing detailed information, making connections and building an argument.

Consider the two examples below. While there will be times when a short, simple sentence works well, too many short sentences close together creates a disjointed style, as the first example shows.

*Cate Kennedy describes an awkward family photo in her story 'Whirlpool'. I remember difficult family photos in my childhood. The image of a whirlpool sums up the emotions I experienced.*

The rewritten example below uses the conjunction 'like' in order to connect the story, the personal experience and the central image in a single complex sentence.

*Like Cate Kennedy's account of an awkward family photo in her story 'Whirlpool', my recollections of family photos contain a complex mix of emotions, well captured by Kennedy's image of a whirlpool.*

In imaginative writing, though, short sharp sentences can be effective. For example, they help to create tension.

*Suddenly, the edge of the cliff was right before me. It was a long way down. And I didn't have much time.*

## Improve fluency and cohesion

Good writing flows well, with logical transitions between ideas and strong connections between the words used in consecutive sentences and paragraphs. One way of improving the flow of your writing is to use linking words and phrases, which direct the reader through the argument or train of thought you are presenting. They are especially important in discursive or persuasive writing. They can signal the development of an idea (e.g. 'furthermore', 'additionally') or modify the reader's mental position (e.g. 'on the other hand', 'despite these considerations', 'nevertheless').

Try using a range of the linking words and phrases from the table below to express different relationships between ideas.

To express a similar idea	To express an opposing idea	To expand on an idea	To show a logical progression
also	by contrast	additionally	as a result
another	despite this	for example	consequently
besides	however	for instance	for this reason
equally	in comparison	furthermore	in conclusion
in the same way	nevertheless	in addition	the effect of this is
likewise	on the other hand	in this way	therefore
similarly	while	moreover	this leads to
so too	yet	what's more	thus

## Build an argument or a narrative

In addition to word-level and sentence-level editing, check that the overall structure of your piece helps you to achieve your purpose. Any kind of writing, whether fiction or nonfiction, benefits from having a well-organised structure,

since this enables the writer to convey their ideas to the reader more clearly. If your structure isn't working, your reader will have trouble following your train of thought or the plot of your narrative.

If you are refining a piece of discursive or persuasive writing, check that there is a clear thread – a line of argument – running through the piece. Is there a definite beginning, middle and end? Does the piece work cumulatively, with each paragraph adding something unique and complementary?

In an imaginative text such as a short story, the writing style and the effects you are aiming to achieve will be quite different from those in a piece of nonfiction. But you should still try to create a cohesive structure and sense of forward movement. The story's opening will set up situations and conflicts, raising questions in the reader's mind; the tension should build towards the climax; and the resolution should create a sense of closure, resolving tensions and answering questions.

If you are refining a piece of imaginative writing, check that it is engaging the reader's interest as much as possible. Are any of your character descriptions too obvious or predictable? Do your plot events connect logically? If your narrative feels a bit 'flat', look for ways to create tension and to make your reader wonder what will happen next.

## Write in the active voice

In general, aim to write in the active voice. This means that the subject of your sentence is *doing* the action. It is a clearer and more direct form of writing. Compare the two sentences below.

- **Active voice:** F Scott Fitzgerald suggests that the American Dream is a lie. (Fitzgerald is *doing* the suggesting.)
- **Passive voice:** It is suggested that the American Dream is a lie. (There is no subject doing the suggesting.)

## Be concise

Often, it is tempting to think that *complicated* means *sophisticated*. This is generally not the case. Try to make the most sophisticated points you can in the simplest way possible, not the simplest points in the most complicated way. Compare the following two examples: the first is long, complicated and hard to follow, while the second conveys the same information clearly.

*It is evidently possible that Jane Austen's implementation of ironic statements into her novels is an overt criticism of the functions of the society in which she found herself.*

*Austen uses irony to critique her society.*

## Punctuate dialogue and quotes correctly

If you are including dialogue in an imaginative text, follow the conventions for punctuating direct speech. This means putting quotation marks around what is said. This example is from *Looking for Alibrandi*:

*'You'd have to meet my mother,' I said, surprising myself that I would even contemplate it.*

The direct speech ('You'd have to meet my mother') is enclosed in quotation marks, and the comma, which separates the speech from the speech tag ('I said'), goes inside the quotation marks. Sometimes, when the speaker is obvious from the context, or two speakers are having a rapid exchange, the speech tags can be omitted, like this:

*'You don't believe me?'*  
*'Well, ask Jo then. You spoke to him today, didn't you?'*  
*'You did too, didn't you?'*  
*'I asked first.'*

In situations like this, the end punctuation (question marks and a full stop in this example) goes inside the quotation marks.

Similar rules apply to using quotes in discursive or persuasive writing: the quoted material has to be enclosed in quotation marks. In general, avoid very long quotes, and incorporate each quote smoothly into your own sentence. For example, compare the two following uses of a quote from *Looking for Alibrandi*. In the first, the student has put the entire quote into its own sentence and then explained it.

*'I think my family has come a long way.' This shows that Josie has gained an understanding of the challenges her family has faced.*

In contrast, the next example has the explanation and the quote all within a single sentence. (Note that in this case, the closing punctuation goes outside

the quotation mark.) To achieve this, you can use just a few key words, rather than the whole quote. The expression is more fluent and cohesive as a result.

*Showing her growing understanding of the challenges her family has faced, Josie reflects that they have 'come a long way'.*

## Avoid common errors 1: comma splices

A comma splice occurs when two sentences (or main clauses) are joined together with a comma. The resulting sentence is known as a run-on sentence. For example:

*Viola is the twin sister of Sebastian, she thinks he has drowned in the shipwreck.*

Both 'Viola is the twin sister of Sebastian' and 'she thinks he has drowned in the shipwreck' can stand on their own as complete sentences. It is incorrect to use a comma to separate them in a single sentence.

Avoid comma splices in formal writing, which should always be grammatically correct. Ways to fix this error include changing the single sentence to two separate sentences; using a semicolon in place of the comma; or adding a conjunction (option 1 below) or relative pronoun (option 2 below; note that this requires a slight rewording of the second part of the sentence). For example:

*Viola is the twin sister of Sebastian, and she thinks he has drowned in the shipwreck.*

*Viola is the twin sister of Sebastian, who she thinks has drowned in the shipwreck.*

However, it is sometimes acceptable in imaginative writing to use a comma splice. Although it is not grammatically correct, writers can use run-on sentences as part of a conversational style or an attempt to represent the process of thinking (sometimes called 'stream of consciousness'). This example is from Margaret Atwood's novel *Alias Grace*:

*I am a model prisoner, and give no trouble. That's what the Governor's wife says, I have overheard her saying it.*

Here the comma after 'says' is technically incorrect, but the lack of a conjunction helps to suggest the flow of thoughts through the narrator's mind.

## Avoid common errors 2: sentence fragments

As with comma splices, sentence fragments can be used in some styles of writing but should be avoided in formal writing. For example:

*Medea is cruelly betrayed by Jason. The father of their children.*

The second 'sentence' is not grammatically correct, since it lacks a verb. You could make the fragment into a complete sentence by adding a subject and a verb, such as 'He is', or by combining the fragment with the first sentence:

*Medea is cruelly betrayed by Jason, the father of their children.*

In fiction and poetry, though, fragments can be used for effect, and they can be employed in dialogue to reflect everyday speech. They can also have a place in nonfiction. This example is from Anh Do's memoir *The Happiest Refugee*:

*He reaches across the plastic table and slaps me on the face. Just toyingly, but hard.*

The sentence 'just toyingly, but hard' is a fragment because it lacks a subject and a verb. Making it stand alone like this (rather than including it in the previous sentence to make it grammatically correct) emphasises the force of the slap and helps to convey Do's discomfort and shock.

## Avoid common errors 3: dangling modifiers

A modifier is a word or phrase that limits or changes the meaning of another word or phrase (usually a noun). A dangling modifier occurs when the introductory phrase at the start of the sentence (the modifying phrase) doesn't actually apply to the subject of the sentence, making it harder for the reader to understand. Here is an example:

*Showing determination and ingenuity to overcome challenges,  
Haddon reveals the things that unite us as well as divide us in  
The Curious Incident of the Dog in the Night-Time.*

The subject of this sentence is 'Haddon'; however, it isn't Haddon who shows 'determination and ingenuity', but his character Christopher Boone. A simple fix is to change the subject:

*Showing determination and ingenuity to overcome challenges, Haddon's character Christopher Boone reveals the things that unite us as well as divide us in The Curious Incident of the Dog in the Night-Time.*

You can also edit the modifying phrase:

*Through Christopher's determination and ingenuity in overcoming challenges, Haddon reveals the things that unite us as well as divide us in The Curious Incident of the Dog in the Night-Time.*

## Proofreading

Proofreading is the stage just before you submit your piece for assessment or publication. When you proofread, you should have finished rewriting and only be looking to improve or correct individual word choices, and to correct any errors in grammar, spelling and punctuation.

In a timed assessment you generally won't have time to do extensive rewriting, but it is worth managing your time so that you can fit in a proofread.

## Print out and read the hard copy

It can be tempting to let your device do the thinking for you when it comes to proofreading. If you are using a computer to write, the spelling and grammar checks built into your software can pick up flaws, and some online services can be used to scan your work for mistakes and to make suggestions. But nothing replaces a careful, conscientious proofread, and this is best done with a hard copy of your work. Remember, too, that in an assessment situation you are most likely to be handwriting, not typing.

## Read it aloud

Reading aloud is the single best way to identify grammatical issues and awkward phrases. Speaking is a skill learned in infancy much earlier than writing, and the two require very different thought processes. When you read

aloud, you will often find that you stammer, stumble or stop when you reach parts of your writing that need fixing. Excessive repetition also becomes more noticeable.

Read your work aloud, using a hard copy. With a pencil or highlighter in your hand, mark phrases that need revisiting.

## Use a checklist

A checklist can help you make sure you do a comprehensive proofread. If you have time, read your work through two or three times, checking for different issues on each pass.

- All sentences are grammatically correct and complete (unless you are deliberately using run-on sentences or sentence fragments), beginning with a capital letter and ending with concluding punctuation.
- Sentences and paragraphs flow smoothly and logically. Add linking words where necessary.
- All words are spelled correctly. If you have time, check any words you are uncertain about in a dictionary.
- Punctuation is used correctly, including for direct speech and/or quotes.
- There are no overused words or phrases.
- The language choices, tone and register are all appropriate for the purpose and audience. Replace any words that are jarring or inconsistent with other language choices.
- If your piece is handwritten, every word is clear and easily read. Cross out and rewrite any words you can't read clearly.

# Reflecting on and assessing your writing

As part of your writing in this focus area, you will reflect on and explain your compositional processes and the language, form and structure choices you made to shape your meaning. Your reflection will also connect the choices you made to your purpose and the intended audience for your piece.

## Language choices

Language choices include everything from individual words to the use of alliteration, rhyme and figurative language such as metaphors, similes and symbols.

The tone and style of your piece directly result from your language choices and are closely linked to your purpose and audience. For example, if you are writing to persuade an audience of your peers, you will likely use different language than if you were trying to persuade your teachers or the school principal. In a discursive piece you would probably aim for a moderate tone as you explore different perspectives, but in a persuasive text you might use a more emotive tone in order to sway your audience to agree with your viewpoint.

The language register is also important. In an essay or a newspaper editorial a formal language register would be appropriate, whereas in a blog post or a short story the language can be more informal.

## Useful sentence starters

Try using these sentence starters for reflecting on your language choices.

- I chose to use the words ... and ... in order to make my reader understand/feel/think ...

- To make my writing more engaging/evocative/persuasive, I used ...
- I wrote in a ... style, appropriate to [the audience or form], using vocabulary such as ...
- In order to create a ... tone, I used words such as ...
- To add to the persuasive impact of my piece, I used the technique of ... which I hoped would make the reader feel ...
- I included adjectives/adverbs such as ... and ... to make my descriptions more ...

## Metalanguage

The following table gives you some useful metalanguage for discussing your language choices (or for discussing the language choices of other writers). Make sure you understand what each term means and that you can use these terms accurately.

adjective	connotation	metaphor	rhythm
adverb	emotive	motif	simile
alliteration	formal	personification	style
assonance	imagery	register	symbol
colloquial	informal	rhyme	tone

## Form

Your choice of a form or text type is connected to the kind of writing you are doing (e.g. persuasive, discursive, imaginative) as well as your purpose. Each form has a set of conventions that you will generally need to follow, such as the use of stanzas in poetry or the use of quotation marks for direct speech in a short story. You might also choose to subvert or experiment with some conventions, as Kirli Saunders does with layout of her poem 'Sun Downs and Seasons' (pages 9–11) or Mark Haddon does by using only prime numbers for chapters in *The Curious Incident of the Dog in the Night-Time* (pages 24–7).

These choices are all worth discussing in your reflection – just remember to explain the effects you were trying to achieve.

## Useful sentence starters

Try using these sentence starters for reflecting on your choice of form and how you used the conventions of that form.

- I decided to write a [form] because it allowed me to ...
- I used ..., which is a typical convention of the ... form, in order to ...
- The form of ... is well suited to persuasive/discursive/imaginative/reflective writing because ...
- I constructed a compelling voice/persona for my [form] by ...
- I decided to subvert / experiment with the convention of ... because I wanted to ...

## Metalinguage

The following table gives you some useful metalinguage for discussing your choices in relation to form (or for discussing the use of form by other writers). Make sure you understand what each term means and that you can use these terms accurately.

caesura	denouement	narrative voice	rhetoric
call to action	dialogue	perspective	rising tension
climax	fourth wall	setting	stage direction
conclusion	enjambment	rebuttal	stanza
counterargument	exposition	resolution	turning point

## Structure

Your structure comes from the order you place your ideas in, and the ways in which you either create clear subsections within your piece or aim to develop ideas in a more continuous, organic process. An analytical essay usually has a definite introduction and conclusion, with topic sentences for each body paragraph expressing a distinct idea. In contrast, a discursive or reflective essay will present ideas more continuously.

If you are writing an imaginative text, or a nonfiction text such as a memoir, you might choose a linear structure – that is, describing events in the order in which they take place. However, you can choose to vary the order to create interest and suspense. For example, you might begin with an episode in the middle of the action (known as beginning ‘in medias res’) and then go back to an earlier point in time and tell the story up to and after the point at which you began. Another approach is to begin at the end of the time frame and then go back to describe how things came to be (a circular structure).

In a persuasive text, you will probably use a structure in which you present your supporting reasons clearly and distinctly. You might even use signposts such as ‘firstly’, ‘secondly’ and ‘on the other hand’ to help your audience follow your argument. There are also effective ways of presenting the argument, such as problem-and-solution and compare-and-contrast structures, that will help you shape your evidence and reasons in a compelling and persuasive fashion.

## Useful sentence starters

Try using these sentence starters for reflecting on the structural choices you made.

- By opening with ... and moving on to ..., I hoped to lead my reader towards ...
- Although I knew how to begin and end, I found it hard to approach the middle sections in a way that would ...
- I developed my argument by moving from ... to ..., hoping my audience would ...
- I began my narrative in medias res, as I wanted to immerse the reader in the world of ...
- I used a linear/nonlinear structure for my narrative in order to ...
- I decided to end on a note of ... to leave my reader with the feeling/belief/conviction that ...

## Metalanguage

The following table gives you some useful metalanguage for discussing your choices in relation to structure (or for discussing the structural choices of other writers). Make sure you understand what each term means and that you can use these terms accurately.

cause-and-effect	flashback (analepsis)	linear	prolepsis (foreshadowing)
circular	flashforward	nonlinear	signposting
compare-and-contrast	in medias res	problem-and-solution	subheadings

## Compositional processes

Part of your reflection involves a consideration of the writing process – the challenges you faced and the ways in which you solved problems. How did the piece evolve from first draft to final submission? Where did you find ideas and inspiration? What did you learn, and what might you do differently next time?

### Useful sentence starters

Try using these sentence starters to reflect on your compositional processes.

- I knew my audience of ... would need ... so I included ...
- My purpose was to persuade the reader that / explore perspectives on / create an imagined world in which ...
- I found inspiration / useful techniques for my piece by reading ...
- By using dialogue as well as description I was able to ...
- I used powerful verbs to create a sense of ...
- Feedback from ... helped me to see that I had ...
- My ideas became clearer in my second and third drafts, as I realised ...

## Activities

The tasks in this section give you practice in reflecting on specific factors that influenced your writing and your compositional choices.

The first task contains questions that you can use in relation to any piece of writing you have done. The details you provide in your answers can be used as the basis for your reflection.

The second and third tasks have more specific questions about the 'Write your own' tasks in Chapters 1 and 2.

### Collect details for a reflection

- 1** Is your piece a persuasive, discursive or imaginative text? Or does it combine two or more of these? Explain your choice.

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- 2** Who are you writing for? Describe your audience as precisely as possible.

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- 3** What was your purpose in writing this text?

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- 4** Which form have you used, and why did you choose it? Include references to your audience and purpose in your answer.

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- 5** How did you use particular conventions of your chosen form to help you to achieve your purpose?

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**6** What language features did you use? (You could discuss aspects including style, imagery, figurative language and persuasive techniques.) Why did you include these?

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**7** What are some of the specific word choices you made to help you achieve your purpose and/or reach your intended audience?

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**8** How have you structured your piece to make it effective and coherent? Think about how it begins and ends, and how you have sequenced an argument or constructed a plot.

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**9** Identify a text that inspired or provided a basis for your writing. What elements did you use in your own writing, and why?

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**10** Which aspects of the writing process did you find challenging? What did you improve at or learn along the way?

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## Reflect on your 'Write your own' texts created in Chapter 1

- 1** How successfully were you able to use figurative language in your 'Write your own' story for Text 1 (page 8)? What was your purpose in using it?

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- 2** How did you present the poem you wrote in 'Write your own' for Text 2 (page 14)? What choices did you make so that the layout reflected the poem's language and imagery?

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- 3** What social assumption did you use in the play script you wrote for 'Write your own' for Text 3 (page 23)? How did you show the character recognising their flawed understanding through a conflict or complication?

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**4** How are your own social biases reflected in your ‘Write your own’ work for Text 4 (page 30)? Consider what your social biases are and how your language devices reflected these. (Think about accents, intelligence, personality traits etc.)

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**5** What conventions did you use in writing dialogue in your ‘Write your own’ story for Text 5 (page 38)? Think about features like speech tags (e.g. ‘she said’), filler words (e.g. ‘um’, ‘you know’) and colloquial expressions. Could you have made the dialogue more realistic or more engaging?

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**6** In your ‘Write your own’ monologue for Text 6 (page 44), what larger idea did you hope to explore, and how did you use stylistic features to help communicate this idea to the reader?

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## Reflect on your 'Write your own' texts created in Chapter 2

- 1** What important event did you describe in your 'Write your own' autobiography chapter for Text 1 (page 52)? What was the emotional response that you wanted to evoke in your reader, and what choices did you make to help you achieve this?

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- 2** Discuss how you created an authentic narrative voice for your diary entry for 'Write your own' for Text 2 (page 61). What words and expressions did you use? How convincing is your voice?

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- 3** What aspect of generational differences did you write your feature article on in response to 'Write your own' for Text 3 (page 70)? How did you make your article informative, so that the topic could be understood by, and was relevant to, your intended audience?

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**4** Describe the product or service you selected for 'Write your own' for Text 4 (page 77), and discuss the techniques and vocabulary you used to make your reader want to buy this product or service. How did you also use visual features, such as the layout and images, to make the product or service appealing for your reader?

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**5** In your speech for 'Write your own' for Text 5 (page 84), what topic did you choose and what perspective did you present? Identify three rhetorical devices you used and explain your purpose for using them.

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**6** Discuss your stylistic choices in your work for 'Write your own' for Text 5 (page 91). How did you aim to engage your reader and present your perspective regarding social media?

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# Responding to unseen texts

Questions about unseen texts are in Section I of Paper 1 – Texts and human experiences in the HSC English Standard and English Advanced examinations. It is likely that you will also have to answer questions about unseen texts in Year 11.

Responding effectively to short-answer questions about unseen texts is a unique skill that requires practice. This chapter explains some useful techniques and gives you practice in applying them.

## Unseen texts in the examination

The examination specifications state the following:

- Section I is worth 20 marks.
- There will be five or six short-answer questions.
- Questions may contain parts.
- Questions will be based on stimulus and/or unseen texts related to Texts and human experiences.
- At least three items will be common to the English Standard and English Advanced examinations.

While the only thing that can make you excel is practice, there are a few techniques that can help you to develop your responses.

- 1 Identify the directive language.
- 2 Read the WHOLE question carefully and make sure you engage with every part.
- 3 Consider the number of marks allocated to the question, and write an answer that is an appropriate length and has sufficient detail and depth.

## Identify the directive language

Any question you are given will use key directive verbs. These are the words that tell you exactly what you need to do in your answer.

NESA's glossary includes the following words that frequently appear in HSC English exam questions, and it is very important that you understand what each word means and how to engage with it. The meanings of the most common directive verbs are summarised in the following table.

Directive verb	What you need to do
Analyse	Identify components and the relationship between them; draw out and relate implications
Appreciate	Make a judgement about the value of
Assess	Make a judgement of value, quality, outcomes, results or size
Compare	Show how things are similar or different
Contrast	Show how things are different or opposite
Critically analyse/ evaluate	Add a degree or level of accuracy, depth, knowledge and understanding, logic, questioning, reflection and quality to (analyse/evaluate)
Demonstrate	Show by example
Describe	Provide characteristics and features
Discuss	Identify issues and provide points for and/or against
Evaluate	Make a judgement based on criteria; determine the value of
Explain	Relate cause and effect; make the relationships between things evident; provide why and/or how
Identify	Recognise and name
Interpret	Draw meaning from
Justify	Support an argument or conclusion

## Now practise

- 1 For each of the following questions, highlight the directive verb or verbs.
  - a Read the excerpt and identify the core theme of the text.
  - b Analyse how the texts use language to engage an audience.
  - c Evaluate the impact of figurative language in this excerpt and compare this to the language used in Text 2.
  - d Explain which excerpt is the most effective and justify your decision.
  
- 2 Sometimes the directive verb is implied rather than explicit. For the following questions, identify which directive verb or verbs are being implied.
  - a To what extent does the author use language to convey ideas about human nature?  
\_\_\_\_\_
  - b How has emotive language been used in this excerpt and for what purpose?  
\_\_\_\_\_
  - c How have the two excerpts used metaphors in similar and different ways to motivate an audience to take action?  
\_\_\_\_\_
  
- 3 Consider the poem below and write three short-answer questions using some of the directive verbs in the table opposite. Then swap your questions with a peer and answer each other's questions.

### The Power of Reading

'It is a truth universally known'  
That's how the words begin  
But the truth is really my own  
As I trudge through the pages again.

'It was the best of times, it was the worst of times'  
That's how the story does start  
But the words keep on changing on dimes  
As they tattoo themselves on my heart.





- 'is the significance of ordinary experiences explored' = you need to explain what the ordinary experiences are and how they are shown to be significant. Be specific and clear.
- 'in the feature article' = give examples from the stimulus text. This might seem self-evident, but you would be surprised how often students forget to talk about the text in the stress of the moment.
- 'and ONE other text?' = you need to select and discuss another text from the stimulus booklet.

## Now practise

- 1 The following question from the 2021 English Advanced Paper 1 has been broken into its sections. Explain what each section requires you to do.

**Evaluate Anne Enright's use of narrative voice in shaping the character of Katherine O'Dell.**

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- 2 Read the following response to the above question. Highlight how each element has been answered.

In the extract from *Actress*, Anne Enright brilliantly uses the narrative voice to depict Katherine O'Dell as a chaotic woman who perpetuated falseness to others. Her combination of truncated and elongated sentences creates an irregular rhythm, using a stream-of-consciousness style of writing to create O'Dell's chaotic character. Further, the repetition of the word 'marvellous', contrasting with the narrator's description of her own bland environment, suggests there is a fakeness to O'Dell. Finally, by contrasting the first-person narration with the repeated use of the word 'she', Enright allows the narrative voice to explore the separation between the two women despite their mother–daughter relationship. This shapes the character of Katherine O'Dell brilliantly and compels us to empathise with her daughter.

- 3** Highlight the three key parts of the following question from the 2020 English Advanced Paper 1 and explain what each part requires you to do.

**How do these texts use a variety of language forms and features to communicate ideas about being creative?**

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- 4** Consider the following question from the 2022 English Standard Paper 1.

**In what ways do the interview and images convey the effect that memories can have on us over time?**

- a** Highlight the four key parts of the question and explain what each part requires you to do.

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- b** Go to [www.insightpublications.com.au/resources](http://www.insightpublications.com.au/resources) for a link to the 2022 English Standard Paper 1. View Text 2 (the interview extract), then compose an answer to the question.

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- \_\_\_\_\_
- \_\_\_\_\_
- c** Highlight your response to show where you have engaged with each part of the question (as identified in your response to part a).

## Consider the marks allocated

While it is understandable that you will want to answer a question quickly and write down everything you can possibly think of, this is not necessarily a sensible strategy. It is essential that before you begin to respond to a short-answer question, you consider how many marks it is worth.

Questions in Section I of Paper 1 will usually be worth between 3 and 6 marks. Having said that, NESA does not stipulate an actual mark range for these questions. What we do know is that the marks for these five or six questions will add up to 20.

The mark allocation is important because it tells you:

- the depth you need to go into
- the length your response should be.

For example, if the question is worth 5 marks you need more than one or two sentences. But if it is only worth 3 marks then two sentences could be sufficient.

You might ask, surely it doesn't matter if I write too much? While this is technically true, you need to be careful about writing too much for questions worth only a few marks. Your time is extremely valuable in the exam, and wasting it writing 10 lines for a 3-mark question could mean that you are unable to finish a question elsewhere that is worth many more marks.

For this reason, it is important that you practise answering exactly what the question is asking, in the depth it actually requires.

Referring to the poem 'The Power of Reading' on page 135, consider the following question:

**How does the author of 'The Power of Reading' use language to engage the audience?**

If this is worth 3 marks, then you should:

- 1 give an example and technique
- 2 explain what the purpose of that technique is.

However, if it is worth 5 marks you would need to:

- 1 explain how the audience is engaged
- 2 give multiple examples and identify relevant techniques
- 3 explain WHY the audience is engaged – what purpose the author had.

It is also worth remembering that the more advanced the directive verb, the higher the mark allocation is likely to be. For example, an 'Analyse' question is likely to be worth fewer marks than a 'Critically analyse' or an 'Evaluate' question.

## Now practise

Read the poem 'The Power of Reading' on page 135, then answer Questions 1 and 2.

- 1 How does the author of 'The Power of Reading' use language to engage the audience? Compose an answer to this question assuming it is worth 3 marks.

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2 Now compose an answer to the question assuming it is worth 5 marks.

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Read the sonnet below by William Shakespeare and answer the questions that follow. Make sure you consider the number of marks allocated to each question.

### Sonnet 18

Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate:  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date;  
Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimm'd;  
And every fair from fair sometime declines,  
By chance or nature's changing course untrimm'd;  
But thy eternal summer shall not fade,  
Nor lose possession of that fair thou ow'st;  
Nor shall death brag thou wander'st in his shade,  
When in eternal lines to time thou grow'st:  
    So long as men can breathe or eyes can see,  
    So long lives this, and this gives life to thee.





**3** Explain the author's purpose in composing this poem. (3 marks)

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**4** Analyse how language has been used to achieve the author's purpose. (4 marks)

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**5** Evaluate the ways language has been used in Sonnet 18 to achieve the author's purpose. (5 marks)

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## Sample questions

The following questions are typical of those that could appear in an assessment task, either in Year 11 or in Year 12. The stimulus texts are on pages 146–51. Complete all the questions using the advice given in this chapter as a guide.

### Question 1

Text 1 – Photograph

Explain how the image explores ideas of physical development. (3 marks)

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### Question 2

Text 2 – Film stills

In this series of film stills, how have visual techniques been used to create a sense of motion and why has the text creator done this? (4 marks)

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### Question 3

#### Text 3 – Poem

How have poetic devices been used to engage the audience in an emotional journey? (4 marks)

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### Question 4

#### Text 4 – Diary entry

Analyse how narrative voice has been created in this diary entry. (3 marks)

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## Question 5

### Text 5 – Short story

Compare and contrast Text 5 and ONE other text. Evaluate which text explores the concept of ‘the journey’ more effectively. (6 marks)

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## Stimulus texts

### Text 1 – Photograph



## Text 2 – Film stills



### Text 3 – Poem

#### Changing the World

It starts with a whisper. A whimper. A whine.  
A sound that now only you hear.  
So you push it back down and say 'no it's fine'  
And cover your eye, mouth and ear.

But out of the shadows, in the back of your brain  
The voice tries its best to be heard.  
It grows does that voice, that whispered refrain,  
And continues to grow undeterred.

Then that voice, it starts bouncing, that whispering sound,  
An echo that won't go away  
Off the walls of your brain it goes bouncing around  
Till you hear what it now has to say.

And soon the voice travels from your brain to your heart  
And finally you know what to do  
For something inside you is starting to start  
And there's only one thing you can do.

So you pull yourself up from your comfortable seat  
As the little voice says 'time to fight'.  
You stand up, stand your ground till the monster is beat  
'Cos you know that the voice must be right.

So the next time a voice tries to yell itself free  
Don't squish it and pray it will fade,  
'Cos voice becomes action and actions, you see,  
Are the only way real change is made.

## Text 4 – Diary entry

### Day 7

The township of Hahndorf is located roughly 30 minutes out of Adelaide. It was a settlement for German immigrants fleeing the changing Lutheran church regime. It is absolutely beautiful and was well worth the trip out there.

Of course, it wasn't as simple as that – it never is. See, I decided to catch a bus out there as an Uber would be over \$40 and the bus was less than \$3 (that's each way) – seems simple enough – so I googled and the trains, trams and buses take debit cards, same as Sydney. Except ... apparently it's only certain buses that do this. For all other buses, you need a metroCARD. No problem – I had one of them in Melbourne, I thought I would just quickly grab one. Except it's Easter Monday and EVERYTHING is closed! Even convenience stores and IGAs were closed. Not all of them (obviously) but they also don't all sell metroCARDS. SO I ended up running around the city for over an hour trying to find someone who would sell me a metroCARD.

Never mind – I have one now. The trip there was interesting – standing room only and two particularly 'fun' passengers nearly getting into a fistfight on the bus (different city, same problems). But once in Hahndorf, I was able to have a yummy German lunch, walk through the beautiful streets which are lined with trees turning red for the autumn, and listen to oompah music. I did look in a lot of the shops but (and I am sure Aaron will be happy about this) my strict luggage weight situation meant that I was very sensible and did not buy more than a magnet :P BUT I was able to get some fudge which will be gone before I board the plane.

## Text 5 – Short story

### Another First Day

151, 151, 151.

Annie recited the number over and over in her head as she began to pack her bag. Books; check. Pencil case; check. Calculator; check. Key; check. Each item placed ever so carefully into the bright blue backpack as she continued to recite 151, 151, 151.

As she buttered her bread and tarred it with Vegemite, the butterflies in her belly began to flutter. It was not an unknown feeling, but today they were particularly active. They flew round in circles in her stomach and then up into her throat. She was confused: when she started at Bakersville Primary she had been completely fine. So what was different now?

She knew the answer, of course. Marsfield Park High School was no ordinary school. THIS was her mother's old school. She would be walking the same halls her mother had walked. Sitting in the same chairs her mother had sat in.

As she climbed out of her father's sleek black sedan, Annie held her backpack tightly. She took one step, then another, all the while repeating 151, 151, 151. She walked quickly through the hall, monitoring her steps across the smooth linoleum. As she walked, she could hear the key jingling inside her bag, urging her forward. With her head down, she used her peripheral vision to avoid the swarm of strangers moving around her. Bobbing and weaving, she made her way along the rows of lockers until she came to the one she had been searching for.

On the outside, it was a plain silver box, identical to the ones all around it. But set in the centre, right at the top, were the clear, bold, black stickers. 151. She felt the butterflies flutter once more. She pulled the tiny silver key out of her bag and looked at it for a minute.

She remembered the stories of her mother's time at Marsfield Park. Mia Robinson had been the most popular girl in school. She had lots of friends, she joined every sports team and everyone worshiped her. Annie loved her mother, but she was her father's daughter. She got great grades, but she could not kick a ball to save her life. She had a few close friends, but most people didn't know she existed.

The shriek of the warning bell drew Annie's attention back to the hall she was in. She clutched the little key tightly in her now sweaty hand and proceeded to slip it carefully into the lock. With a small twist and a quiet click, the door burst open. She pulled it wide and stared into the abyss behind it. To anyone else, it was just a boring, empty locker. Exactly the same as all the other lockers Annie had opened at all the other schools she had been to. But it wasn't. It had been her one request when they had told her they were coming back to Marsfield. Locker 151. And now, for the first time, Annie could see the reason she had wanted this locker so badly. Etched into the metal on the back of the door, one sentence scratched crudely into the surface. Mia was Here. Annie's fingers traced the letters as she felt the butterflies slowly disappear. Seeing her mother's name, written in her mother's handwriting, gave her comfort she could not explain.

Suddenly the second bell rang and Annie was forced to slam the door shut and scurry to her first class. She felt the tingle that had started in her fingers when she touched her mother's name moving up her arms and into her chest. She could feel the warmth filling her up. It moved from her stomach up to her throat, filling the tracks the butterflies had left behind. As her neck warmed, she felt the tingle continue to lift. Her eyes slowly moved from the floor, rising ever so slowly. Soon, for the first time, Annie was walking through the halls with her head held high. Her eyes darted around, meeting the eyes of those nearby. She felt the corners of her lips twinge upwards, and soon she was smiling.

# Answers to selected activities

The following sample responses to short-answer tasks in Chapters 1 and 2 are offered as guidance only; they are not intended to be exemplary or definitive. Students will be able to create different but equally valid responses.

## Chapter 1, Text 1: 'The Man from Snowy River'

### Task 2

- 1
  - a station: a large farm used to raise cattle and/or sheep
  - b colt: a young male horse
  - c cracks: colloquial term for stockmen
  - d took a pull: paused; pulled back on the horse's reins
  - e torrent: a fast-moving body of water
  - f bed: the ground that a river runs over
- 2 Because the rider is 'so slight and weedy', the old man assumes that he will be unable to keep up with the other, stronger riders. However, Clancy knows the rider and knows the rough terrain of Kosciuszko where 'hills are twice as steep and twice as rough', so he knows that the rider should not be underestimated.
- 3 The phrase 'from old Regret' likely refers to the colt's sire, or father. Alternative readings are that it refers to the colt's mother (the dam), or to the station from which the colt escaped. However, it also works metaphorically: it reflects the fact that the colt has escaped from its owners, and also foreshadows that people will regret underestimating the rider.

## Task 3

- 1 The poem suggests that assumptions are dangerous and ultimately likely to prove inaccurate. By having the characters describe the rider as 'weedy' and then juxtaposing this with the rider giving a 'cheer' in the face of danger, the author encourages the reader to question their own assumptions and challenge stereotypes in society.
- 2 This poem is a combination of narration and dialogue. By presenting it in this manner, the poem becomes more story-like, in line with the bush ballad style. Furthermore, the simple ABAB rhyme pattern not only creates a melodic rhythm within the poem, complying with the musical nature of a ballad, but also allows the reader to follow the story easily. The use of punctuation at the ends of most lines enables the creation of long sentences that have a regular rhythm and clear grammatical structure.
- 3 The poet uses a variety of techniques within the syntax of the poem, including traditional techniques such as repetition (for example, of 'twice as') coupled with the simple ABAB rhyme scheme to engage the reader in the melodic tone of the ballad. The poet also uses a number of less common techniques, such as the hyperbaton of 'on the mountains make their home' to reflect the questioning of assumptions. This slightly jarring tone engages the reader and emphasises the poet's message about the character's unexpected ability.
- 4 The use of figurative language like 'horse's hoofs strike firelight from the flint stones', the numerous adjectives to describe the Australian landscape and colloquial Australian terms like 'cracks' all come together in this poem to provide a uniquely Australian voice. It is this voice that has made 'The Man from Snowy River' a classic piece of literature, and at the time of the poem's original publication helped to create a sense of identity among a working class who were struggling to find their place in the Australian landscape.

## Chapter 1, Text 2: 'Sun Downs and Seasons'

### Task 2

- 1 The poet uses the layout to visually reflect what she is describing. For example, the word 'falling' is written with each letter below the previous, as if the word itself is falling down the page. Similarly, using the '~'

symbol between each letter in the word 'ocean' makes it look as though the word itself is in the waves.

- 2 The growth of lilly pillies, the falling of leaves, the flowers falling from myrtle trees and whale migration.
- 3 The word 'seasons' is written six times. This is a reference to the fact that, as the footnote at the end of the poem explains, the Dharawal People believe that there are six seasons. This reflects Saunders' First Nations heritage as well as the fact that she wrote the poem on Dharawal land.
- 4 Saunders is forming her own identity away from the land she identifies with. The 'new path' is a metaphor for her journey into the next chapter of her life.

### Task 3

- 1 By presenting the poem in such a unique way, Saunders seeks to engage the reader and encourage them to visualise the description she is giving. She also aims to lead the reader to reflect on their own understanding of how time passes, and uses the layout to emphasise a process of continual change and transformation.
- 2 The poem states, 'These wise ones / show how a crowded canopy / offers shade / but limits growth / of those below'. This is a metaphor for the relationship between young First Nations people and the Elders within the community. It suggests that while the Elders provide comfort and security for the younger generations, it is only once a young First Nations person steps out from under the 'shade' of the Elders that they can fully develop as individuals.
- 3 The poem draws connections between the 'Old Ones' (meaning the old trees in the forest) and the Elders. The poet is 'Healing / releasing / growing / and moving' and stepping out from the shade of their 'canopy' in order to develop her individual identity. The old trees offer shade, just as the Elders offer guidance and protection, and the extended metaphor also applies to the younger generations: young plants might need more sunlight, and young people, such as the poet, might benefit from more independence.

- 4 By combining modern typographical symbols with references to traditional ideas and values, like the repetition of the six seasons, the poet is expressing the unique voice of a young First Nations woman. The voice is made even more unique by its specificity. It is not just discussing First Nations customs, but specifically the customs of the Dharawal People.

## Chapter 1, Text 3: *Cosi*

### Task 2

- 1 The stage direction tells us that Lewis, having just arrived at the psychiatric institution, shows 'apprehension'. Despite Justin's reassurances, Lewis begins to ask a question: 'What if someone forgets to take their medicine and –'. Here the dash shows that Lewis is unsure about this venture and about how the patients might behave.
- 2 By the beginning of Act 2, Lewis' demeanour has changed. The stage direction tells us he speaks 'sarcastically' to Roy, and that he is 'not wishing to upset' Henry, indicating he has become comfortable with, and started to care for, the patients. Furthermore, Lewis' willingness to trust Cherry and participate in the shock treatment re-enactment further proves his new-found comfort in the psychiatric environment.
- 3 Cherry's knowledge of Mesmer shows that she is smarter and more knowledgeable than she may have first appeared to be. While the audience is reminded of her lack of formal education when Lewis corrects her 'carlton' to 'charlatan', her knowledge of the magnet and its function demonstrates that she does have an understanding of the treatments used on her and the other patients.

## Task 3

1

Character	Description	Quotes
Lewis	A caring, if somewhat naive young man.	'What if someone forgets to take their medicine and –' 'not wishing to upset him'
Justin	A social worker who oversees the project and is very matter-of-fact in his observations about the patients.	'The thing is, and you'll discover this, is that they are just normal people, well, not quite normal, or else they wouldn't be in here, would they?'
Cherry	A creative and intelligent woman who speaks her mind.	'A Mesmer magnet never helped anyone, it was a fraud.'
Roy	Passionate about the play to an almost obsessive degree. Not afraid to voice his opinions.	'You're late' 'You're dealing with a mad audience, you know.'

- 2 The author is trying to show that there is a difference between HOW a person speaks (i.e. the language they use) and WHAT they are saying (i.e. the intended or underlying meaning). For example, while Cherry is quite colloquial when she says, 'The women aren't twits, are they?', the meaning behind this rhetorical question shows that she is in fact thinking very deeply about the way women are portrayed in the opera.
- 3 Upon first entering the facility, Lewis assumes that the patients are volatile and likely to go 'berserk'; however, by halfway through the play he has realised that they are not actually that different from him. He learns to care about them, as evidenced when he is concerned for Henry's feelings, and to trust them, as when he allows Cherry to pretend to give him shock therapy. By having Lewis experience such a dramatic change, Nowra is showing that societal assumptions can stop us from getting to know others and that only when we are able to move past our assumptions are we able to truly accept people for who they are.

- 4 The author uses stage directions to ensure the play is presented exactly as intended. This allows the sensitive subject matter to be dealt with in a manner that the author is comfortable with, and clarifies the tone and manner of delivery of various speeches, thus minimising the possibility of any misinterpretations of the characters or the work.

## Chapter 1, Text 4: *The Curious Incident of the Dog in the Night-Time*

### Task 2

- 1 The use of emoticons contrasting with the emotionless narration shows Christopher's lack of social awareness and emotional intelligence. The combination of short, sharp sentences and long sentences with many clauses connected by 'and' also suggests that he does not process and communicate information in the same way as others.
- 2 Including emoticons shows Christopher's visual way of thinking. He has difficulty processing metaphors and other kinds of non-literal language, so he relies on visuals and learned behaviours to navigate social interactions.
- 3 Christopher finds people confusing because he is an exceptionally literal and logical thinker, and he struggles to understand nuanced facial expressions and body language, as these don't have an exact or unambiguous correlation with emotions. He also struggles with the human tendency to use language figuratively or ironically. As a result, he finds it difficult to understand the real meaning behind what a person says or how they look.
- 4 A lie is a deliberate attempt to deceive, whereas a metaphor is an attempt to convey a truth in a non-literal way. While an English student may attest that metaphors are merely creative ways of expressing truth and observing similarities between things, the narrator feels that, because metaphors are based on unrealistic comparisons or exaggerated descriptions, they are no different from lies.

### Task 3

- 1 Christopher's inability to understand social conventions and emotions is a direct result of his condition, and it leads to difficulties making friends and connecting with his peers. The reader can see the challenges facing Christopher and all those who have close relationships with him, such as

his parents, thus allowing the reader to empathise with them. The reader can also understand and sympathise with Christopher's preference for solitary activities such as solving maths problems.

- 2 By regularly switching between short, sharp sentences and long, meandering sentences, the author reveals the nuances of the narrator's thinking. Christopher's mind goes on tangents as he links numerous ideas through small connections, suggesting both his powers of observation and his attention to detail.
- 3 The author is writing in a stream-of-consciousness style. Like the writing, Christopher's thought process often goes in unexpected directions as he considers small details that others might filter out or consider irrelevant – such as the image of an apple in an eye, or the Greek origins of the word 'metaphor'. However, when the narrator is highly focused, the reader is quickly made aware of his passion and clarity as these asides no longer occur.
- 4 As readers, we are used to a numerical sequence of chapter numbers beginning with the number 1 and increasing by one for each new chapter. When first reading this novel, the unconventional chapter numbers can be confusing, leading readers to wonder if they have missed something. This is likely to make the reader feel confused and out of place, reflecting how Christopher feels most of the time, thus helping the reader to feel more connected to Christopher and more able to empathise with him.

## Chapter 1, Text 5: *Looking For Alibrandi*

### Task 2

- 1 The relationship between Josie and Nonna is clearly tense. The fast-paced dialogue coupled with accusatory statements demonstrates this, as does the adverb 'angrily', used to describe the tone of comments made by both characters. At the same time, though, Nonna's use of the affectionate name 'Jozzie', even while annoyed, and Josie's admission that she is 'pretty proud' of her grandmother, hint at their underlying love.
- 2 Josie says that she corrects her grandmother 'knowing that it irritated her', which reflects not only the difficult relationship between the two women, but also Josie's lack of maturity, which is a realistic quality for a character who is 17 years old.

- 3 The short, sharp sentences, some of which are sentence fragments rather than complete sentences (e.g. 'Slaughtered by them, right?'), suggest that John and Josie have a positive relationship built on mutual trust and respect, as they feel comfortable communicating through this shorthand language. Moreover, when these sentence structures are coupled with the connotations of language like 'teased' and 'side-long look', the author shows the characters' youth and the joviality that links them together in traditional Aussie mateship.
- 4 The connotations of the language used by both Josie and John in reference to his father indicate that the father is strict and domineering. John's statement that his father 'would have a stroke' if John did anything other than politics, coupled with his idiomatic 'soap box' metaphor, suggests that this has negatively affected John's relationship with his father.

### Task 3

- 1 Tone is exceptionally important. The immediate response of Josie 'hit[ting]' John after he 'teased' her demonstrates the lighthearted nature of the comments being made. This is strengthened by the later reference to their laughing. However, with Nonna, verbs and adverbs such as 'throwing', 'muttered', 'pester' and 'angrily' convey the tense and sometimes hostile tone of this exchange.
- 2 While Josie's relationship with Nonna is clearly tumultuous, Josie openly defends her mother, suggesting that they have a positive relationship. In contrast, the relationship between Nonna and her daughter (Josie's mother) appears strained, with Nonna asserting that her daughter shows her 'no respect'. In the second excerpt, John speaks only negatively about his father. The text suggests that the more pressure a parent places on a child to be a certain way (as John's father does with him, and as Nonna does with her daughter), the more negative the parent-child relationship will be.
- 3 In these excerpts, the author suggests that familial obligation is likely to lead to significant pressure being placed on young people. The hyperbole of 'my father would have a stroke' shows the lack of freedom John feels, ultimately impacting his mental health and his relationship with his father. Similarly, Nonna demands respect because of her age

rather than her actions. This, coupled with the comparison drawn between Josie and her cousin Roberto, suggests that family obligations are common and are inherent in the expectations that older generations have of their children and grandchildren.

- 4 By using dialogue in addition to Josie’s first-person narration, the author is better able to convey to the reader both sides of each conversation. This allows the reader to draw their own conclusions about characters and their relationships, and to perceive that, at times, Josie is an unreliable narrator because she is not in full possession of the facts.

## Chapter 1, Text 6: *Twelfth Night*

### Task 1

Opening the play with a soliloquy shows the introspective nature of Orsino and, subsequently, all the main characters in the play.

Juxtaposition of positively connotated ‘love’ and negatively connotated ‘sicken’ and ‘die’: Orsino wants us to understand that he is heartbroken and no longer wants to feel love at all.

The frequent use of juxtaposition in this soliloquy conveys the duality of Orsino’s character and foreshadows the complicated, multilayered nature of relationships in the play.

ORSINO: If music be the food of love, play on.

Give me excess of it, that, surfeiting,  
The appetite may sicken and so die.  
That strain again! It had a dying fall.  
O, it came o’er my ear like the sweet sound  
That breathes upon a bank of violets,

Stealing and giving odour. Enough; no more.  
’Tis not so sweet now as it was before.

O spirit of love, how quick and fresh art thou,  
That, notwithstanding thy capacity,

Receiveth as the sea, naught enters there,  
Of what validity and pitch soe’er,

But falls into abatement and low price

Even in a minute. So full of shapes is fancy

That it alone is high fantastical.

Orsino is explicitly describing his inconsistent character. At first he metaphorically compares his capacity and desire for love to the sea, which has no maximum capacity, and then immediately he presents a contrasting image that shows ‘in a minute’ love can be reduced to nothing.

Beginning the play with a metaphor immediately presents Orsino as a romantic character. We know he is going to be a traditional Shakespearean romantic lead like Romeo.

Sibilance adds to the tone and rhythm of the opening speech, developing Orsino’s character and showing his love of lyrical poetic phrases.

The personification of love so early in the play establishes love as a kind of voiceless character that will play its own role in the action of the play.

The use of an aside reminds us of the motif of secrecy in the play – secrets and lies are what cause the chaos.

Alliteration of the plosive ‘b’ sound emphasises Olivia’s desperation.

The repetition of ‘madam’ has two purposes: it reminds us of Maria’s servitude, emphasising class differences; and it gives Maria’s voice a note of (feigned) desperation and concern.

The inversion of the usually positively connotated ‘smile’ to present it as a negative is suggestive of madness. This emphasises Malvolio’s highly abnormal behaviour in the coming scene, and highlights the paradoxical nature of events in the play, where nothing is as it seems.

*Enter Olivia and Maria.*

OLIVIA [*aside*] I have sent after him. He says he’ll come.

How shall I feast him? What bestow of him?

For youth is bought more oft than begged or borrowed.

I speak too loud. –

Where’s Malvolio? He is sad and civil

And suits well for a servant with my fortunes.

Where is Malvolio?

MARIA He’s coming, madam, but in very strange manner.

He is sure possessed, madam.

OLIVIA Why, what’s the matter? Does he rave?

MARIA No, madam, he does nothing but smile. Your

Ladyship were best to have some guard about you if he come, for sure the man is tainted in’s wits.

OLIVIA Go call him hither.

*Maria exits.*

I am as mad as he,

If sad and merry madness equal be.

*Enter Maria with Malvolio.*

How now, Malvolio?

MALVOLIO Sweet lady, ho, ho!

Rhetorical questioning encourages the reader to feel involved in the scene and connected to the character.

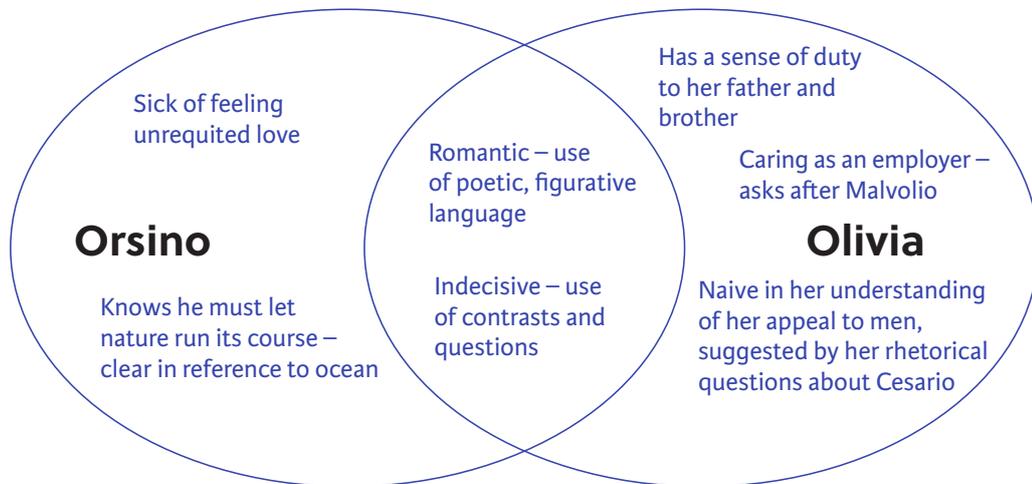
Ironic foreshadowing of what is about to occur. Olivia’s perception of Malvolio only heightens the irony when he soon enters in a manner that contrasts strongly with this description.

Short, sharp questioning shows Olivia’s genuine concern for Malvolio, emphasising her caring nature.

By drawing a rhyming comparison between herself and Malvolio (her servant), Olivia suggests the irrelevance of class.

## Task 2

1



- 2 We see that the characters are actually quite similar. They are both in love, though not with each other, and they are both clearly romantics, as is made clear by their abundant use of figurative language and preoccupation with love. These qualities encourage the audience to empathise with them both.
- 3 Orsino uses metaphors to show the romantic side of his personality but also to demonstrate his desire to no longer feel love. He longs to be free of the pain love is causing him, and asks for 'excess' of 'the food of love' so that his 'appetite may sicken and so die' – in other words, he wishes to experience love so deeply that he loses interest in it and is released, just as having too much of even a delicious food can make us no longer want to consume it. Olivia, on the other hand, is fascinated by love. She considers that 'youth is bought' and wishes to know what she could give Cesario to make him love her; the metaphor reveals both her desperation and her ignorance, since nothing she can give Cesario will earn 'his' love. She is, moreover, caught in an internal conflict between her love for Cesario and her vow not to marry, creating what she describes as her 'sad' madness.
- 4 In her statement 'I am as mad as he, / If sad and merry madness equal be', Olivia compares the 'merry madness' she suspects Malvolio is experiencing with the 'madness' her love and inner turmoil are making her feel. By equating these, Olivia is suggesting that love causes a kind of madness.

- 5 As a member of a household in grief, it would be expected that Malvolio should remain sombre. As this is his usual personality, it is particularly strange for Malvolio to be anything other than 'sad and civil', and so his odd smile is concerning for Olivia, and her response shows her interest in his wellbeing.

### Task 3

- 1 Both Orsino and Olivia show that they are unsure about their feelings and ultimately inconsistent in their desire to feel at all. Orsino wants the music to 'play on' but, paradoxically, only until his 'appetite may sicken and ... die'; similarly, he wants to 'receiveth as the sea' even though his feelings will fall 'into abatement and low price'. This use of paradox and figurative language reflects his ongoing desire to feel and not feel, to love and not love. Olivia's inconsistency is fuelled by her duelling feelings of love and grief. She is desperate to keep her feelings quiet, so she worries when she 'speak[s] too loud'. However, she is unable to keep all her thoughts in her head and so feels compelled to share them, if only with the audience in asides. This breaking of the fourth wall allows us to see her internal conflict and her uncertainty, which is also revealed in a series of questions.
- 2 Shakespeare uses soliloquy and asides to allow his characters to speak directly to the audience. In doing this, he breaks the fourth wall and encourages the audience to feel directly connected to the characters – as if they are in a private conversation. Dramatic irony also plays a role, as the audience gains an understanding of the characters' private thoughts and feelings that other characters do not have. As a result, the audience can develop strong feelings of empathy and concern for the characters. This motivates us to keep reading or watching and engage with the complications of the plot until it reaches a satisfying conclusion.
- 3 In these excerpts, we see the power of deceit to confuse and distract people, although the damage it can do is not yet apparent. The servants deceive Malvolio and, ultimately, Olivia, which leads to confusion; Olivia cannot understand Malvolio's 'merry madness'. The concerned tone Maria uses when discussing Malvolio, and her warning that Olivia should have 'some guard' about her, build on this deception, showing Maria's calculating nature and her indifference to the hurt that the trick will inevitably cause. On the other hand, deceit in Orsino's case takes the form of self-deception:

Orsino is deceiving himself into thinking that he has the ability to overpower love if he feels it for long enough. This leads to a narcissistic view of life, which effectively traps Orsino in a web of his own 'fancy'.

## Chapter 2, Text 1: *I Am Malala*

### Task 2

- 1 Malala saying 'the Taliban have never come for a small girl' is highly ironic because it is undermined so swiftly by the novel's central event: not long after she said this, she was shot by a Taliban gunman. The statement demonstrates her naivety about the ways of the Taliban, and also suggests that the Taliban no longer viewed her as a 'small girl' but had come to see her as a threat to their belief systems.
- 2 When describing the actual shooting Malala uses a matter-of-fact tone. She expresses little emotion and avoids embellishing the description or using emotive language. Adjectives are used to give factual detail rather than to convey feelings: 'three shots', 'left eye', 'black pistol'. This is partly because Malala does not have a clear memory of the event and is recounting what she has been told; it could also be because this is the only way for her to describe the traumatic event without becoming overly emotional.
- 3 Malala uses clear, straightforward description to allow her readers to understand her perspective and imagine themselves in her position as she describes 'making sure the gate was locked at night' and then seeing the man 'wearing a peaked cap' who 'swung himself onto the tailboard'. She does not use much figurative language, which allows the memoir to convey a strong sense of material reality. While this would traditionally limit the emotional engagement of an audience, in this text, it actually enhances the engagement by creating an authentic and genuine voice.
- 4 The question 'who is Malala?' is placed at the end of the Prologue as a means of transitioning into the memoir, which effectively provides an extended answer to this question. Asking a question also facilitates the assertive response to it: 'I am Malala and this is my story'. This answer has an authoritative tone, reminding the reader that despite this horrific attack on her life, Malala has survived and has taken charge of telling her story.

### Task 3

- 1 The line 'My friends later told me the gunman's hand was shaking' leads us to assume that Malala has little or no memory of the actual shooting. While this may be because of the physical and psychological trauma she endured, it is also possible that she has relied on her friends' recollections because they are less influenced by the emotions Malala would have been experiencing.
- 2 The text is extremely calm and factual. This is established through the clear and concise sentences, literal description and systematic retelling of the events. By writing in this manner, Malala presents a credible and compelling account of what happened to her, and gives the reader the feeling of being a bystander or eyewitness. She also presents as a mature and reliable narrator, able to depict a traumatic, life-threatening experience with a degree of detachment and objectivity, which helps to develop her themes of strength and resilience.
- 3 While the text itself is emotionally restrained, the author is hoping to establish an emotional connection with her readers by eliciting sympathy and evoking feelings of shock and anger. The matter-of-fact tone helps to establish the narrative voice as reliable and neutral, and Malala's account of her friendship with Moniba helps us to see her as an ordinary teenage girl. However, when the short sentence 'That's when he lifted up a black pistol' suddenly escalates the tension, we experience shock as a result of the dramatic contrast with the previous paragraphs, and can see that this ordinary girl is now placed in an extraordinary situation.
- 4 While Malala is recognised for her significant work promoting girls' educational rights, many people pick up her memoir because she is the girl who survived being shot by the Taliban. By beginning the book with this anecdote, she is acknowledging that this may be what has brought the reader to her story, and she gives them a firsthand account of what happened. This, in turn, establishes an emotional connection between her and her reader, so that the reader is encouraged to read on and discover what led up to such a traumatic event and how Malala survived it.

## Chapter 2, Text 2: *The Freedom Writers Diary*

### Task 2

- 1 The two excerpts are clearly written by people from extremely different contexts, and this is reflected in their authorial voices. Not only is the content different, but the language use also differs. Colloquial expressions such as 'beat on a man' in the first excerpt contrast with Ms Gruwell's use of more formal expressions, such as 'no seniority to speak of' and 'my primary focus this fall'.
- 2 The connection between the LA riots and the war in Bosnia (and also, more incidentally, the Holocaust) has been drawn for two key purposes. Firstly, it shows us the power of literature, as the student's reading has prompted them to make these connections. Secondly, it shows the significant impact that the LA riots had on those who lived through them, as they are compared to events that are universally accepted as being traumatic and enormously destructive.
- 3 Ms Gruwell uses phrases like 'they're down' and 'not too shabby' in her entry as a way of demonstrating the impact the students have had on her. This use of colloquial language deviates from her otherwise quite formal authorial voice, and shows that she is trying to form connections with her students and to foster connections between her students and other authority figures (Dr Cohn and Karin Polacheck).
- 4 Both of these excerpts use listing, but they do it in different ways. Excerpt 1 lists the ways that the writer's experience of the LA riots mirrors the experiences of Zlata in the war in Bosnia. Excerpt 2, on the other hand, lists the ways that Ms Gruwell was privileged in her search for a college education. By using the same technique in different ways, the text is able to emphasise the writers' different life experiences and thus encourage the reader to feel empathy for their various struggles, and to form connections with the writers.

### Task 3

- 1 Excerpt 1 explores one of the most important reasons to read nonfiction – to establish a sense of connection. The writer states, 'I can't believe that someone I don't even know, who lives thousands of miles away, could have so much in common with me'. This is the power of nonfiction: it allows people to find belonging in the experiences of strangers.

- 2** Excerpt 2 shows clearly that Ms Gruwell has a strong bond with her students. She describes herself as a 'mom' figure trying to help them obtain entry into college when their own families are unable to. She has learned their personal circumstances and empathises 'sadly' with how little capacity their parents have to support them through a process she had always seen as 'expected'. This in turn drives her to want to help as much as she can, playing something of a parental role as well as a teacher role.
- 3** When reading a diary, it is inevitable that you will see bias. This is because of the writer's context and subjectivity, and because the first-person style of diary writing tends to foreground the writer's context and subjectivity. In Excerpt 1 we can see bias that is most likely drawn from the writer's social and/or racial context. In the line 'several policemen beat on a man', the use of the colloquial 'beat on' has negative connotations and thus shows that the author is on the side of Rodney King (the man beaten by police). This is further emphasised in the statement, 'we both had to suffer because of other people's ignorance and destruction', suggesting that the blame for the LA riots should only lie with those who represent the other side of the conflict. Excerpt 2, on the other hand, shows the bias of the writer's social class and education. She states that she is 'thinking about [her students'] future – where they want to go to school and what kind of career they want to pursue', suggesting that the only future worth aspiring to is one that involves a higher education degree. This bias is reflective of her own experience of being 'expected' to go to college.
- 4** Both excerpts aim to make the reader feel empathy for the Freedom Writers. The first does so by using emotive language and graphic description to help readers understand the writer's own perspective and their feelings of fear and distress. The second uses similar techniques, but has a stronger focus on the experiences and perspectives of others. By including these two slightly different approaches, the text is able to connect with a range of readers, giving them an understanding of the challenges faced by the students and positioning them to empathise with the Freedom Writers.

## Chapter 2, Text 3: Feature article on *A Minecraft Movie*

### Task 2

- 1 The author clearly feels that the behaviour is not a problem and that young people are just 'enjoying ... the film'. In fact, they even suggest that it is the adults complaining who are the problem, and that they should 'seize this moment as an opportunity to learn more about something that clearly matters deeply to a lot of kids'.
- 2 This comparison not only demonstrates the passion and excitement being felt by the young moviegoers, but also draws a connection to an event that is more likely to have been experienced by the older generation – a generation that the author is trying to convince to accept the younger generation's behaviour. In doing this, the author is also reminding these readers of their own youth and encouraging them to make the same allowances for this generation that they themselves might have liked when The Beatles toured.
- 3 When the author says that the film is 'speaking directly to Minecraft fans' they mean that these fans are finding connections with the film that cannot be understood by those who lack the same knowledge of the game. This is also a way of reminding older readers that the film is not actually supposed to be for them – rather, it is aimed mainly at the audience that they are complaining about.
- 4 The use of language with positive connotations establishes an affirmative tone consistent with the author's purpose of helping readers view young people's reactions to the film as a reflection of enjoyment rather than antisocial behaviour. An example of language with positive connotations is the phrase 'joyful scenes of communal pleasure', which highlights, and endorses, shared feelings of happiness.

### Task 3

- 1 The author explains that because of the film's links with the much-loved video game, it is able to allow game-playing viewers to 'connect to one another' as they do when playing the game. They suggest that the film allows viewers to demonstrate 'their mastery of this [Minecraft]

vernacular', which in turn is 'strengthening their sense of belonging' to a community. The difference between playing the game online and watching the movie in a cinema is that now the audience members are physically together in a room with like-minded people, rather than in a digital or virtual space, and the result is 'cheering and clapping' that everyone can hear and, if they choose, participate in.

- 2 Assuming the target audience of this article includes the adults who are complaining, and that the author's purpose is to convince them to change their opinion, Staite's context as a highly educated adult allows them to connect with this group as a peer. Furthermore, their education and professional status as a university lecturer suggests reliability and authority, key elements in the establishment of ethos.
- 3 Staite uses a series of logical arguments to support their case. The article begins by establishing the wide-reaching appeal of Minecraft, using adjectives such as 'best-selling' and 'vast' to convey the game's reach, and verbs such as 'connect' and 'share' to assert its community aspects. This helps to consolidate Staite's argument that playing the game is an opportunity for people to 'connect to one another'. This use of logos is strengthened through the use of jargon such as 'memeified vernacular' and 'prosocial, strategic communication', as it emphasises the scholarly, objective approach to the subject matter.
- 4 Students are encouraged to provide their own opinions in response to this question, but they should have clear reasons for their argument. Examples include the following.
  - a Yes, it is news because it is talking about current events and uses facts and evidence to support its claims.
  - b No, it is not news because it is about something that is only relevant to a limited range of people and will have little impact on those not directly involved in the discussion. The clear opinion presented by the author also makes this article different from a news article.

## Chapter 2, Text 4: Everything Australian blog post

### Task 2

- 1 The direct speech shows that even though the author is not the focus of the story, they have had a personal interaction with the person who is the subject. This adds a layer of legitimacy and interest to the story.

- 2 Terms like 'yearned' and 'mission' are high modality descriptors. They are used to evoke an emotion – in this case, empathy for Selina and approval for her cause – and thus to encourage the reader to respond to the call to action.
- 3 Ultimately Selina is trying to encourage others to feel sympathetic to those living in the harsh conditions of drought-ridden rural Australia. By using figurative language in her speech, she is allowing her listener (and by extension, the readers of this blog post) to imagine how they would have felt experiencing the trauma she went through, or how they might feel living in a drought-stricken environment. This heightens the emotional connection her readers feel with both Selina and the farmers she is helping. This, in turn, encourages readers to feel inclined to support her charity.
- 4 One important difference between a blog and a diary is that a diary is autobiographical: the writer relates and discusses things that happened to them. In contrast, a blog may be about any topic and a blog post can focus on another person's experiences, or telling another person's story, as is the case in this blog post. Another important difference is that a blog is for any person to read, whereas usually a diary is not intended to be read by others (an exception is *The Freedom Writers Diary*).

### Task 3

- 1 Selina's decision to help those in rural Australia was inspired by the influence of her grandfather. By serving in World War II, he gave her a sense of compassion that made her want to help others, and the fact that he was rescued by Australian soldiers contributed to her commitment to Australians. This was brought to the fore when she experienced the trauma of being held hostage for 17 hours. In order to overcome the mental scars from this experience, she helps others as a way to 'serve my country and find a way to thank all Australians for their support'.
- 2 This blog post is not directly advertising any Australian product – however, the cause being promoted is that of supporting Australian farmers and other rural residents. This has three benefits for the business that created and maintains the blog. 1) The website sells clothing ideal for rural Australia (e.g. hats and boots), so, by presenting a sympathetic and caring view of people who live in rural areas, these same people

may feel a connection to the site and want to give them their business.

2) Advertising charitable work gives the site credibility with all potential buyers – the site appears ethical and well-meaning, which builds trust.

3) The story (and the blog section more generally) may bring people to the site, and they will potentially keep clicking and browse the retail store.

- 3 This blog is interesting because it actually contains two opinions, which happen to align: the author's and Selina's. Both agree that rural Australians need financial support, and they are trying to get the reader to agree also. They do so by using high modality and emotive language throughout the blog. Phrases such as 'tragedy struck' and 'mission of hope and healing' are coupled with references to Christmas, the season of giving, to encourage an emotional and then financial response from readers.
- 4 Students are encouraged to provide their own views, supported by clear reasons, in response to this question. The following is a sample answer. Nonfiction is ultimately always going to be opinion-based, as facts can always be interpreted and presented in a way that suits the author's purpose. For example, 52% of people voting in favour means that 48% voted against – which statistic you choose to cite depends on your viewpoint. However, some nonfiction texts are more overtly opinion-based and these are usually identifiable when, as in this excerpt, they use high modality and emotive language throughout. Other nonfiction pieces, such as news stories, are much more fact-based and aim to be objective. Even so, while some nonfiction writing can appear unbiased, it is important to remember that it is rare for a text not to be influenced by contextual bias and therefore an opinion is often implicitly presented.

## Chapter 2, Text 5: 'Keep the Fire Burning'

### Task 2

- 1 Casey Sullivan not only repeats the extended metaphor of a burning fire, but also repeats words and phrases such as 'culture', 'dark' and 'to my children'. These relate to the values she is using to connect with other Aboriginal people and to encourage them to share the emotional connection to culture that she has.
- 2 This extended metaphor is referring to the Aboriginal culture that the speaker is trying to perpetuate. It begins as a literal fire, an important symbol of Aboriginal Dreaming and culture. However, the speaker also

draws on a fire's 'catching' nature and its ability to create light and warmth (notions of safety) to metaphorically suggest what culture and cultural stories can and should do.

- 3 By not using names, Sullivan is able to make the message she delivers universal, thus allowing her to make connections with anyone listening to or reading the speech.
- 4 The speech begins by using third-person pronouns such as 'she' and 'he'. This establishes a disconnect, or distance, between the individuals being referred to and the listener. However, Sullivan soon switches to the inclusive 'we' and 'our', as well as directly addressing the listener as 'you'. This draws in the audience and makes them feel that the speaker is not only speaking to them but also including them in her community, helping to establish connections between herself and all those listening.

### Task 3

- 1 The target audience of this speech is primarily First Nations people. The speaker's use of inclusive language such as 'our', coupled with the reference to 'Dreamtime Spirits' being with the listener, suggests that the audience consists of people with First Nations heritage.
- 2 This speech uses a combination of pathos, logos and ethos to effectively engage the listener. Sullivan's First Nations heritage grants her ethos, as her subject is First Nations identity and culture, and this is further strengthened by her role as a respected member of her community. She uses emotive and figurative language such as 'a painful hiss' and 'their joy, their love, their zest' to establish pathos. This is complemented by allusions to historical events such as the invasion of Australia (the 'strange white sails') and the use of a logical, chronological structure ('further down the dreamtime, generations down the line'), creating logos.
- 3 Sullivan uses her platform to promote the ongoing communication of culture within her community. However, in doing this, she is also encouraging young First Nations people to represent their own communities, reminding them that they too can be successful like her. She seeks to 'give our children mentors', and she positions herself as one of these mentors through her powerful speech and her success running a medical practice, potentially inspiring younger First Nations people to work in the medical profession.

- 4 The overall positive and inspiring tone of the speech is established through a combination of repetition, the extended metaphor and high modality and emotive language. These techniques and language features come together to create a strong and confident tone, reinforcing the idea that First Nations people should confidently discuss their culture and heritage, as Sullivan does in her speech.

## Chapter 2, Text 6: 'The Machine Always Wins'

### Task 2

- 1 The discursive text uses a number of questions, such as 'What gets us hooked?', to encourage the reader to consider their own opinions on social media. By prompting the reader to think about the topic, the author is able to then provide an answer which, ideally, aligns with the reader's viewpoint (since the questions have primed readers to think in similar ways to the author), thus further engaging them with the text.
- 2
- a bait: something that draws a person in
  - b the machine: the internet or social media's networking algorithm
  - c mass casualisation: turning a large workforce into casual labour
  - d threading: the generating of 'threads' or chains of thoughts about a topic
  - e massification: combining a very large number (i.e. of entities or voices)
- 3 By using jargon, the author establishes a sense of academic expertise, which makes his opinions seem reliable and authoritative, aiding his attempt to present them as facts rather than opinions.
- 4 One technique in the excerpt is the use of sentence fragments to create a blunt and assertive tone and a declarative style. Examples include 'A virtual laboratory' and 'The more chaos, the better'. The reader is presented with these descriptions as if they are conclusions of the author's investigations that can't be argued with, and this is consistent with Seymour's purpose of aligning the reader's point of view with his own. A second technique is the use of analogy – people who use social media are compared to rats and pigeons being experimented on, and to drug addicts. The author is aiming to create a dramatic and disturbing

image of the impact that social media is having on humanity, so that the reader is concerned and interested in steps that might be taken to address this problem.

### Task 3

- 1 Seymour is opposed to society's reliance on social media. He uses negatively connoted language to describe social media, including the dehumanising 'machine', coupled with the allusion to the Skinner Box for experimenting on pigeons and rats (suggesting that we are the pigeons and rats, both of which are generally considered pests), and with listing (e.g. 'politicians, royals, terrorists') to emphasise the negative aspects of social media.
- 2 The author wants to encourage readers to view social media as a potentially dangerous, addictive entity. By making an allusion to gambling, the author is suggesting that the dangers of social media mirror those of gambling, an activity that is widely acknowledged to be extremely destructive, and thus should be treated with the same care.
- 3 The text suggests that when we use social media we 'write to it, and it passes on the message for us'. This on its own makes social media very similar to the postal system. However, the core difference is that unlike with physical letter-writing, social media only passes on the message 'after keeping a record of the data'; this makes it much more problematic than other forms of communication.
- 4 Seymour uses personification throughout the text by suggesting that 'the machine' of social media platforms has opinions or ideas. For example, he suggests that 'it doesn't particularly matter to the platforms what the frenzy is about', as if the platforms have the capacity to have an opinion at all. By doing this, Seymour aims to present 'the machine' as human, thus making it easier to characterise it as a calculating and malevolent entity that we should be careful around.

# Glossary

This glossary contains definitions of terms used in this book, and/or that you are likely to come across in your English studies.

**alliteration** The repetition of consonant or vowel sounds at the beginning of words; often used in poetry, e.g. 'A slumber did my spirit seal' (William Wordsworth), and newspaper headlines, e.g. 'Roosters revel in rollicking win'.

**allusion** A reference to a text, person, event or object.

**analepsis** A shift back in time to describe an earlier event (also called a flashback, especially in film).

**anaphora** The repetition of a word or phrase at the beginning of successive clauses, e.g. 'It was the best of times, it was the worst of times' (Charles Dickens).

**apposition** A grammatical construction in which a word or phrase defines or expands on the noun or noun phrase that is next to it, e.g. Usain Bolt, *the famous Olympic sprinter*.

**argumentative writing** A form of writing in which the writer presents a point of view (or thesis) justified by the use of evidence and reasoning.

**aside** In a play, a short speech (a few lines only) delivered by a character directly to the audience, and not heard by the other characters.

**assonance** The repetition of vowel sounds in words close together; often used in poetry, e.g. 'In midst of this thine hymn my willing eyes' (John Keats).

**ballad** A poem traditionally sung; tells a story in a direct style, often with a dramatic element.

**blank verse** A form of poetry (also used in Shakespearean drama) in which lines have ten alternating unstressed and stressed syllables (i.e. iambic pentameter) and do not rhyme.

**blog** An online journal intended for public readership (an abbreviation of 'web log').

**caesura** A break in a line of poetry; often indicated by a comma or semicolon but sometimes simply arising from the natural rhythm of the words.

**colloquialism** A casual expression used in everyday speech.

**comma splice** An error caused by joining two main clauses with a comma (can also be called a run-on sentence).

**conceit** A metaphor in which one thing stands for another quite different thing; unexpected and witty.

- connotation** A suggested or implied meaning of a word or image.
- context** The circumstances and environment in which a communication takes place; the parts of a written or visual text that precede or follow a given element.
- dangling modifier** An error that occurs when a modifier (a word or phrase that gives more information about something) is separated from the word or phrase it is intended to modify.
- denotation** The literal or dictionary meaning of a word.
- denouement** The unravelling of tension or complications immediately following the narrative climax.
- discursive writing** Writing that explores an idea or topic from different angles. Although the writer might express a clear point of view, they do not necessarily aim to persuade the reader to agree or to take action.
- essay** A piece of writing in which the writer presents their point of view on a topic or issue, supported by evidence and logical argument; usually formal in style; can be serious and objective, or more personal and reflective.
- ethos** An appeal to character, establishing credibility through a person's qualifications, professional standing, experience or actions.
- euphemism** A word or phrase that can be substituted for another word or phrase in order to soften the impact, often using figurative language, e.g. 'under the weather' for feeling sick.
- feature article** An in-depth examination of a particular issue or current event, usually published in a newspaper or magazine.
- figurative language** Language that draws on the nonliteral meanings of words and phrases, including simile, metaphor, symbol, irony and hyperbole.
- formal language** A language register that uses a wide and sophisticated vocabulary, a variety of sentence structures and a generally serious tone.
- free verse** A form of poetry in which there is no regular pattern of rhythm, rhyme, line length or stanza length.
- high modality language** Words and phrases that indicate a high degree of certainty or obligation.
- hyperbole** Obvious exaggeration, usually for comic effect.
- imagery** A literary technique with two main kinds: (1) the use of descriptive language to represent sensory experience (sight, sound, smell, taste and touch), and (2) the use of figurative language (e.g. similes, metaphors).
- imaginative writing** Writing in which the author invents or imagines a significant amount of the content; includes novels, short stories, plays, film scripts and poetry.
- informal language** A language register that reflects casual speech; often uses colloquialisms, contractions and simpler sentence structures.

- intertextuality** A reference to another text; can be either explicit or implicit.
- irony** A literary technique with two main types: (1) verbal irony, where the literal meaning is the opposite of the intended meaning, and (2) dramatic irony, where the audience and perhaps one or more characters possess knowledge that the remaining characters do not have.
- jargon** Specialised vocabulary, usually related to a profession, e.g. legal jargon.
- juxtaposition** The close positioning of two contrasting things, usually to highlight difference.
- logos** An appeal to logic, using facts, statistics, expert opinion, the language of reason etc.
- malapropism** The use of a similar sounding but incorrect word for humorous effect; for example, in *Romeo and Juliet* when the Nurse says to Romeo, 'I desire some confidence with you' she really means, 'I desire some *conference* with you' (William Shakespeare).
- metalinguage** Specialised vocabulary for describing language use in particular contexts (e.g. in a literary work).
- metaphor** A figure of speech that describes one thing as if it is another thing, e.g. 'the black cloak of night'.
- metonymy** The use of an object or idea to represent another thing with which it has a close association, e.g. 'the crown' can be used to mean the monarchy, drawing on the association between monarchs and crowns.
- modal verb** One of a group of auxiliary verbs that suggest a degree of probability. The modal verbs are can, could, may, might, must, shall, will, would.
- motif** A recurring idea or image.
- narrative** The story; an account of connected events.
- narrator** The figure or voice that tells the story.
- omniscient narrator** A narrator who knows everything about the world of the text.
- onomatopoeia** The use of a word or phrase that imitates the sound it refers to, e.g. 'crackle', 'whizz', 'plop'.
- oxymoron** An expression consisting of contradictory terms; considered a flaw in formal writing but can be used in figurative language, e.g. 'I burn and freeze like ice' (Thomas Wyatt).
- paradox** A statement that appears self-contradictory but contains a coherent meaning.
- parody** An imitation that 'sends up' or mocks the original by humorous exaggeration.
- pathos** An appeal to the emotions, using emotive language, appeals to fear (and other feelings), anecdotes, inclusive language, rhetorical questions etc.

- personification** Figurative language that attributes human qualities to non-human creatures or objects, e.g. 'The candle / Gulps and recovers its small altitude' (Sylvia Plath).
- persuasive writing** Writing in which the writer aims to convince the audience to agree with their point of view.
- prolepsis** The anticipation of future events (also known as foreshadowing).
- protagonist** The main character in an imaginative work.
- pun** A figure of speech that uses two or more meanings of a word, or that plays on the meaning of a word by invoking a word with the same or a similar sound but different meaning (e.g. sun/son).
- purpose** The reason for a text being written; the writer or speaker's desired outcome.
- register** The level of language use; the three main levels are informal, standard and formal. The standard register lies in between formal and informal registers.
- rhetoric** The use of language to persuade.
- rhetorical question** A question to which the answer is implied but unstated.
- satire** A critique of an aspect of human behaviour or society; often humorous; often uses irony.
- sibilance** The production of a hissing sound through the repetition of consonants (usually 's').
- simile** A figure of speech in which two things are compared using 'like' or 'as', e.g. 'the night was as black as a cloak'.
- soliloquy** In a play, a speech given by a character who is alone onstage.
- stereotype** A representation that makes a simplistic generalisation about an individual or group, e.g. 'the greedy capitalist'.
- subtext** A meaning that lies underneath the surface of the text and is implied rather than explicitly stated.
- symbol** An object that stands for a larger or more abstract entity, e.g. scales symbolise justice.
- synonym** One of a set of words with the same meaning.
- tautology** The use of two or more words or phrases that mean the same thing.
- theme** An idea or proposition that is explored (usually implicitly) throughout a text.
- tone** The emotion or attitude expressed in a written or verbal communication.
- tricolon (rule of three / power of three)** The use of three parallel words or phrases that add weight and emphasis, e.g. 'I came, I saw, I conquered'.

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