WESTERN AUSTRALIA

ENGLISH

A student workbook

YEAR 7

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Note to teachers

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

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

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

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

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

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CHAPTER 01

Who am I? Exploring identity

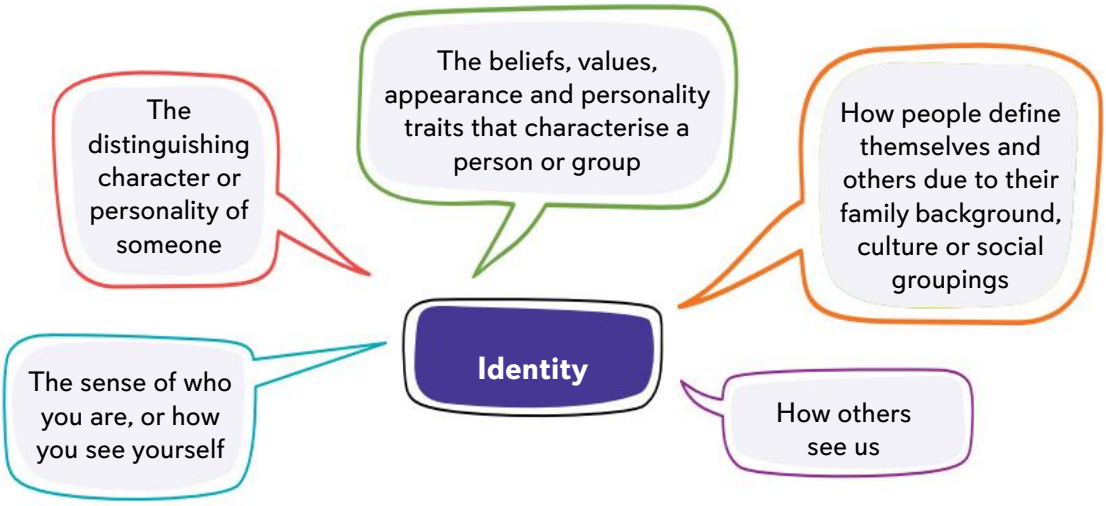
Figuring out who you are is a significant part of any young person's life. We all want to be individuals, but at the same time we belong to many groups with others who are similar to us. This chapter explores the concept of identity, with a focus on personal and social identities.

In this chapter you will learn:

- what is meant by identity
- to recognise how personal and social identities are expressed in texts
- to identify the influences that shape your identity
- about the influences on your opinions and society's values.

What is identity?

Let's start with some simple definitions of the word **identity**.



As you can see, the word 'identity' can be used in many ways and its meaning depends on the situation. Read the following five sentences, which all include the word identity:

- The values of mateship and a fair go are part of our Australian national *identity*.
- A love of reading is part of my *identity*.
- Wearing traditional clothing expresses a person's cultural *identity*.
- In a case of mistaken *identity*, the wrong person was arrested.
- His *identity* as a cricketer was reflected in his talent and white uniform.

1.1 Check for understanding

1 Think about how each of the five sentences above relates to the definitions of identity provided in the diagram. Colour code each sentence to show which definition of identity best matches it.

2 Write three sentences that use the word 'identity'. Each sentence should use the word 'identity' in a different way.

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Personal and social identities

Each of us has our own **personal identity**. This is based on what makes us who we are as an individual: our appearance, interests, personality traits and so on.

We are also likely to belong to a range of social groups, and these help form our **social identity**. Social groups contain people with whom we have something in common. Examples of social groups are listed in the diagram below.

The following table illustrates the differences between personal and social identities.

Personal identity	Social identity
How you see yourself as an individual	How you see yourself as part of a certain group
Your difference from others	Your similarity to others in a group
Your sense of self	Your sense of belonging
Influences on personal identity: upbringing, interests, hobbies, personality traits, experiences etc.	Influences on social identity: age, religion, race, ethnicity, social class, nationality, gender etc.

Some influences on your personal identity also contribute to your social identity and vice versa. That's because there is an overlap between your personal and social identities.

1.2 Get creative

Create an identity profile by filling in the spaces in the diagram on page 4. You can include aspects of your own personal and social identity or the identity of a character in a book you have read or a film you have watched.

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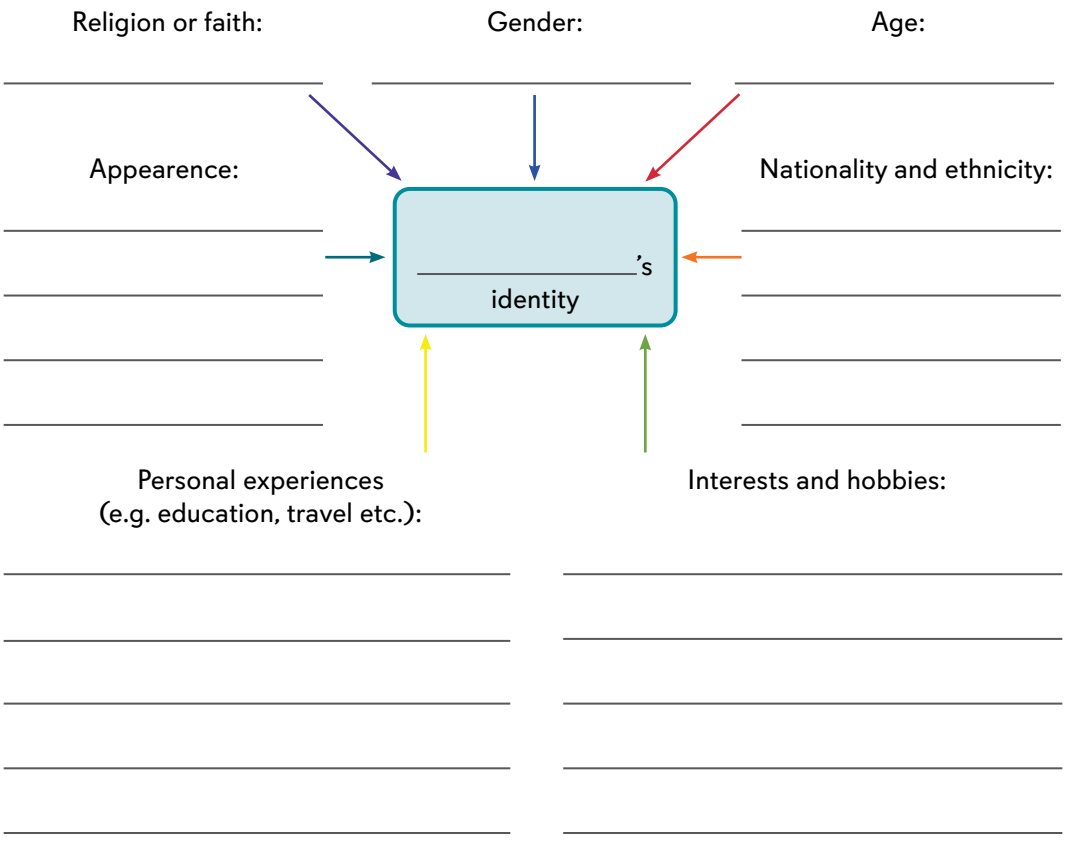

Expressing our identity

The language we use to explain our personal and social identities is extremely important and can help us explain our identity to others.

Read the following story titled 'Then and now'. In this text, Darcy Wallwork, a teenager from Corrigin in Western Australia, shares his story of the bushfires that brought his community together.

Then and now

By Darcy Wallwork

A thick wall of smoke covered the eastern side of our car, rapidly moving south. The radio was on but was only a distant background noise to me as my mind raced and anxiety swept over me. Words like 'strong winds and high temperatures' and 'the Shire of Corrigin' caught my attention as I concentrated on the blackened bitumen road ahead.

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We drove towards the small township of Bilbarin, a significant place to Mum, as growing up her family visited the Christmas tree there each year. I only ever knew what remained of the 1920s town of Bilbarin: the Town Hall, the schoolteacher's residence, a tennis court and various artefacts telling the story of a past place.

As we approached, we could see that only blackened remains of Bilbarin were left. The Town Hall was badly damaged, almost half burned down, and everything else was gone. This wasn't the first time this had happened to Bilbarin. This little Wheatbelt town has plenty of tales of development and decline. It's hard to see places that mean so much to your family just disappear as if they were never there. I felt lucky to be able to drive through unscathed with my family that day.

Mum always talked about what would become of the Town Hall. The Shire wanted to push it all down, yet the locals fought to keep the façade as a way to remember its history. The bushfires destroyed all of that though. On that day, the 6 February 2022, it felt like Bilbarin's final demise had come ...

The smoke began to infiltrate our car, making my throat throb with each breath. More and more vehicles passed by, from small farm utes to large fire trucks, as we made our way to Corrigin's Recreation Centre. The diversity of the vehicles represented the diversity of people who live here and who had volunteered their time, risking their lives to halt this fiery onslaught. I felt proud to be a young man from Corrigin when I saw how everyone was banding together.

The fires in Corrigin lasted for a few days, burning 45 000 hectares of land and killing thousands of livestock. From talking with people in the local community, I learnt that it's not a matter of if this happens again – it will – it's about being prepared when it does happen.

Now, we live with loss and with a growing awareness of the reality of a drying climate. Now we live with only memories of special places like Bilbarin. Now some live with PTSD from the trauma of fighting the bushfires. There is the past and there is the present. There is then and now. I wonder what awaits Corrigin and its surrounds? I will do what I can to protect this place my family are proud to call home. The only thing I know for sure is that now we will be ready to fight whatever fiery torment comes our way.

1.3 Check for understanding

Refer to the story, 'Then and now' to answer the following questions.

1 Which aspects of Darcy's **personal identity** are mentioned in his story?

- ☐ He feels connected to his hometown.
- ☐ He enjoys footy.
- ☐ His family is important to him.
- ☐ He lives in a place with a lot of things to do.
- ☐ He is learning about the impacts of climate change.

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2 Find a sentence from the story that explains how Darcy's mum's personal identity is positively influenced by her experiences in Bilbarin.

3 Darcy states, 'I will do what I can to protect this place my family are proud to call home.' Think of a place you love. Explain how it makes you feel.

4 Darcy uses words and phrases that reveal his **social identity**. Read what Darcy says in the following table. For each statement, identify the group(s) to which he feels a sense of belonging. Then explain how this impacts his personal or social identity. An example has been provided for you.

What Darcy says	Group(s) Darcy belongs to	How this impacts Darcy's identity
'I felt lucky to be able to drive through unscathed with my family that day.'	*His family*	*Darcy's identity includes the value he places on his family's safety.*
'It's hard to see places that mean so much to your family just disappear as if they were never there.'		
'I felt proud to be a young man from Corrigin when I saw how everyone was banding together.'		

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Identity and language

Personal and social identities are expressed through language choices. For example, the use of local **idioms** might reveal a person's social identity (their connection to a certain place, group or nationality).

VOCABULARY

idiom An informal expression that doesn't make sense literally; instead, it has a symbolic meaning (e.g. 'they went out to paint the town red')

1.4 Check for understanding

1 Match each of the idioms in the table below with its meaning.

Idiom (translation and origin)	Meaning
I'm sweating carrots (Dutch)	To not get to the point directly
To pace around hot porridge like a cat (Norwegian)	Don't lie to me
Don't hang noodles on my ears (Russian)	I'm sweating a lot

2 Some Australians use idioms that express their social identity as Australians. For instance, Alf Stewart, a character in the long-running television series *Home and Away*, expresses his Australian identity by using the idioms 'stone the flamin' crows' and 'ya flamin' galah'.

Explain the meaning of each of the Australian idioms in the table below.

Australian idiom	Explanation
Fair crack of the whip	
This room's a dog's breakfast	

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Australian idiom	Explanation
You've got Buckley's chance	
Don't spit the dummy	

3 Choose three Australian idioms from the table in Question 2. For each idiom, write an interesting, original sentence that uses that expression. Or, you can use other idioms.

4 Write three expressions that are used in one of your social groups. For example, family sayings, or phrases used in your sporting team or hobby community.

Informal language and Australian identity

'Australian English' is the name given to the style of English most commonly spoken in Australia (other types of English include British English and American English). Australian English includes a subgroup known as Standard Australian English, which is the type of English commonly used in public and recorded in dictionaries. However, there are many different ways to speak Australian English.

For example, many Australians use more informal or relaxed language in everyday conversations, including abbreviating (shortening) words or using **contractions** and **slang** words. Speaking in this way is often considered part of our Australian identity.

VOCABULARY

contraction **a** A shortened version of a word that's created by deleting letters from the middle of a word and replacing them with an apostrophe; and/or merging two words into one (e.g. cannot: can't; do not: don't) **b** An abbreviation that starts and ends with the same letters as the full word (e.g. Doctor: Dr)

slang Language that is very informal, is more common in speech than writing, and is typically restricted to a particular context or group of people

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1.5 Check for understanding

1 Complete the following table to show your understanding of Australian slang used in informal conversations.

Full word	Australian slang word
afternoon	
	brekkie
football	
	Aussie
mosquito	
service station	

2 Do you notice any patterns in Australian slang terms?

3 Rewrite the following informal sentences to make them more formal.

a 'G'day, Davo. D'ya wanna pop 'round for a cuppa and a choccy bickie this arvo?'

b 'Don't get aggro, but I might've put a ding in the boot of your ute.'

c 'Make sure you pack your trackies, hoodie and beanie 'cos it might be a bit chilly.'

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Aboriginal English

Some First Nations people speak a type of Australian English known as Aboriginal English. There are many different varieties of Aboriginal English. These variations of English incorporate words and phrases from First Nations languages. Aboriginal English includes sounds and sentence structures that differ from Standard Australian English. Using Aboriginal English is an important aspect of identity for many First Nations people.

1.6 Check for understanding

Match each Aboriginal English word on the left with its definition on the right. You can use the internet to look up the words.

Aboriginal English word	Definition
yakka	isn't it?
tucker	Country
boodja	great
unna?	hard work
deadly	family, kin group
mob	food
kaya	hello

Language of other social identities in Australia

Do you and your friends or family members use words that are not 'standard' in English? You might call your grandmother Nonna (Italian), Yiayia (Greek) or Bà (Vietnamese) but speak to her in English. Your family might have special names for foods or nicknames for objects. You might also use 'teenspeak', internet slang or **jargon**.

VOCABULARY

jargon Technical words specific to a certain group, such as medical or legal jargon

Using language in these ways shows that you are part of a specific social group in which the members of the group understand one another.

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1.7 Check for understanding

In the table below, add your own examples of language used to express social identities.

Teenspeak	Internet slang	Sporting jargon
Expresses your identity as a teenager	Expresses your identity as a member of an online group	Expresses your identity as a member of a sports team
salty	LOL	sudden death
sick	cya	offside

The impact of technology

The technology we use to communicate – such as texting, social media and email – influences the way that written communication can express our social identities. Sometimes, full words are replaced with abbreviations, acronyms or initialisms, or even symbols and pictures such as emojis, memes and GIFs.

1.8 Check for understanding

1 What are acronyms and initialisms?

2 Write a list of acronyms and/or initialisms you might use in a text message to a friend your age.

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3 What do these emojis mean to you?

_____ _____

_____ _____

4 Read this text message. It is written in a formal style.

> Hello, my friend. I am having a barbecue while the football game is on. I will be devastated if you cannot come. My other friends, the musician and the tradesman, will be there too. You do not need to bring a present, because it is not Christmas yet, but please stop at the service station and buy some repellent for the mosquitoes.

Imagine you are sending this piece of writing as a less formal text message. Rewrite the text message – inserting hand-drawn emojis, contractions and idioms – to reflect a more casual Australian identity. Some words that you might want to replace with Australian slang terms are underlined.

_____

_____

_____

_____

Considering your opinions

As you saw in Darcy's story earlier in this chapter, our personal and social identities shape the stories we tell about ourselves and our experiences. They can also shape our opinions.

An opinion is a personal belief or judgement about something. For example, some people might hold the opinion that the internet is an important tool that provides access to information and learning. Others might believe that the internet is a dangerous space that spreads misinformation or wastes our time.

How we form our opinions is closely connected with the formation of our personal and social identities. This is because our experiences, the groups we belong to and the world we grow up in shape our opinions on the world around us. It is important to remember that the opinions we hold are not fixed; our beliefs can evolve over time as we learn, grow and have new experiences.

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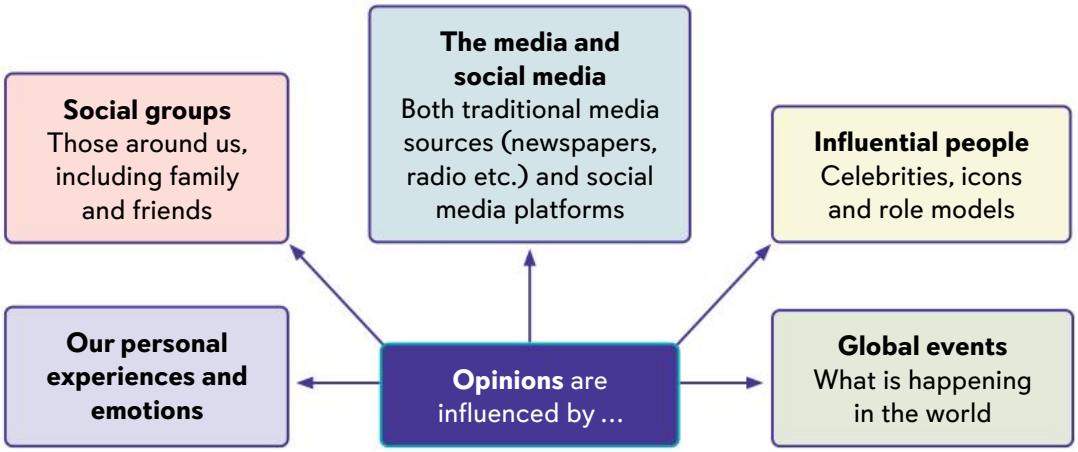

1.9 Check for understanding

Consider the following statements. For each one, write a sentence or two giving your opinion on the topic. To extend yourself, explain what has *influenced* you to hold this opinion. An example is provided.

1 **Statement:** Videogaming is a sport.

My opinion: *I disagree with this statement and hold the opinion that videogaming is not a sport as you do not do the same level of physical activity as when playing traditional sports, such as football. My personal experience in playing both videogames and sport has influenced this opinion.*

2 **Statement:** The school day should start later because teenagers naturally need more sleep.

My opinion: _____

_____

_____

3 **Statement:** Artificial intelligence will lead to the extinction of humanity.

My opinion: _____

_____

_____

4 **Statement:** Money doesn't bring you happiness.

My opinion: _____

_____

_____

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Opinions and our experiences

The places where we grow up significantly influence our identities and the formation of our opinions. Let's consider the story below. It shows us the connection between identities, experiences and opinions.

My last photo

By Daniel Stickney

Balanced on two wheels, a sickening concoction of fear and instability rolled through my stomach. It became clear to me in that instant that this uneasy sensation is what every now-dead man must've felt in their final fleeting moments. The sensation of tipping.

That Saturday morning of the mid-term break didn't feel like anything special. I was glad to be home from boarding school, but honestly it felt like just another day.

As I tugged my boots on, I looked south towards the rolling hills and stands of Jarrah at the border of our farm. The sun was out, the wind blew gently, and I remember the cheerful warble of the magpie. But like I said, just another day in the life.

Today's objective was a simple cattle muster and with our two Can-Am buggies and ute lined up in front of the sheds, Dad snapped a quick photo of my mother and I. That exact photo is the one you see above.

Looking back at it now, I looked content, strong, youthful. It still sends shivers down my spine.

The muster passed uneventfully and by late morning we had all the cows and calves mobbed up on the crest of a large hill ready to begin the descent towards the yard. I drove the mob back, yelling and yipping to encourage them while snaking back and forth to push them along. Then, out of the corner of my eye, I saw a cow and her calf cut behind me and make a break for the bush.

Slightly agitated by the runaway beast, I revved our roo shooter's Can-Am around in a tight U-turn, my wheels spinning on the slippery grass, struggling for traction, then suddenly my wheels gripped, spinning the back end around in a full 180 at breakneck speed.

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With no seatbelt on and no doors I was partially flung out of my seat, quickly lost control of the wheel but managed to stab at the brake out of fear. The buggy drifted to a stop, but this sudden deceleration only exacerbated the tip. Panicked, I slid from my seat, grabbed the cab frame and pushed up from a squat position to try to save the expensive borrowed machine. Every muscle fibre strained and tore under the weight. I gave it my all, but she was too far gone. Ducking back inside the cab at the last second I winced and braced for the aftermath. CRASH!

By some stroke of luck, I was unscathed. Had I not ducked in that instant I would've had the life squeezed out of me by 700 kilos of cold unforgiving machine.

Looking at that photo, which could have been my last, I get this strange feeling of guilt and shame for my carelessness and stupidity, yet gratitude for the life I still live. I think that event has given me an increased awareness of my own mortality.

While I still sometimes catch myself living for tomorrow, I try to stop, breathe in and enjoy the present as often as possible. If that day proved anything, it's that nothing in life is set in stone, so I might as well enjoy the only time I've got.

1.10 Check for understanding

Answer the following questions to check your understanding of how our opinions are influenced by the places where we grow up.

1 Highlight the parts of the story, 'My last photo' that reveal Daniel's opinions about his experience on his farm.

2 In your own words, explain Daniel's opinion about how this experience has shaped how he views his life.

3 What is your opinion about where you have grown up?

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4 Think of a significant experience you have had. How has it shaped your opinions about life?

Understanding values

While our opinions can change as we learn new information or have new experiences, our **values** tend to change more slowly. Our values are things of significant worth or importance. They are the qualities we try to live by and are therefore an important part of our identity.

VOCABULARY

values Ideas and beliefs specific to individuals and groups

People value all kinds of different things, such as adventure, creativity, family, wealth, perfection, sportsmanship, freedom and honesty. If a person's value system is clearly established, their values are clearly visible through their actions.

1.11 Check for understanding

Practise writing about values by completing the following sentences. Select the most appropriate word from the box below to complete each sentence.

sustainability trust safety belonging

1 Parents embrace values of _____ to protect their children.

2 The school principal values _____ so that every child feels safe and included.

3 Young people typically value _____ as they grow up and learn to navigate the world with greater independence.

4 Governments endorse the value of _____ as they work to develop renewable energy resources and reduce carbon emissions.

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1.12 Skills box: Modal verbs

Using modal verbs can help us to express our opinions. Modal verbs can indicate the strength of our opinions as they suggest the degree to which something is probable, important or necessary.

For example, 'I *might* go to football training tonight' means going to training is less probable than 'I *must* go to football training tonight'.

The following table lists some common modal verbs and whether they indicate that something is more or less probable.

Less probable		More probable	
can	may	must	shall
could	might	should	will

Write sentences using the modal verbs in brackets. An example has been provided for you.

1 (Should) *You should eat five portions of fruit and vegetables per day to maintain your health.*

2 (Could) _____

_____

3 (Must) _____

_____

4 (Can) _____

_____

What does our society value?

In the same way that our personal and social identities are closely intertwined, our personal values are influenced by the wider values of the societies in which we live. Of course, not everyone in a society shares the same values, otherwise there would never be any conflict! However, we can identify the values that are common within a society and reflect its identity. For example, some of the things that are recognised as being valued by Australians are humour and larrikinism, freedom of speech, having a fair go, mateship, equality and peace.

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Visual language and values

You may have heard the saying that 'a picture is worth a thousand words'. The stories told by Darcy and Daniel earlier in this chapter are accompanied by images of their homes. Together with the text, images can communicate values such as listening to young people, rural life, stories and storytelling, diversity, community, the environment, culture, initiative and leadership.

Look at this photograph of Kata Tjuta on Anangu Country.

Source: Paul Harding 00/Shutterstock.com

Kata Tjuta

1.13 Check for understanding

1 What are two values communicated by the photograph of Kata Tjuta?

2 Explain how the image communicates the values you identified in Question 1. (For example, capturing the blue sky at the top of the photograph's frame conveys the Australian values of freedom and possibility, as blue skies often symbolise hope and optimism.)

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3 Consider the following images of iconic Australian landscapes. Match each image with the values you think the image communicates.

Australian landscape	Values communicated
Great Barrier Reef	Creativity and entertainment
Uluru	Nature and conservation
Sydney Opera House	Geological importance and beauty
Bungle Bungle Range	First Nations cultures and caring for Country

4 Pick one iconic landscape from Question 3. Explain how the visual language in the photograph helps communicate a value.

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1.14 Get creative

Compose a story about your life!

1 Think about Darcy's and Daniel's stories earlier in this chapter. In your notebook, compose a story in a similar style to inform an **audience** about an aspect of your identity. Try to communicate how your identity has been influenced by things like where you have grown up, an experience you have had or a person who has inspired you. Choose your language carefully, aiming to give your audience a sense of your identity and what has formed it.

VOCABULARY

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

2 Refer to the exercises you have completed and consider:

- what makes up your personal and social identities
- your values and opinions
- the language you could use to express your identity
- the significance of where you have grown up
- how your experiences have shaped your identity.

3 Select a photograph to include that supports your story.

4 Record your story as an audio file, using vocal expression to communicate your feelings about how a place, experience or person has shaped your identity.

5 Share your recording with others in your class. Discuss the values and experiences you have in common.

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CHAPTER 02

Tales of an underdog: Exploring a novel

Reading a novel is an entertaining way to explore themes and ideas about the world around us. In this chapter, we will examine Craig Silvey's novel *Runt*, which tells the story of a young girl, her dog and her family, who live in the drought-stricken Australian country town of Upson Downs.

In this chapter you will learn:

- how characters and settings are represented
- how themes are developed through characters and conflicts
- the differences between types of narrative point of view
- how to write a book review.

Characters

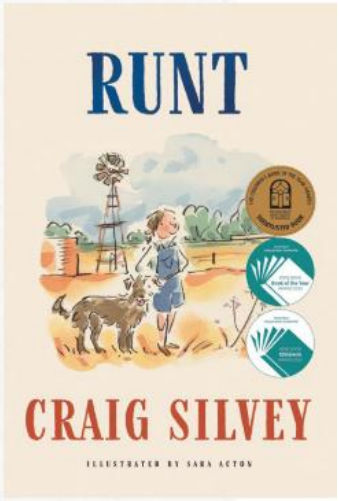
Every novel needs characters. These are the people (or animals or other beings) who populate the story. The main character is called the **protagonist**.

Read extract one below from *Runt* in which we meet Annie Shearer, the protagonist.

VOCABULARY

protagonist The main character in a fictional text

Extract one from *Runt*



Annie Shearer lives in the town of Upson Downs.

She is eleven years old and short for her age. She has brown hair and brown eyes.

She lives on a sheep farm with her parents, Bryan and Susie, her brother Max and her grandma Dolly.

People in Upson Downs think Annie is a bit different.

They think it's odd that they have never seen her laugh, even though she is often quite happy.

They think it's strange that they've never seen her cry, even though she is sometimes quite sad.

They think it's weird that she wears an old leather tool belt wherever she goes, even though Annie finds it useful having so many pockets to store items that can be used to fix things.

They worry that she must be lonely because she spends so much time by herself. But Annie quite enjoys her own company – and besides, she has a very special friend.

He is a dog.

And his name is Runt.

Annie knows she is a bit different, but she doesn't think she is odd or strange or weird. The truth is, everybody is unique. No two people are the same. Even identical twins can have different interests. And it makes the world a more interesting place.

Extract from *Runt* by Craig Silvey, pp. 1–2

2.1 Check for understanding

1 Circle the words below that describe the character of Annie in *Runt*.

mature different friendly lonely ordinary adult angry clever independent humorous caring tall

2 Re-read the extract from *Runt* above. Highlight the words in the extract that reveal how people in Upson Downs see Annie.

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3 How is Annie's understanding of herself different from how others see her?

4 What does the word 'runt' mean?

5 What does it suggest about Annie's personality that she has a runt as a friend?

There are many ways we learn about characters in novels. Sometimes, the narrator shares information about characters, such as aspects of their personality or what they look like. We also learn about characters by piecing together clues in the text. Readers can also make **inferences** about characters in novels; this is where we draw conclusions based on characters' actions and dialogue (what they say), as well as how others react to them.

VOCABULARY

inferences Assumptions we can make based on what we know

Read extract two below from *Runt*; this introduces the character of Max Shearer, Annie's brother.

Extract two from *Runt*

Annie has a particular affection for honey badgers because they remind her of Max, her brother.

Max is thirteen years old. Like the honey badger, he has a sweet tooth. And above all else, Max Shearer is utterly fearless.

His dream is to be a famous daredevil. He films and edits his own videos for his YouTube channel, where you can see him perform such exploits as rolling down a hill inside an old tractor tyre, picking up a venomous snake, exploring an abandoned building that is rumoured to be haunted, holding his breath while submerged in a murky water trough, and riding a cranky ram like a rodeo cowboy.

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Sadly, his efforts haven't yet propelled him to global notoriety. So with each new video, his stunts have become more elaborate and dangerous. ...

He wears a bright orange helmet from the 1980s, a pair of aviator sunglasses that cover half his face, and a dark green tracksuit with white stripes. He poses with a silver BMX bicycle and speaks enthusiastically to a camera propped on a post.

'G'day, viewers, it's Max Shearer here from *To the Max*, bringing you another wild stunt from Down Under. Today I'm taking it up a few notches. This one's called Rings of Fire. I'm gonna light up the tyres of my bike, pop a wheelie, fang it up this ramp here, do a wicked flip over this fence, and stick the landing. It's probably gonna be my most viral video ever. So, yeah. Um, thanks for spreading the word. Got my twenty-fifth subscriber during the week, so, pretty happy with that. Remember to chuck us a like and a comment. So, yeah. Let's get on with it!'

Extract from *Runt* by Craig Silvey, pp. 27–9

2.2 Check for understanding

Refer to extract two from *Runt* to answer the following questions.

1 Complete the following table.

The character: Max Shearer		
Aspect of Max's character	**What we learn about Max**	**Is this information stated or did you infer it?**
Appearance		
Actions		
Dialogue		

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2 In your own words, explain your interpretation of Max's character.

Setting

Setting is the time and location in which a story takes place. In *Runt*, the story mainly takes place in Upson Downs, an Australian country town. Read extract three below from *Runt* in which we find out about Upson Downs.

Extract three from *Runt*

Bryan drives through the main street of Upson Downs.

They pass empty storefronts with window banners that say FOR SALE or FOR LEASE. They pass Patel's Petals, the florist. Raelene's Relics, the antique store. They pass the bank, the butcher and the newsagent. They pass the Golden Fleece, the only pub left in town. They pass the abandoned town hall and the deserted railway station. They pass the Big Ram, a giant statue fallen into disrepair. It has a broken horn and a missing eye. The sign beneath it says THANK EWE FOR VISITING!

But nobody visits anymore.

For more than a hundred years, Upson Downs was busy and thriving. Home to thousands of people and thousands more sheep, Upson Downs was famous for producing the finest wool in the world. The luxurious fleece was praised by Parisian designers and prized by tailors on London's Savile Row.

The vast plains and valleys were kept green by the deep rivers and creeks that ran through it. It was a beautiful, vibrant place, full of wildlife and wildflowers. There were restaurants and festivals and dance halls and sporting clubs. There were stockyards and bake sales and charity events. People poured in from all across the country, and Upson Downs welcomed them all.

Then everything was ruined by one man.

Extract from *Runt* by Craig Silvey, pp. 7–8

2.3 Check for understanding

1 Circle the words below that best describe the setting of Upson Downs as it is now.

vibrant sad quiet productive run-down empty
bustling lush historic changed

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2 Re-read extract three from *Runt*, which describes Upson Downs.

a Highlight in one colour the words that describe Upson Downs in the past.

b Highlight in a different colour the words that describe Upson Downs in the present.

3 Why do you think the author of *Runt* has placed the description of Upson Downs in the past next to the description of the area in the present?

4 Which of the following pairs of words describe the atmosphere, or feeling, of Upson Downs today?

☐ optimistic & upbeat ☐ sad & gloomy ☐ angry & threatening

5 In addition to describing how a setting looks, writers often also describe what a setting smells and sounds like.

Write sentences that use the senses of smell and sound to build pictures of Upson Downs in the present and in the past.

a What does Upson Downs smell like?

Past: _____

Present: _____

b What does Upson Downs sound like?

Past: _____

Present: _____

2.4 Skills box: Clauses & sentence structure

It is important to understand how clauses and sentences are structured in English so you can write in a clear way.

A **clause** is a group of words that includes a **subject** and a **verb**. For example, 'the dog barked'. 'The dog' is the subject and 'barked' is the verb.

VOCABULARY

subject The person or thing doing the action

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

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There are two types of clause:

» **main clause**: a main clause can stand alone as a full sentence

» **subordinate clause**: a subordinate clause adds more information or additional ideas to the main clause; it is not a full sentence on its own.

VOCABULARY

coordinating conjunction A word that links individual words or groups of words within a sentence (e.g. and, or, but); they join similar elements equally (e.g. subject + subject)

There are three main **sentence structures**:

» simple sentences

» compound sentences

» complex sentences.

Sentence structure	Explanation	Example
Simple sentences	A simple sentence has one clause. It expresses one idea.	Runt is a dog.
Compound sentences	A compound sentence has two or more main clauses that are joined by a **coordinating conjunction**.	Runt is a dog and he lives in Upson Downs.
Complex sentences	A complex sentence has a main clause and a subordinate clause.	Runt is a dog who lives with a girl named Annie.

1 Identify whether each of the following sentences is a simple, compound or complex sentence.

a The dog barked and the cat ran away.

b Although it was raining, the concert continued.

c She is reading a book that her friend recommended.

d The flowers were blooming but no one noticed.

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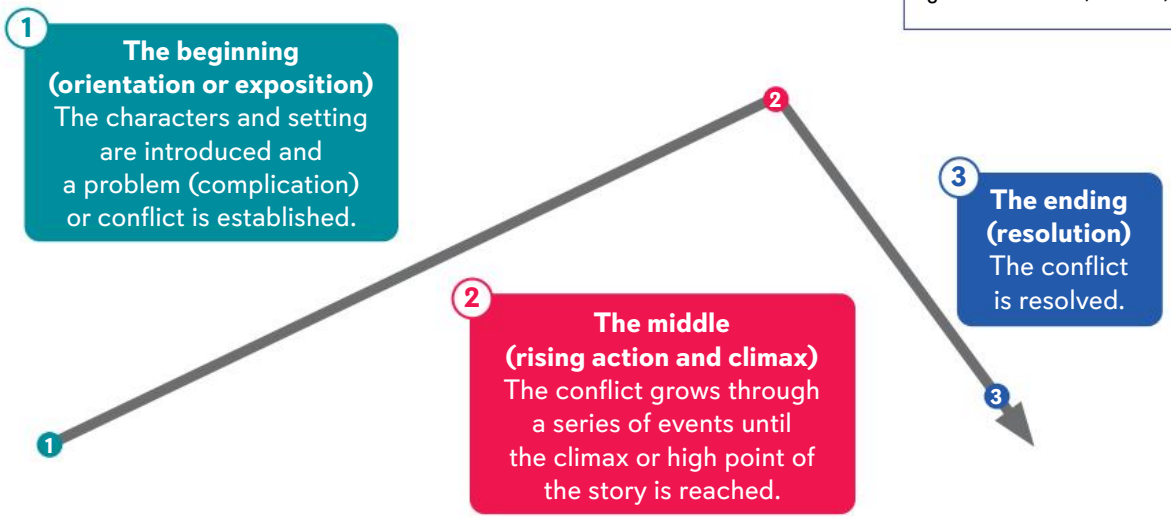
Plot and conflict

VOCABULARY

plot The arrangement of events in a story in a particular order to generate interest, conflict, etc.

The **plot** of a novel is the sequence of events that take place. The plot of many novels follows this simple structure:



VOCABULARY

conflict A problem or disagreement faced by characters that creates drama and moves the plot along in a fictional story

The plot is driven by **conflict**. There are three main types of conflict:

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

In *Runt*, the character of Earl Robert–Barren has built a dam on his property to hoard the available water; this stops water flowing onto other people's farms. This causes multiple conflicts in the novel. The extract below – where Annie's dad, Bryan Shearer, visits Earl Robert–Barren – contains an example of conflict.

Extract four from *Runt*

Earl takes a seat behind a big oak desk. A shelf nearby features the sculpted busts of Earl's ancestors, each wearing their own white, curly-haired barrister's wig. Six generations of Robert-Barrens, stern and humourless and cold.

One entire wall is filled with fat leather-bound books about law. Contract law, family law, international law, privacy law, water law, agricultural law, tax law, criminal law, even laws *about* law.

But Bryan's attention is drawn to an easel holding a map of Upson Downs. It shows the boundary lines of every farm in the district. Earl has marked in green every property he now owns.

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Bryan's stomach drops with dread when he sees his own farm on the map, surrounded by blocks of green.

Earl clicks his fingers to get Bryan's attention.

'Mr Shearer, any further recurrences will not be handled so charitably. The next time your sheep wander onto my land, I will be issuing a writ of ownership. Not that I particularly want them. They are a sorry-looking herd, I must say. Skinny as greyhounds. Your father would be ashamed of their condition. He had a sterling reputation for raising quality fleece; it's a shame to see it sullied. Still, the whole town seems to be in decline these days. It's a pity.'

Bryan flashes with anger.

'You're right, Earl. A lot of us *are* in decline. Might have something to do with the fact that you stole our water.'

'*Stole*? What is on *my* property is *mine* to keep – including your sheep, should they trespass again. My actions are perfectly aboveboard. I have always acted in strict accordance with the law. You're welcome to pursue legal action should you suspect otherwise.'

'As you well know, Earl, my father tried that for years, but you delayed and adjourned and counter-sued and used every dirty trick until we run out of money.'

Earl leans back in his chair.

'If your financial position is dire, Mr Shearer, I'd be willing to make a fair offer on your property.'

Extract from *Runt* by Craig Silvey, pp. 24–6

2.5 Check for understanding

The following questions relate to extract four from *Runt*.

1 Use a dictionary to find the definition of each of the following words.

a writ _____

b sterling _____

c sullied _____

d accordance _____

e adjourned _____

f dire _____

2 What has Earl Robert-Barren been doing to the farms in Upson Downs?

_____

_____

3 Use the internet to find out what the following terms mean.

a earl _____

b robber-baron _____

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4 How does the author use Earl's name to suggest his personality?

5 Bryan's stomach 'drops with dread' when he sees the map. Why do you think this happens?

6 At the end of extract four, Bryan is given a choice. As a farmer and a father, what internal conflict do you think Bryan might be experiencing at this point in the story?

7 Give an example of each of the following conflicts evident in this extract.

a interpersonal _____

b external _____

Themes

Themes are the 'big ideas' explored in a story. Most authors won't tell you the themes directly; readers have to work out the ideas behind the story themselves. One way to do this is to look at what the characters go through and think about what you can learn from their experiences.

VOCABULARY

theme The main idea, concept or message of a text

Here are some common themes found in literature:

fate/destiny | courage | freedom | greed | choice | family

the underdog | good versus evil | loyalty | overcoming challenges

power | sacrifice | friendship | love

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2.6 Reflecting and discussing

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

1 Based on the extracts you have read from *Runt*, which common themes from the list on the opposite page do you think the novel explores? Why?

2 Why do you think so many novels and films explore similar themes? Why are people interested in these 'big ideas'?

Language features

Authors use a variety of **language features** – including descriptive and **figurative language** – to make their stories interesting and to bring their themes to life. Read the extract below describing Annie's dog, Runt.

VOCABULARY

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

language features Features that support meaning (e.g. clause- and word-level grammar, vocabulary, figurative language, punctuation, images); choices vary for the purpose, subject matter, audience, mode or medium

Extract five from *Runt*

Runt was as slippery as an eel and cunning as a fox. He could dart like a rabbit, bounce like a gazelle and climb like a monkey. He was spry and agile and clever. Constable Bayleaf would sprint after him, wielding a long pole with a rope snare at the end, but Runt would dodge and weave and feint. He would leap over cars, crawl under fences and scale walls with ease.

People in the street would often join in the chase, trying to snatch him and dive on him and trap him, but Runt slipped past them all, vanishing into the shadows like a panther in the jungle, leaving behind a parade of panting pedestrians and one thwarted constable.

Extract from *Runt* by Craig Silvey, pp. 32–3

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2.7 Check for understanding

The following questions relate to extract five from *Runt*.

Descriptive language

1 Find the definition of each of the following **adjectives**.

a cunning _____

_____

b spry _____

_____

c agile _____

_____

VOCABULARY

adjective A word that describes, identifies or quantifies a noun or a pronoun; e.g. two (number or quantity), my (possessive), ancient (descriptive), shorter (comparative), wooden (classifying)

2 Descriptive detail can also be added by choosing specific verbs. In the table below, draw lines to match each verb to its definition.

Verb	Definition
wield	a sudden move intended to distract
feint	to block or frustrate someone
thwart	to use effectively

3 Identify three other verbs used to describe Runt's movements as he is being chased.

_____

4 Use a dictionary or thesaurus to find a verb to replace each of the following actions.

a cry _____ c speak _____

b run _____ d smile _____

Figurative language

5 **Similes** compare two things that are not alike. Similes use 'like', 'as' or 'than' to make the comparison. For example, one simile in the extract describing Runt is, 'He could dart like a rabbit'. Highlight five other similes in extract five that are used to describe Runt.

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6 **Metaphors** compare two things with similar characteristics by suggesting that one thing *is* another. What picture is created in your mind by the metaphor of 'a parade of panting pedestrians'?

7 **Connotations** are associations we make with a particular word or phrase. Circle the qualities you associate with the word 'runt'.

small large aggressive timid meek assertive strong weak

8 What overall picture of Runt is created in extract five?

Narrative point of view

Narrative point of view refers to the perspective from which a story is told. **Perspective** is the lens through which someone perceives the world. This may be the perspective of a character within the story or the perspective of an external observer.

There are four main narrative points of view:

- first person
- second person
- third person (limited)
- third person (omniscient).

These four narrative points of view are explained in the table below.

Narrative points of view	
First person	**Second person**
The story is told from the perspective of a character using the pronoun 'I'. *e.g. I set out from the cabin, following a path I could see twisting its way through the forest.*	Less commonly used, the story is told as if you, the reader, are a character in the story. It uses the pronoun 'you'. *e.g. Along the way, you could hear the eerie cackle of a kookaburra, and a rustling in the scrub that seemed to follow your every step.*

Narrative points of view	
Third person (limited)	**Third person (omniscient)**
The story is told by an external narrator, who has access to the thoughts and feelings of one character. *e.g. Jamila was worried she would lose sight of her dad, as his checked shirt disappeared around a bend.*	The story is told by an all-knowing external narrator, who has access to the thoughts and feelings of all the characters. *e.g. Jamila sped up, eager to catch up. Her dad turned around, wondering why she was so far behind.*

Runt is told from the third person omniscient point of view. This means the reader gets to experience the thoughts and feelings of several characters. The following extract, for example, provides an insight into the character of Earl Robert–Barren.

Extract six from *Runt*

Earl has a piano that belonged to Beethoven, a bottle of Napoleon's perfume and a quill used by Shakespeare. He has sculptures, Fabergé eggs, medieval tools, moon rocks and hundreds of other historical artefacts.

Earl derives no joy from their beauty, and he feels no awe for their significance. His pleasure comes from owning things that other people can't have, in hiding things that they desperately wish to see. It makes him feel very powerful and important.

Extract from *Runt* by Craig Silvey, p. 13

We only know what has motivated Earl to have all these objects because the omniscient narrator tells us that 'His pleasure comes from owning things that other people can't have'.

2.8 Skills box: Dialogue

Dialogue, or **direct speech**, is an important part of many novels. The reader can learn a lot about characters from their dialogue. Dialogue also helps the plot move forward by communicating events and conflicts.

There are several rules to remember when including dialogue in a story:

- Use inverted commas or quotation marks (‘ ’) to enclose spoken words.
- Start a new line each time the speaker changes.
- Separate dialogue from dialogue tags with commas or full stops.
- Position punctuation within the quotation marks.

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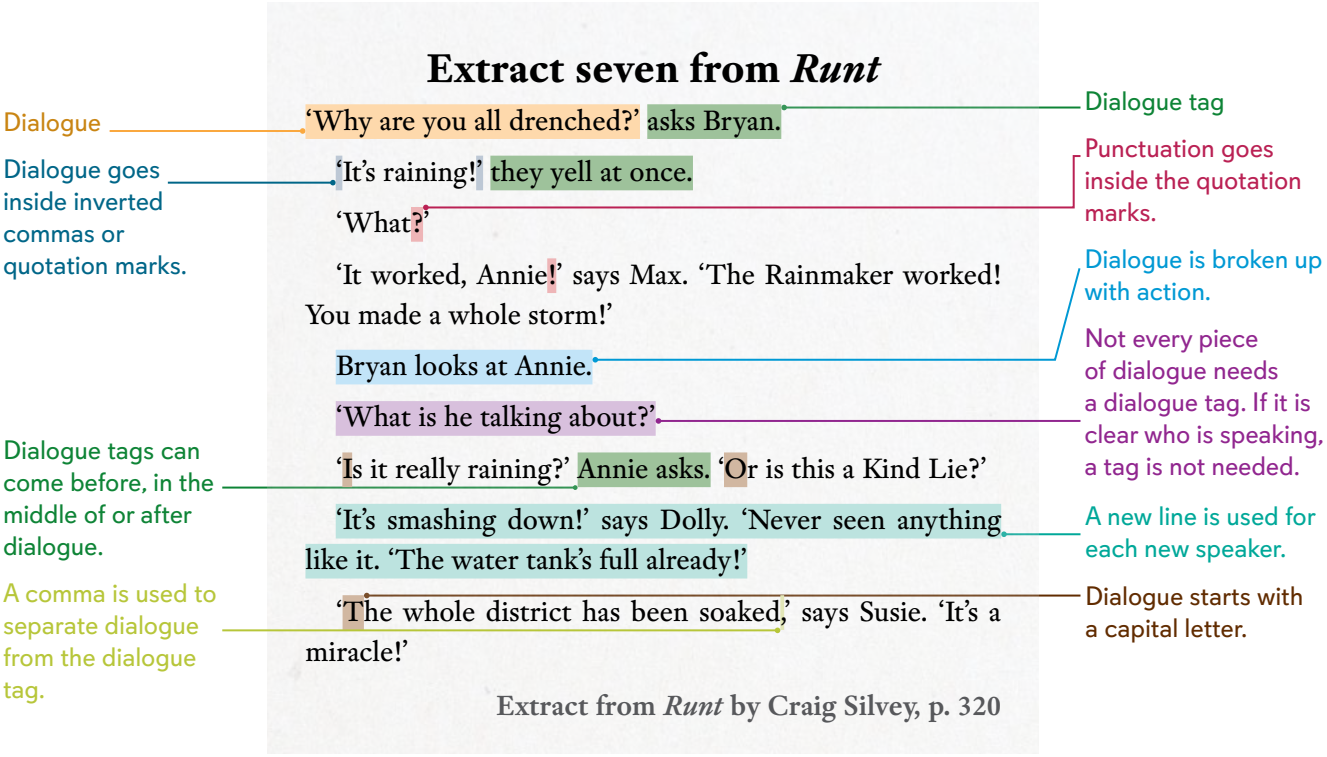
» Remember that dialogue tags can go before or after dialogue, or in the middle of a piece of dialogue.

Read the following annotated extract from *Runt* to see the rules for using dialogue put into practice.



1 Rewrite the following sentences using correct punctuation.

a What's for dinner, Mum? I yelled I'm starving.

b That was close Harry said as the car sped past him.

c Arushi asked can you tell me where the bus stop is?

2 In your notebook, write a short section of imagined dialogue between two friends who are arguing over a misunderstanding.

Book reviews

People write reviews to share their opinions about the quality of novels and other texts, and to recommend them to other people, or not! Reviews are published in newspapers, magazines and online. Some online reviews are videos. Read the review of *Runt* on the next page.

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Headline

Runt is Craig Silvey's first young readers book following on from *Jasper Jones* and *Honeybee*

Reviewer's name, publication and date

Gemma Nisbet, *The West Australian*, 8 October 2022

Author's name

Identifies the novel's audience

Craig Silvey's latest book may be his first full-length novel for younger readers, but it focuses on the kind of determined young outsider central to much of the high-profile Fremantle author's previous work, including 2017's coming-of-age novel-turned-film, *Jasper Jones*, and 2020's somewhat controversial bestseller, *Honeybee*.

Paragraph 1: Briefly introduces the author and novel

Paragraphs 2–3: Outline the characters and plot; no spoilers

Runt is the story of Annie Shearer – 'eleven years old and short for her age' – who lives on a farm near the once-vibrant rural community of Upson Downs, formerly known for producing world-class wool but now sadly in decline. Regarded around town as 'a bit different', she's always armed with fun animal facts and her grandfather's old leather tool belt, which allows her to indulge her talent for fixing all manner of things for her family and neighbours.

Annie's best friend is her dog, Runt, a former stray who is bonded to her with such loyal intensity that he will perform an impressive array of tricks at her command, but only if nobody else is watching. When her family farm's financial troubles grow increasingly serious – courtesy of a long-term drought, an 'overdraft on the overdraft' and the dastardly schemes of aptly named local villain Earl Robert-Barren – Annie sees an opportunity to put things to rights by entering a potentially lucrative dog agility contest, if only Runt can be persuaded to overcome his stage fright.

Paragraph 4: Weighs up the positives and negatives of the novel

Silvey keeps the plot moving along at a cracking clip as the action moves from Upson Downs to the prestigious Krumpets Dog Show in London, finding delight in offbeat detail and an extended cast of quirky characters, many of whom are depicted in Sara Acton's charming monochrome illustrations. The result is a comforting, gently humorous tale about community, following your passions and learning that – as Annie's dad reassures her – 'you don't have to carry the weight of the world in your tool belt'.

[Note: the following short conclusion was provided by the authors of this workbook.]

Paragraph 5: Summarises reviewer's opinion

This sweet yet meaningful novel reflects a surprising new direction for Silvey, one that is sure to delight readers young and old.

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2.9 Check for understanding

Refer to the review of *Runt* on the opposite page to answer the following questions.

1 Would you describe this reviewer's overall opinion of *Runt* as positive or negative?

_____

2 Highlight five adjectives in the book review that reveal the reviewer's overall opinion.

3 Identify the words or phrases used by the reviewer in the second-last paragraph that describe:

a the pace of the plot _____

b the characters _____

c the illustrations _____

4 According to the reviewer, what three themes are explored in the novel?

_____

_____

_____

5 What do you think the reviewer finds most admirable about *Runt*?

_____

_____

6 Use a dictionary or thesaurus to find more interesting adjectives for the following descriptions of novels. The first one has been done for you.

a good: *satisfactory, wonderful*

b bad: _____

c funny: _____

d scary: _____

e sad: _____

f upbeat: _____

2.10 Get creative

Become a reviewer!

In your notebook, write a review of a novel you have read. Include all the same elements as the book review on the opposite page.

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CHAPTER 03

Words of wonder: Exploring poetry

Poetry is a valuable part of our culture. It is a concise and imaginative form of writing through which poets explore ideas, emotions and viewpoints on issues that are important to them. Poetry influences other types of texts too, including songs, advertising jingles, picture books and novels written in verse form. By using a range of poetic devices, poets can pack a lot of meaning into a few words.

In this chapter you will learn:

- about poetic devices
- how meaning is created in poetry
- how to write analytically about poems.

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Creating an image

Poetry is often most effective when it creates strong **imagery**. Many poets use language to create vivid pictures in the reader's mind.

Read this poem titled 'Face of the city' by Grace Perry. As you read, try to picture the image she is depicting.

VOCABULARY

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

Face of the city

By Grace Perry

They are changing the face of the city;
old buildings of sandstone are tumbling down.
The drill bites deep till raw nerves tremble,
and steel on steel scream shatters ground.
Unanaesthetised but uncomplaining,
cavernous mouth and haunted eyes
feel each shiver of wide incisions,
retracted muscles quivering
as rough hands chisel at splintered bone,
and a whistle shrills for the man suspended
above the ruined and broken stones.

3.1 Check for understanding

Refer to the poem, 'Face of the city' to answer the following questions.

1 Use a dictionary to find the definition of each the following words.

a unanaesthetised _____

b cavernous _____

c incisions _____

d retracted _____

2 What situation or issue is Grace Perry depicting? Write one sentence explaining the central idea in 'Face of the city'.

_____

_____

3 Perry uses strong verbs to depict actions in this poem, such as 'tumbling', 'bites' and 'tremble'. Identify three more strong verbs used in the poem.

_____

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4 Through her careful and deliberate choice of words, the poet creates a striking atmosphere in this city scene. Which words best describe this atmosphere?

- ☐ calm & peaceful
- ☐ energetic & busy
- ☐ violent & harsh
- ☐ moody & bleak

5 **Alliteration** is the repetition of the same consonant sounds, usually at the beginnings of words in close succession (e.g. ripe, red raspberry).

a 'The drill bites deep till raw nerves tremble' repeats the 'd' and 't' sounds. How does this suggest the sound of a powerful drill?

b In the line 'and steel on steel scream shatters ground', the 's' sound is repeated. How does this suggest the sound of scraping metal?

6 **Assonance** is the repetition of vowel sounds within words (e.g. rain, main). Use a highlighter to identify where Perry repeats the 'i' sound several times in four lines.

7 The poem uses the imagery of a face to represent the appearance of the city. Underline the words in the poem that refer to parts of a human face.

8 'Unanaesthetised' is a technical word you may not expect to find in a poem. Why do you think Perry chose to use it in this poem?

9 Perry uses the image of a human face being destroyed to comment on the changes being made to the city. Why do you think she uses this image? Do you think this makes readers react more strongly? Why?

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Atmosphere

'Atmosphere' refers to the emotional quality or feeling that is established in a text. Poetry can evoke, or create, an atmosphere, which often reflects a poet's feelings towards their subject matter.

Daniel Murray Hansen is a First Nations poet and musician from Ballardong Country east of Perth, who was born on Wadjuk Country. Much of Hansen's poetry communicates his culture and strong connection to Country, as you can see in his poem 'Koolark – Home'.

Koolark – Home

By Daniel Murray Hansen

From the woodlands to the Sclerophyll,
Of the Eucalypt Forests I know,
Within the air I can certainly feel,
A benevolence which resembles that of Home.

'Nganyang Kwoorl Daniel Murray Hansen,
Ngany Yoorl Koorl Ballardong Boodjar
Koolarngwetta Wadjuk Boodjar.'

'My Name is Daniel Murray Hansen,
I come from Ballardong Country,
Born Wadjuk Country.'

'Ngany Kooditj Alimagan Ngany,
Dabakan Koorliny Kaada Boodjar.'
'I think as I
Walk slowly across country.'

'Ngalak Katitdj Ngalang Maya,
Ngalak Katitdj Ngalang Boodjar.'
'We know our place,
We know our Land.'
The Kings Land.
The final resting place of the Waargul spirit,
Where the royalty of the Nyoongar people would hold their Corroborees
The most sacred of land.

Where cleanliness is next to Godliness.
And everything is kept spotless 24/7.
Which is why my people have always given the Blessing
of cleanliness to the Boodjar we Respect,
Always leaving our camping spots cleaner than when we entered the area,
Everywhere we declared,
'Nyanlang Koolark.'
'Our Home.'

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3.2 Check for understanding

Refer to the poem, 'Koolark – Home' to answer the following questions.

1 Look up the following words from the poem 'Koolark – Home' in the dictionary. Write the definition of each word below.

a sclerophyll _____

b benevolence _____

c corroborees _____

d Boodjar _____

2 What effect is created by listing three types of landscape – woodlands, sclerophyll and eucalypt forests – in the first **stanza**?

_____

_____

_____

VOCABULARY

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

3 What atmosphere is established in the first stanza as the poet walks on Country? Circle the words below that apply.

unease anger calm welcome tension
peacefulness frustration generosity

4 Hansen describes his Country as 'Home'. What feelings or moods do you associate with home?

_____

_____

5 How does Hansen illustrate his people's respect for the land in the final stanza?

_____

_____

_____

_____

6 'Reverence' means deep respect, usually in a religious or spiritual situation. Use a highlighter to identify five words or phrases in Hansen's poem that create an atmosphere of reverence for Country.

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7 Hansen capitalises several words in his poem, such as Home, Blessing, Godliness, Corroborees and Respect. Why do you think he capitalises these words?

8 Why do you think it was important for Hansen to use a First Nations language in his poem?

9 Hansen creates **irony** by describing Nyoongar Country as the King's land, before then referring to 'the royalty of the Nyoongar people'. This is ironic because the reference to the king suggests Hansen is talking about the British royalty, before suggesting that it is the Nyoongar people who are royalty. What message does this use of irony convey?

VOCABULARY

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

3.3 Skills box: English words with Latin or Greek origins and root words

English has evolved over a long period of time and has absorbed many words from other languages, including Latin and Greek. For example, in 'Koolark – Home', Hansen has used English words that have Latin or Greek origins:

- **sclerophyll** comes from the Greek *sklēros* (hard) + *phullon* (leaf)
- **eucalypt** comes from the Greek *eu* (hard) + *kaluptos* (covered) because the unopened flower is protected by a hard cap
- **benevolence** comes from the Latin *bene* (well or good) + *volentia* (I wish)
- **declare** comes from the Latin *de* (thoroughly) + *clarare* (make clear).

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Greek and Latin roots

English speakers have also built new words with Greek and Latin roots. Knowing Greek and Latin root words can help you understand and spell many English words.

1 Add two words to each row of the following table. The words must use the Latin or Greek root in the first column. The first one has been done for you.

Root	Origin	Meaning	English example	Your examples
tempor	Latin	time	temporary	*tempo, contemporary*
spect	Latin	to see	inspect	
dict	Latin	to speak	dictate	
tēle	Greek	distant or far	telephone	
bios	Greek	life	biology	
logia	Greek	study of	biology	

Greek and Latin prefixes and suffixes

Many **prefixes** and **suffixes** in English come from Greek or Latin:

» Prefixes come at the start of a word. For example, *re-* (**re**do, **re**play) means 'again', and comes from Latin.

» Suffixes come at the end of a word. For example, *-ology* (bi**ology**) comes from Greek.

VOCABULARY

prefix A meaningful element (morpheme) added to the beginning of a word to change its meaning (e.g. add 'un' to 'happy' to make 'unhappy')

suffix A meaningful element (morpheme) added to the end of a word to change its meaning (e.g. to form past tense: -ed; to show a smaller amount or degree: -less; to form an adverb: -ly)

Making a point

Poetry allows us to express complex ideas and emotions in a creative and impactful way. Poets use language, imagery and sound to communicate their thoughts and feelings, and to shed light on issues such as discrimination, inequality and injustice.

By reading and writing poetry about important issues, we can develop a deeper understanding of the world around us and explore our own feelings and perspectives. Poetry can inspire us to act and make positive changes in our communities, making it a powerful tool for creating social awareness and promoting social justice.

Read Thomas Shapcott's poem 'Into the forest' on the opposite page.

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Into the forest

By Thomas Shapcott

Wait for the axe sound in the forest.
The birds wait. The lizards pause,
and wait. The creatures that are nearest
earth feel the approaching pace

measure a man. And they must wait.
Then has the time come? The dark
of forest is so solid that
its inter-growth should never break.

But has the time come? The birds
are nervous, see them flinch and turn.
The snake moves into the reeds
quickly. Danger, the signs warn.

That! Slap of an axe. Slap!
There, quick, over there. The tree
is tensed. In its green height
the possums clutch their young; they flee.

Crack again crack of slow man's weapon,
intolerable wait for the one tree's sake
For its grasping fall and its death to happen
and the gash in the forest, and light to break.

Now, says the axe, and the tree is fallen,
the spider crushed in its secret nest.
The late slow lives have been taken,
in the sheltering tree they have been crushed.

The accepted world is quickly broken,
the skull of the forest is opened up.
Now, means the axe. But the birds have forgotten –
there are other trees; they prepare for sleep.

3.4 Check for understanding

Refer to the poem, 'Into the forest' to answer the following questions.

1 Look up the following words in the dictionary.

a flinch _____

b intolerable _____

2 What was your emotional reaction to Shapcott's poem? Circle the word that best describes your response.

anger apathy pity nostalgia regret sadness

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3 Which creatures escape the felling of the tree? Which don't?

4 a The poem is literally about a tree being cut down in a forest. However, the poem is exploring a broader issue. What issue is the poet exploring? Write one sentence explaining the central idea of the poem.

b Share your sentence with a partner or group. How were your interpretations of the poem similar? How were they different?

5 Through his careful choice of words, Shapcott creates an atmosphere of tense anticipation before the tree falls. Highlight four words or phrases that create this atmosphere.

6 A **metaphor** is a technique that shows the similarities between two things by suggesting that one thing *is* the other. For example, 'my brother is a sloth' or 'my sister, the sloth'.

a What metaphor does Shapcott use in the last stanza to describe the forest being split open by the fallen tree?

b What effect is created through this choice of metaphor?

7 **Personification** is a technique in which human qualities are given to non-human things. 'The tree is tensed' is one example, suggesting that the tree can think and is aware of its fate.

a Identify another example of personification in Shapcott's poem.

b Why do you think the poet gives this object human qualities?

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8 Poets use other techniques, such as line breaks and punctuation:

- A **line break** is where a poet chooses to split the line and start a new one.
- Using a full stop in the middle of a line can interrupt the rhythm and encourage the reader to pause. A break in the rhythm like this is known as a **caesura**.

a Which of these techniques does Shapcott use when he creates a pause after 'The birds wait' in the second line?

b What effect does this pause create?

c Where else does Shapcott create pauses or caesuras in his poem? Underline two examples.

9 **Onomatopoeia** is where a word imitates the sound that it represents. For example, 'whoosh' and 'beep'.

a Identify two examples of onomatopoeia in Shapcott's poem.

b Do these words successfully suggest sounds in the forest?

Poetic forms and devices

Poetic forms

Poetry comes in many forms, each with its own structure and style. A form might have a set number of lines, a particular rhyme scheme (pattern), or subject matter that a poet typically uses when creating that type of poem. Some poets, however, choose not to use a specific form, instead writing in an unstructured way or creating a structure unique to them. This is called free verse.

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3.5 Check for understanding

Research the following poetic forms and write down their main characteristics.

Form of poetry	Characteristics of poems
haiku	
limerick	
sonnet	
ballad	
ode	
concrete poetry	
free verse	

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3.6 Get creative

Write a haiku!

A haiku is a simple, unrhymed Japanese poem. It has three short lines and a total of 17 syllables: five in the first line, seven in the second line and five in the third line (5–7–5). A syllable is a single unit of sound in a word. For example, 'syllable' has three beats or syllables: syl/la/ble.

A haiku's cleverness lies in its ability to convey a lot of meaning and create vivid images in our minds using very few words. Traditionally, haikus were inspired by objects, events and phenomena in the natural world.

1 Draw slashes to divide the following haikus into syllables and check that they conform to the 5–7–5 structure.

Both plains and mountains Have been captured by the snow There is nothing left (Jōsō)	An evening cloudburst sparrows cling desperately to trembling bushes (Buson)

2 In your notebook, write a haiku about your favourite type of weather or season using the following instructions.

- a Write a short, descriptive paragraph in prose (not poetry) describing your chosen subject.
- b Circle the most interesting or emotive words in your paragraph.
- c Underline the least interesting descriptive words in your paragraph. Look up these words in a thesaurus to find better alternatives. Write each alternative word above the original word in your paragraph.
- d Edit your paragraph down into three lines that use the most interesting descriptions.
- e Count the syllables and edit your poem to make it fit the 5–7–5 structure.
- f Write your completed haiku here.

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Poetic devices

Poetic devices are the language techniques that poets use to add impact and meaning to their writing. With so few words in most poems, poetic devices can be a way to really pack a punch!

3.7 Check for understanding

1 Match each poetic device below with its definition in the table. You can use a dictionary to help you.

rhyme | rhythm | alliteration | assonance | onomatopoeia | simile | metaphor | symbol | personification | enjambment

Definition	Poetic device
A comparison in which one thing is described as being similar to something else, using the words 'like' or 'as'	
A pattern of stressed or emphasised beats in a line of poetry	
Giving human qualities to a non-human thing	
Repeating the initial consonant sounds at the beginning of words that are close together	
Words that mimic the sounds they describe	
An object or image that represents something else, often an abstract concept	
The repetition of vowel sounds in words that are close together	
A pattern where words have the same or similar end sounds	
A description of one thing as if it is another thing	
The continuation of a phrase or sentence beyond the end of a line break	

2 Complete the table on the opposite page by finding examples of the poetic devices from 'Face of the city' and 'Into the forest'.

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	'Face of the city'	'Into the forest'
personification		
symbol		
enjambment		
alliteration		

3 Using a simile, metaphor or symbol, write two lines of poetry about a pet or your favourite possession.

4 Using alliteration, assonance or rhyme, write two lines of poetry about your favourite activity or hobby.

Verse novels

Most novels are written in **prose**. However, some authors choose to write their novels using language features and structures usually associated with poetry. These are called 'verse novels'.

VOCABULARY

prose Ordinary written or spoken language in sentences

Run, by Australian author and poet Tim Sinclair, is a verse novel thriller set in Sydney. *Run* tells the story of Dee, a teenager who loves parkour, which combines running and acrobatic feats to move quickly through the environment. Dee, however, gets caught up in a mystery, and he is soon running for his life. *Run* is written in the poetic form known as concrete poetry.

In the extract on the next page, Dee is running through the city.

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Run

By Tim Sinclair

I DROP
AND LAND on greasy steel, immediate roll
with no margin for error, back on my feet and run.
ALIVE WITH IT NOW, EXULTANT. The streets far
below me. My feet where nobody's should be.

It's mine alone, this space, this time. But up ahead,
danger. A schedule change, a dazzling light …

And now I run for my life. Cliché slams my feet into
unforgiving metal, brake screams tear my eardrums.

One more step

barely enough –
a desperate jump,
a sideways lurch,
half-slip headlong
into a straggle of a tree.
Branches
whipping across my face,
bark cutting
my palms,
swaying and barely
supporting my weight,
but holding.
Breaking
the terror
of gravity.
I slither
down,
hardly noticing
the cuts and grazes,
thinking
only of escape.
Of solid ground
of feet hitting dirt
and running to concrete,
full feet sprinting to get out of here,
away from fear, from failure …

I run.
Away.
Moving dark, fast, slippery,
desperate to be
an ordinary part
of the night.

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Writing an analytical paragraph

When writing about poetry, a good way to write a clear analytical paragraph is to use the TEEL structure:

- **Topic sentence:** Write a concise sentence that outlines the meaning or effect created by the poetic device(s).
- **Evidence:** Introduce a clear example from the poem.
- **Explanation:** Explain how the poetic device in the example works.
- **Link:** Sum up the meaning or effect created, or link back to the poem's overall meaning.

The **topic sentence** identifies a poetic device and its effect.

The **explanation** in the next sentence shows how the poetic device creates the effect.

The extract from *Run* uses alliteration to create a sense of Dee's fear and panic. The poet repeats the 'f' sound in 'full feet sprinting to get out of here / away from fear, away from failure.' This repeated sound links the action of Dee sprinting with his feelings of fear and failure. It also connects the two lines, creating a fast pace that reflects Dee running away. The alliteration suggests the rush of panic Dee feels after nearly getting hit by a car.

The **evidence** in the second sentence is an example of the poetic device.

The **link** sentence summarises the point of the paragraph.

3.8 Check for understanding

Refer to the extract from *Run* on page 52 to answer the following questions.

1 Use a dictionary to find a definition for each of the following words.

a exultant _____

b cliché _____

2 Which lines from the poem suggest that Dee is nearly hit by a car while doing parkour?

_____

_____

3 Why do you think Tim Sinclair changes from long lines to very short lines after Dee is nearly hit by the car?

_____

_____

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4 What atmosphere do you think is created in this poem? Circle the word you think is the most appropriate.

cheerful excited miserable tense furious

5 What do you think Sinclair means when he says Dee is 'desperate to be an ordinary part of the night'?

6 How would you describe the character of Dee based on this extract? What words and phrases shape your understanding of his character? Discuss with a partner.

7 Using the model TEEL paragraph structure, write a paragraph in your notebook explaining the effect of enjambment in the extract from *Run*.

3.9 Get creative

Adapt a story into a poem

1 Take a scene from a novel that you know.

2 In your notebook, write down key words, phrases and sentences from your chosen scene that capture important aspects of the scene. These could be features of the setting, the action or the characters. You will be using these as the basis for your poem. (Remember, a poem doesn't have to communicate the whole story in a straightforward way. It can just suggest what is happening.)

3 What atmosphere, or general feeling, is created in the story? Add your own words or phrases, as well as some from the story, that help create that atmosphere.

4 Experiment with arranging what you have written down into the form of a poem. Rearrange your writing into lines and stanzas (verses of a poem that are used to divide up the poem's ideas).

5 Give your poem an appropriately poetic title.

Write a poem on an issue

6 Use what you have learned about poetry to write a short poem of your own about a social issue. You might consider issues such as pollution, homelessness or an endangered animal.

7 Use a variety of poetic devices to help create striking images and make a clear point about your topic.

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CHAPTER 04

Perspectives in pictures: Exploring picture books

This chapter explores the topic of multimodal texts by examining a range of Australian picture books. We will look at how picture books can explore various contexts, perspectives and representations using multimodal language features.

In this chapter you will learn:

- to understand the influence of context on perspectives
- to analyse multimodal language features
- to interpret the representation of people, events and issues
- to compare texts that share a theme or idea.

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What are multimodal texts?

Multimodal texts are texts that use two or more communication **modes**. Three common modes are:

- the **written mode**: communicating through written words
- the **visual mode**: communicating through images
- the **auditory mode**: communicating through sound; such as through spoken words or music.

VOCABULARY

mode A process of communication: listening, speaking, reading or viewing, and writing or creating

See the table below for examples of four multimodal texts and the different communication modes used in these texts.

Multimodal texts			
Picture books	**Computer games**	**Television shows**	**Graphic novels**
A combination of written and visual modes	A combination of written (e.g. captions), visual and auditory modes	A combination of written (e.g. titles, credits and subtitles), visual and auditory modes	A combination of written and visual modes

Multimodal texts include advertisements, television programs, films, YouTube videos, posters, comics and picture books.

Picture books

Picture books are a type of multimodal text. They tell us stories, entertain us and take us on adventures. Picture books can be powerful, emotional, gripping and fantastical.

Considering context

Context: The text

The word **context** refers to the environment or situation that surrounds something. For example, the context of a picture book could be the period of time in history in which the writer or illustrator created the book.

VOCABULARY

context An environment or situation (social, cultural or historical) in which a text is responded to or created

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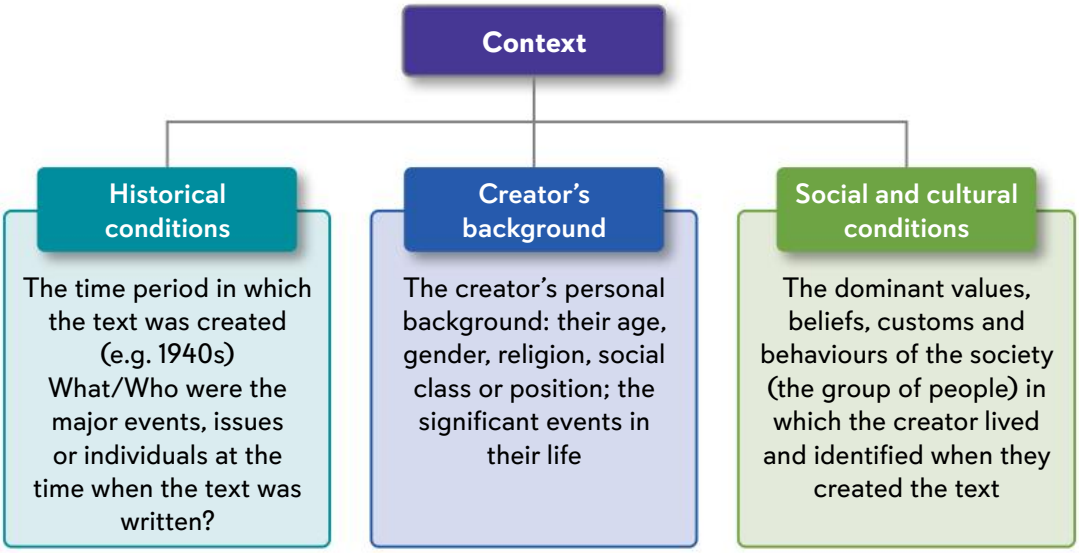
The creators of texts are influenced by what is going on around them, and you can see these influences in their texts.

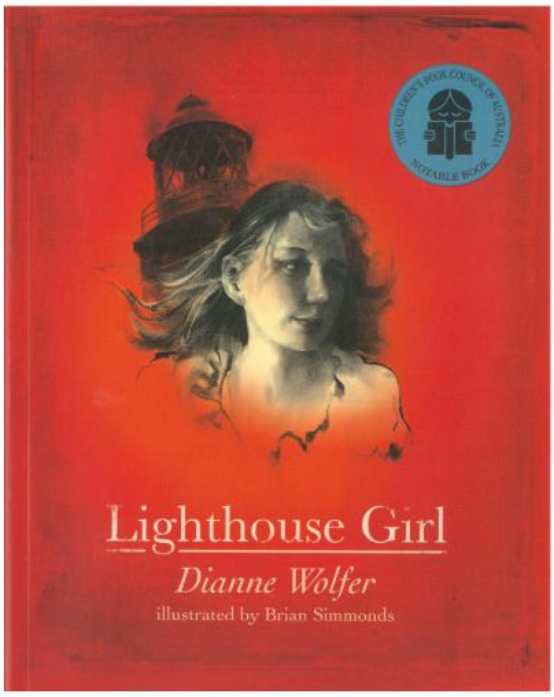
Thinking about the environments or situations in which texts are created can help us better understand the ideas, issues and **themes** being communicated by creators. When exploring the world in which a text is created, you might consider or research the contextual factors listed in the diagram below.

VOCABULARY

theme The main idea, concept or message of a text



Example picture book: *Lighthouse Girl*



Dianne Wolfer and Brian Simmonds' picture book *Lighthouse Girl* is based on true events. It tells the story of Fay, a lighthouse keeper's daughter, who is living with her father on Breaksea Island (off the coast of Albany in Western Australia) when World War I starts. Fay knows Morse code and responds to the signals sent by soldiers on the ships heading to war.

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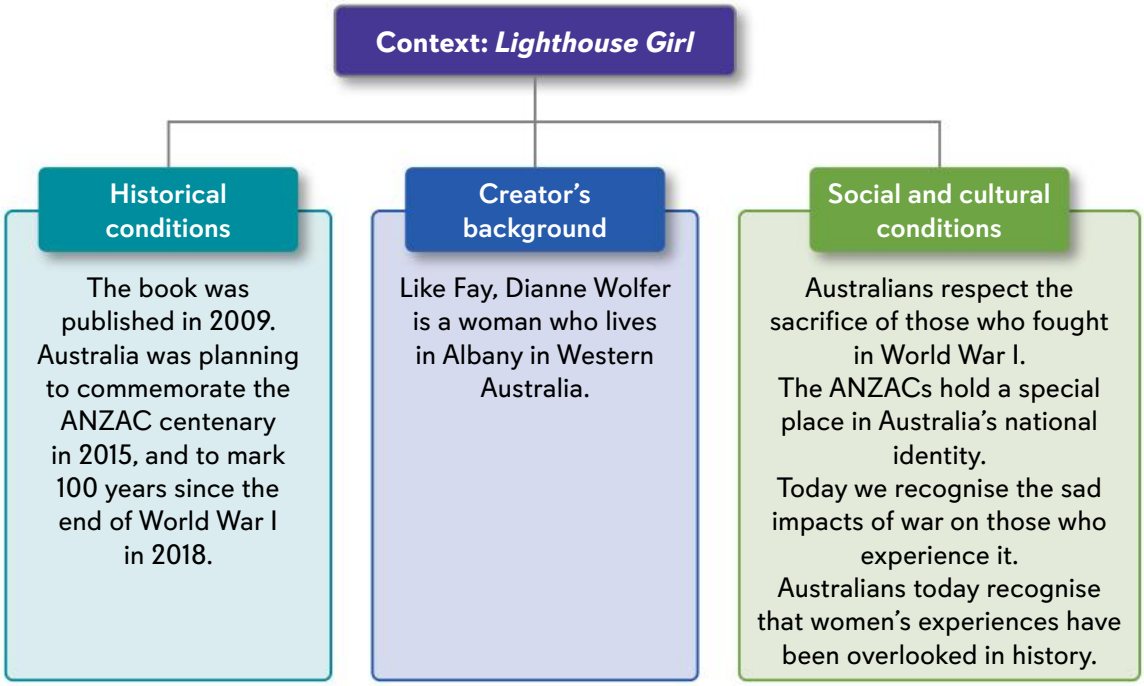
Read the diagram below to see how *Lighthouse Girl* is influenced by several contextual factors.



Context: The audience

The **audience** who reads or views a text is also influenced by their own context. This might be very different from the context in which the text was created. Audiences across different time periods and cultures can have different **values** and opinions; therefore, they might read and respond to texts differently. For example, a former soldier might respond to *Lighthouse Girl* differently from someone who has had no experience of war.

VOCABULARY

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

values Ideas and beliefs specific to individuals and groups

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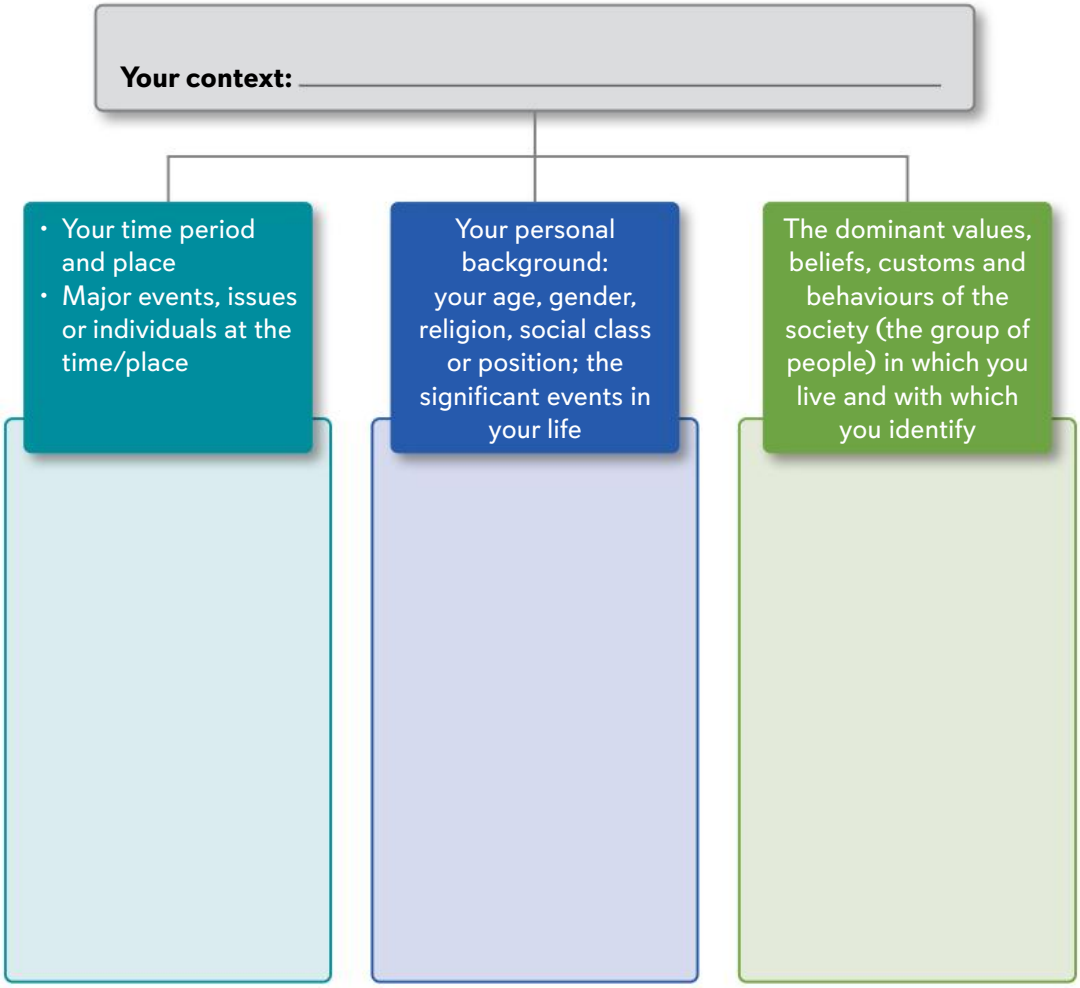
4.1 Check for understanding

Fill in the following mind map to create a profile of contextual factors that you think might influence the way you respond to the texts you read or view.



The influence of context on perspectives

In Chapter 1, you learned that an opinion is a personal belief or judgement about something. The concept of **perspective** takes this further.

VOCABULARY

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

Our context – our experiences in life; our culture, gender and age – can influence our perspective, which is the way we look at and understand the world around us. Therefore, perspective is a way of seeing the world that is shaped by who we are and the situations or circumstances we find ourselves in. Writers and creators of texts often communicate their perspectives in their work.

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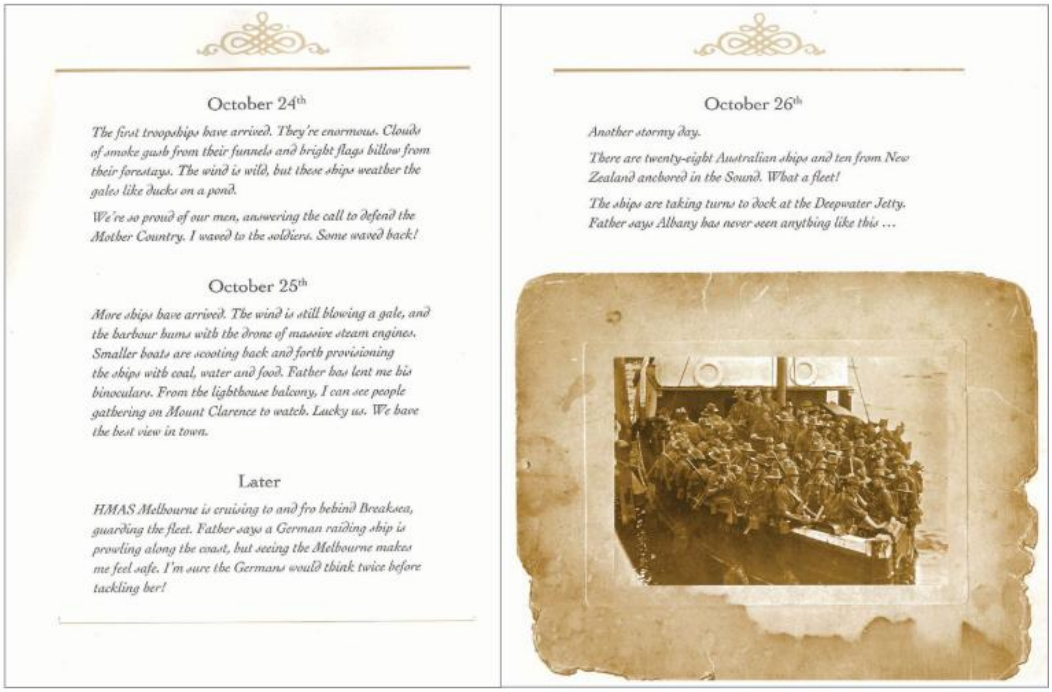
Read the following extract from *Lighthouse Girl*; in these diary entries, Fay records watching the ships carrying soldiers as they set off to fight in World War I. The 'Mother Country' is Britain; at the time the story is set, many Australians with British ancestry felt closely allied with Britain.



October 24th

The first troopships have arrived. They're enormous. Clouds of smoke gush from their funnels and bright flags billow from their forestays. The wind is wild, but these ships weather the gales like ducks on a pond.

We're so proud of our men, answering the call to defend the Mother Country. I waved to the soldiers. Some waved back!

October 25th

More ships have arrived. The wind is still blowing a gale, and the harbour hums with the drone of massive steam engines. Smaller boats are scooting back and forth provisioning the ships with coal, water and food. Father has lent me his binoculars. From the lighthouse balcony, I can see people gathering on Mount Clarence to watch. Lucky us. We have the best view in town.

Later

HMAS Melbourne is cruising to and fro behind Breaksea, guarding the fleet. Father says a German raiding ship is prowling along the coast, but seeing the Melbourne makes me feel safe. I'm sure the Germans would think twice before tackling her!

October 26th

Another stormy day.

There are twenty-eight Australian ships and ten from New Zealand anchored in the Sound. What a fleet!

The ships are taking turns to dock at the Deepwater Jetty. Father says Albany has never seen anything like this …

An extract from *Lighthouse Girl* by Dianne Wolfer and Brian Simmonds

4.2 Check for understanding

Refer to the extract from *Lighthouse Girl* above to answer the following questions.

1 Identify the different communication modes used in this multimodal text.

2 Circle the viewpoints that Fay communicates in the extract.

- a She believes the troops are heroic for their involvement in this war.
- b She doesn't feel there are enough troop ships.
- c She believes it is important to be patriotic to Britain.
- d She believes the presence of HMAS *Melbourne* provides protection from the German navy.
- e She thinks that the side Australia is on will lose the war.
- f She fears Germans.

3 Find a sentence in the extract that supports each viewpoint you circled in Question 2. Highlight each sentence and match it to a viewpoint by writing the appropriate letter beside the highlighted text.

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4 Fill in the following table with your ideas about how Fay's context might have influenced her perspectives. As well as using the extract from *Lighthouse Girl*, you can also make **inferences** about what might have shaped her views. An example has been provided.

VOCABULARY

inferences Assumptions we can make based on what we know

Fay's perspective	Fay's context ***(Some factors might be her age, gender, cultural background, education, family life, health, economic status, community)***
Fay believes the troops are heroic for being involved in the war.	*She is a young girl who fears Germans; therefore, she is happy and relieved that men are signing up to fight in the war.*
Fay thinks it is exciting to see the soldiers and ships.	
Fay believes it is important to be patriotic to Britain (the 'Mother Country').	

5 a Why do you think the creators of *Lighthouse Girl* included a historical photograph of soldiers?

b How does the photograph affect your response to the extract? (What does it make you think or feel?)

6 a How do you respond to the perspectives communicated in this extract?

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b Why do you feel or think this way? (Hint: Think about your own context. How might it influence your response?)

Multimodal language features

In multimodal texts, written, auditory and visual language features often work together to communicate the creator's perspectives. Here are some examples of language features used in multimodal texts:

- **written language features** (reading mode of communication): speech bubbles, narration, captions
- **auditory language features** (listening and speaking modes of communication): spoken dialogue, background music, sound effects
- **visual language features** (viewing mode of communication): angles, shot types, colour.

4.3 Check for understanding

Decide whether each of the features of multimodal texts below is a written, auditory or visual language feature. Write each term under the correct heading in the table below.

clothing | facial expression | music | speech/dialogue | colour | lighting | close-up shot | sound effects | speech bubbles | body language | captions | voice-over

Written (List features you read in written form)	Auditory (List features you hear or listen to)	Visual (List features you look at or see)

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A closer look at visual language features

Visual language features are often used to create meaning in picture books. When studying any visual text – including images, films and plays – think about the effects of the visual language features. Some visual techniques are explained in the table below.

Visual language features in images, film and theatre	
Angle (also called camera angle)	Where is the viewer positioned? What is their viewpoint? Are they positioned low, looking up into an image or scene (low angle), making the subject seem imposing and powerful? Or are they positioned high, looking down onto an image or scene (high angle), making the subject seem small and weak? Another way to think of this is the camera angle. If the image was a photograph taken by a camera, would the camera be low (low camera angle) or high (high camera angle)?
Background	Which parts of an image or scene are furthest from the viewer?
Colour	Do the colours suggest certain feelings or ideas? For example, the colour green might make you think of nature or envy, while red might make you think of love or anger.
Foreground	Which parts of an image or scene are closest to the viewer?
Framing	What is included in the image or scene? What has been left out?
Layout	How are different parts of the text placed on the page? For example, where is the written text placed in relation to the image?
Lighting	Is the image or scene dark or light? For example, shadowy lighting could create a scary effect or conceal something, whereas bright light can make an image seem happier.
Objects and props	What items are included? What items do characters interact with?
Proximity	How close are different elements to each other?
Setting	What is the location of the image or scene? This can have a big impact on the story: going on an adventure in the jungle is very different from having an adventure in the city or a backyard.
Shot type	Is the image or scene zoomed in (a close-up shot)? Is it showing a wide view of the scene (a long shot)?

↪

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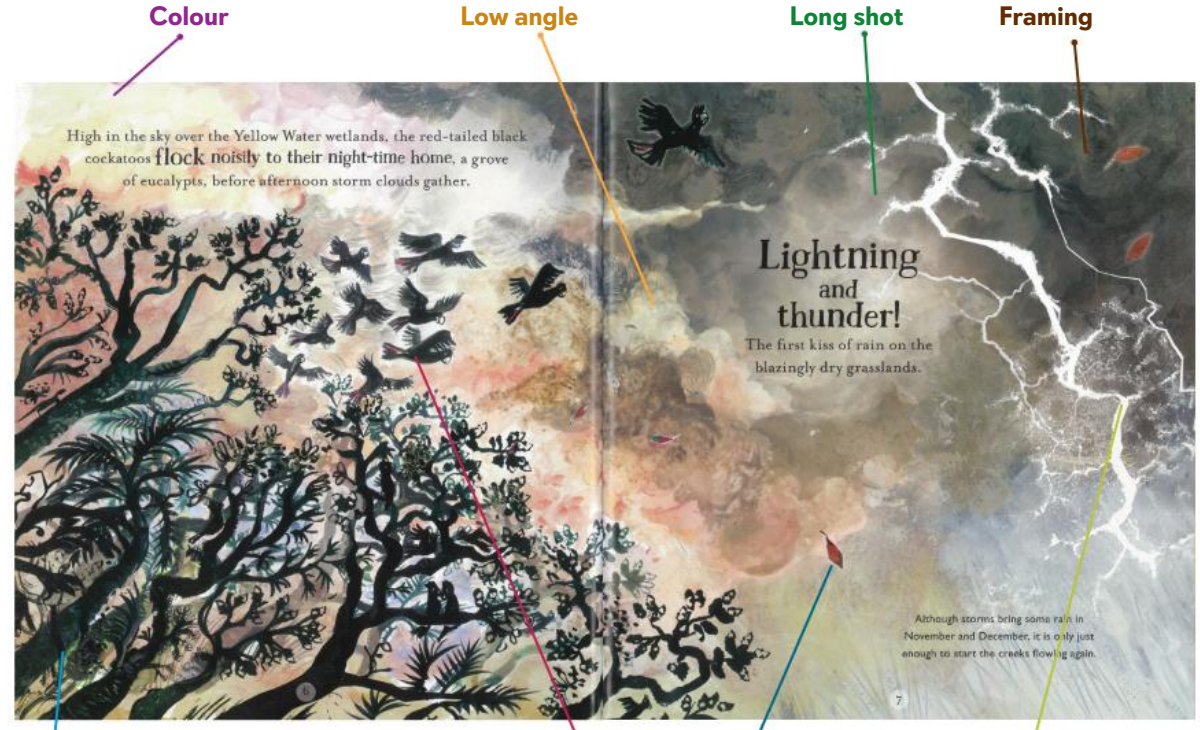
Visual language features in images, film and theatre	
Subjects	Who or what is the image or scene about? When the subject is a person, we can think about their body language, facial expressions, movements and clothing, and how these might convey meaning.
Vectors	To which part of the image do the leading lines draw the viewer's attention?

Example picture book: *Dry to Dry*

Consider the following annotated page from the picture book *Dry to Dry: The Seasons of Kakadu* by Pamela Freeman and Liz Anelli. The creators have used visual language features to communicate the perspective that nature can seem both beautiful and terrifying.

VOCABULARY

vectors Visual lines that aid direction and movement; also called leading lines because they lead the viewer's eyes to a particular point in an image



Extract one from *Dry to Dry: The Seasons of Kakadu*

Colour: the frame is divided in two, with orange and yellow colours contrasted with dull greys and black. The storm on the right, with its dark colours, looks to be threatening the trees, creating a tense atmosphere.

Low angle: the low angle makes the viewer feel like they are looking up to the sky.

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Long shot: the wide view of the scene gives a sense of vastness and danger.

Framing: only the top parts of the trees are included in the frame, so that the angry sky dominates the image, with the cockatoos in the middle.

Setting: the grove of eucalypts at the left of the frame serves as a **vector**, pointing in the direction of the birds and drawing the viewer's eye to the flock facing the storm.

Subjects: the flock of black cockatoos are **close in proximity** to each other, symbolising their need to stay close in the storm, except for one lone cockatoo, vulnerable to the weather.

Object: the stray feather being blown across the sky gives the viewer a sense of the power of the wind in the storm.

Setting: the lightning strikes reaching across the entire right side of the frame emphasise their frightening power.

The annotations to the page from *Dry to Dry* analyse how the visual language features create meaning. When you analyse any language feature, you should:

VOCABULARY

purpose An intended or assumed reason for a type of text

1 Identify the language feature

2 Describe its purpose or meaning

3 Consider its effect on the audience (i.e. What does this feature make the audience think or feel?)

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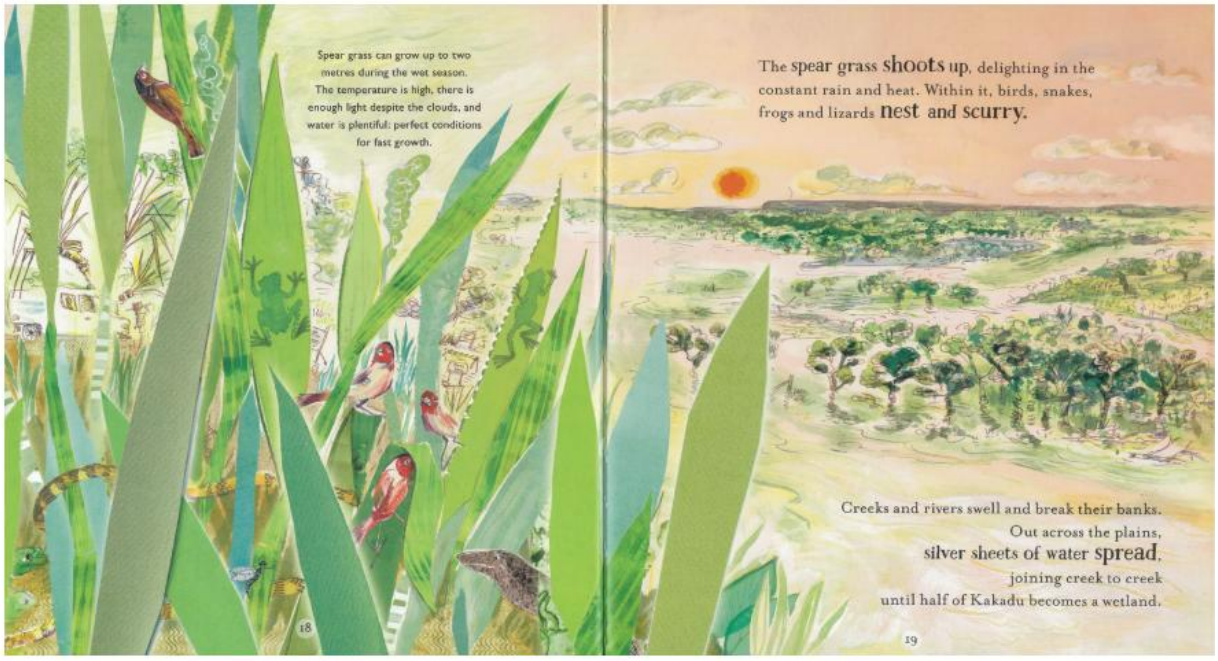
4.4 Check for understanding

The page below from *Dry to Dry* depicts the Kakadu landscape after the storm has passed.



Extract two from *Dry to Dry: The Seasons of Kakadu*

1 What differences can you see between the two extracts from *Dry to Dry*?

2 What perspective about the Australian landscape do you think is being communicated in extract two from *Dry to Dry*?

3 Complete the table on the opposite page, explaining your analysis of the key visual language features of extract two. Your analysis should include:

- a description of each visual language feature
- an analysis of the meaning or effect created by each feature.

Some examples have been provided for you.

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Visual language feature	Description of the language feature in the image	Analysis of its meaning or effect
Subjects	*The subjects of the image are the birds, reptiles and insects.*	*Showing the big group of animals among the new plant growth suggests that life in Kakadu is thriving after the rain.*
Shot type	*There is a long shot of the landscape in the background, and a close-up shot of the animals and plants in the foreground.*	*The long shot reveals that not only are individual animals thriving, but the whole landscape is too.*
Colour		
Setting		

A closer look at written language features

In multimodal texts such as picture books, the written word – including speech bubbles, captions and narration – can be equally important in creating meaning. Written language features can convey messages that help us to interpret the visual language features.

When analysing written language features, use the same process:

1 Identify the language feature → **2 Describe its purpose or meaning** → **3 Consider its effect on the audience**

Consider the following example, which is about the written text in extract one from *Dry to Dry* on page 64.

Written language features in *Dry to Dry*		
Identify the feature	**Analyse the purpose of the feature**	**Consider the effect of the feature**
Exclamation: 'Lightning and thunder!'	The use of an exclamation mark creates a sense of urgency and danger.	The feature makes the audience feel anxious and fearful for the cockatoos trying to reach safety.

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4.5 Check for understanding

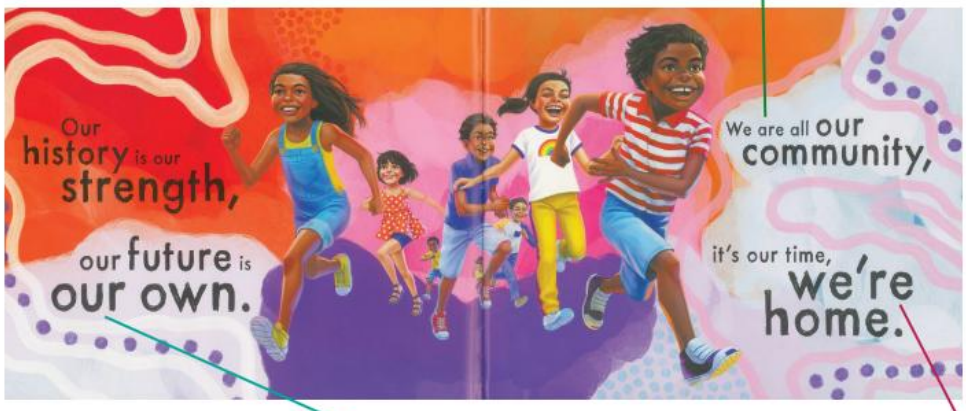
1 Draw lines to match each of the following language terms with its definition.

Language term	Definition
inclusive language	Words that share the same end sounds, like 'how' and 'now'
repetition	Repetition of sounds (usually consonants) at the beginning of words, such as 'powerful picture books'
adjectives	Language that makes a reader feel included or like they have a connection with the writer
rhyme	Descriptive words that add details to nouns, like 'beautiful' or 'large'
diction	The visual appearance of written text, such as its size or font, and whether it is **bold** or *italic*
alliteration	Words or phrases that appear more than once in a text, creating impact
metaphor	The writer's choice of words or phrases
typography	A comparison that describes one thing as if it is another thing

2 The extract below is from the picture book *Our Home, Our Heartbeat* by Adam Briggs, Kate Moon and Rachael Sarra. The extract has been annotated to point out the written language features used by the authors.

Fill in the blanks to complete the annotations. Refer to the table above.

_____: powerful words like 'strength' and 'community' reveal important values.



_____: using the word 'our' many times reinforces the importance of community.

_____: the words 'our' and 'we' make the reader feel connected to the characters.

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3 How do the written language features help you to interpret the image or figure out the meaning the authors are conveying?

Representations of people, events and ideas in multimodal texts

The word 'representation' refers to the ways in which people, events and ideas are presented in texts. For example, one text might represent a bushranger (a bandit living in the bush in Australia during colonial times) as a hero who stood up to those who were in charge. Another might represent a bushranger as a dangerous criminal. Representations can be shaped by the perspective of the creator.

The three images in the following activity are extracts from the picture book, *Our Home, Our Heartbeat*. The story celebrates First Nations legends (heroes), both past and present, and promotes the strengths and talents of First Nations Peoples.

4.6 Check for understanding

In the following extracts from *Our Home, Our Heartbeat*, observe how people have been represented through visual and written language features. As you explore the images, complete the questions.

Extract one

Extract one shows a child pretending to be his hero, Lionel Rose.

1 Who is Lionel Rose? Why is he a legend?

2 The annotations around extract one on the next page analyse the visual and written language features used to represent Lionel Rose as a legend. Each annotation identifies a feature; describes its purpose or meaning; and considers its effect on the audience.

Fill in the blanks in the annotations.

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Diction: The writer uses the phrase 'world champ'. This suggests to the reader that Lionel Rose is

_____.

Background design: The

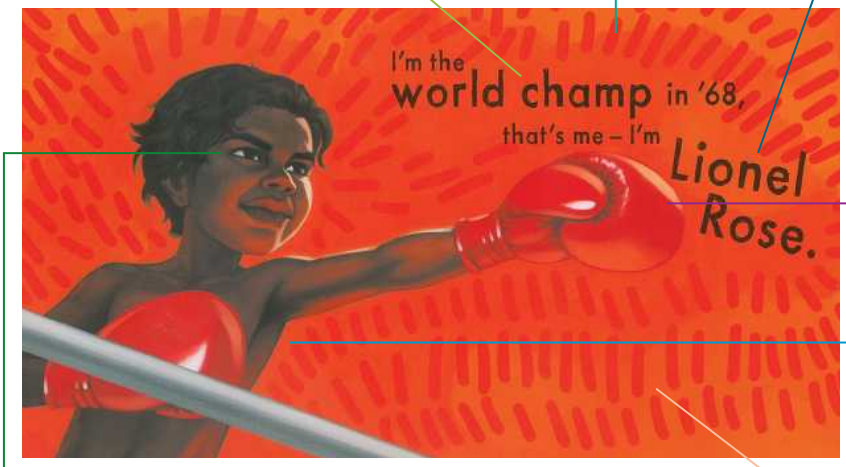
_____ calls to mind First Nations art styles. With this as a background, the reader will think that Lionel Rose is proud of being Aboriginal.

Typography: The words

_____

are larger. The large size of the words suggests that Lionel is

_____.



Extract one from *Our Home, Our Heartbeat*

Object: The boy pretending to be Lionel wears a boxing glove. This makes him seem

_____.

Subject: The boy pretending to be Lionel Rose is the subject, and he is smiling with a fist outstretched. This makes the reader think of him as

_____.

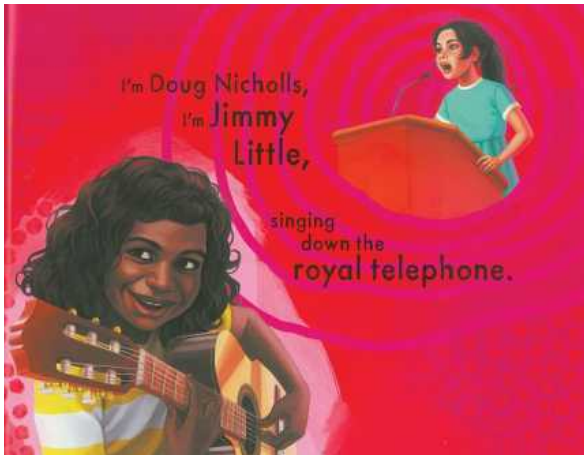
Angle: The _____ angle makes it feel like the reader is looking up at the boy pretending to be Lionel Rose. This encourages the reader to think Lionel is someone worth admiring.

Colour: The background and glove are coloured bright red. This vibrant colour creates a feeling of

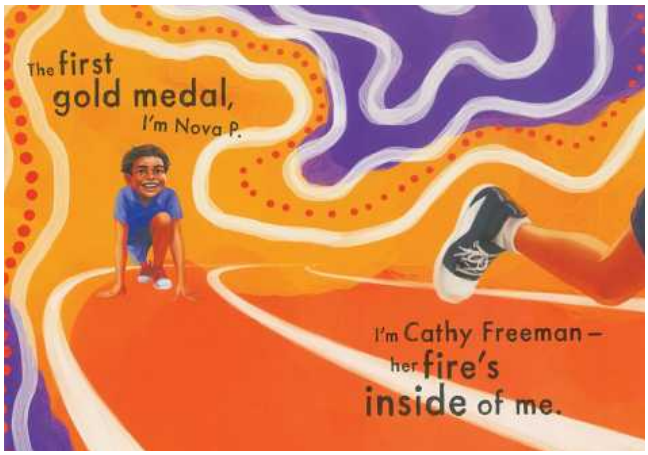
_____.

Extracts two and three

Sir Douglas 'Doug' Nicholls (a sportsperson, pastor and powerful speaker) and Jimmy Little (a musician and actor) were prominent First Nations people. 'Royal Telephone' was one of Jimmy Little's famous songs. Nova P. (Nova Peris) and Cathy Freeman are First Nations athletes.



Extract two from *Our Home, Our Heartbeat*



Extract three from *Our Home, Our Heartbeat*

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3 Tick the representations that you think are shown in the three extracts from *Our Home, Our Heartbeat*.

- ☐ The children are eager to follow in the footsteps of their heroes.
- ☐ The children are unable to be like their heroes.
- ☐ First Nations people and their cultures are strong and enduring.
- ☐ Legends are unrealistic.
- ☐ First Nations sportspeople are role models.

4 Complete an analysis of extract three. An analysis of extract two has been provided as a guide.

a Choose one of the representations from Question 3 that you think is shown in extract three.

b Explain how the creator has used visual and written language features to construct this representation.

Extract two	**Representation**: The children are eager to follow in the footsteps of their heroes. This is shown through: • **written language features**: the repetition of the word 'I'm' stresses that the children want to be like their heroes • **visual language features**: the two girls are the subject and their poses show them imitating their heroes.
Extract three	**Representation**: _____ _____ This is shown through: • **written language features**: _____ _____ _____ _____ • **visual language features**: _____ _____ _____ _____

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5 Who is a hero of yours? How would you represent this person in a picture book using written and visual language features? Sketch your idea in your notebook.

Comparing texts

When we compare things, we consider the similarities and differences between them. We make comparisons all the time. For example, when watching a television show, you might compare its characters or storylines with other shows you have watched.

VOCABULARY

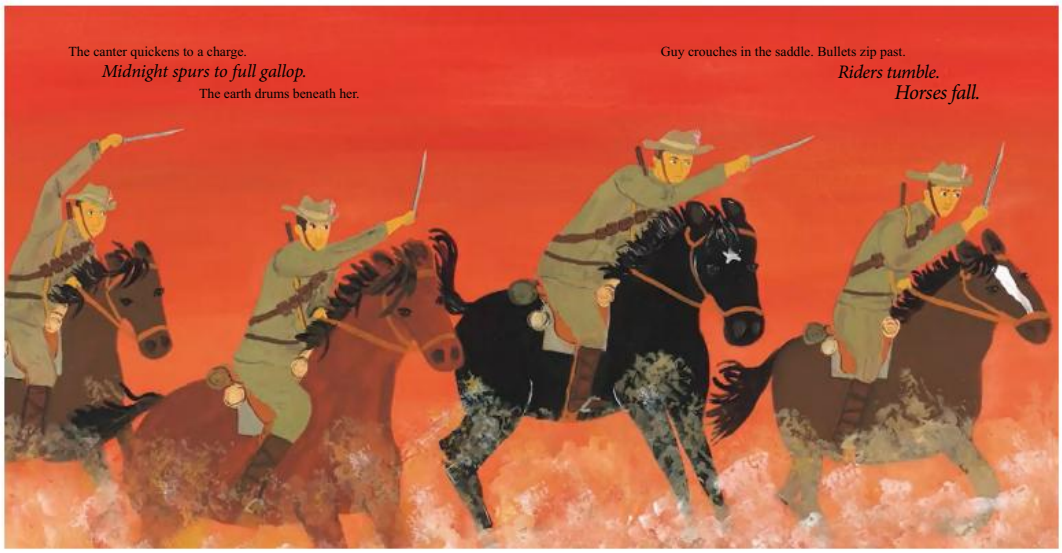
convention An accepted practice that has developed over time and is generally used and understood (e.g. use of punctuation)

When comparing texts, you might make comparisons between:

- the ideas, themes or issues explored in the texts
- the representations of people, places and events
- the perspectives or viewpoints the texts offer
- the texts' genres and **conventions**, such as characters and conflicts
- the textual features, such as the use of language features
- the quality, effectiveness or value of the texts overall.

Comparing picture books

View the following two extracts. The first extract is from the picture book *Midnight: The Story of a Light Horse* by Mark Greenwood and Frané Lessac. The book is an account of the soldiers in the Australian Light Horse Regiments and the great cavalry charge they were part of on 31 October 1917 in the Battle of Beersheba. It is a story of bravery and courage in World War I.



Extract one: From *Midnight: The Story of a Light Horse*

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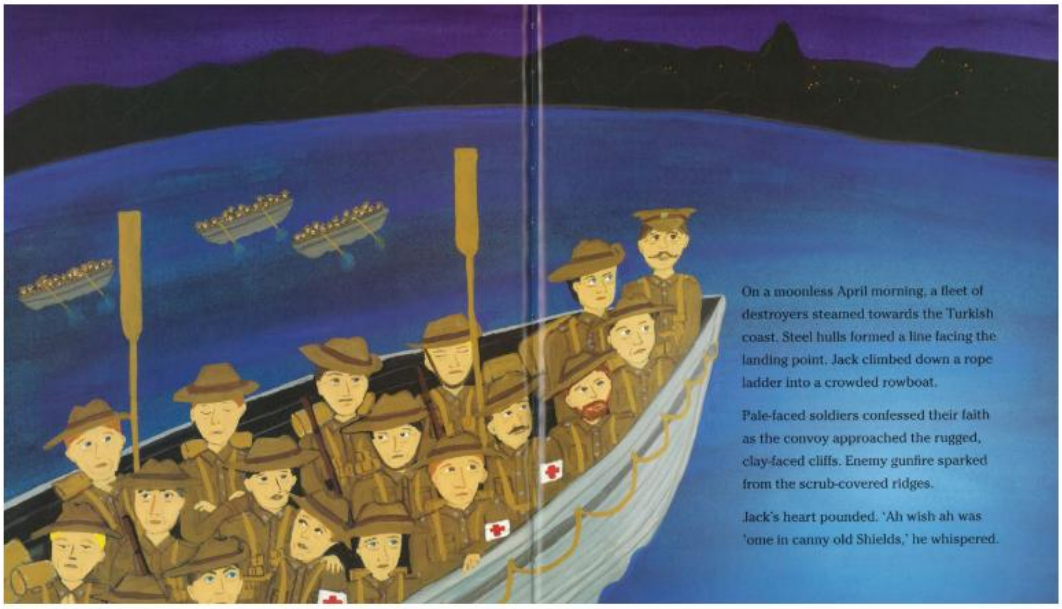
The extract below is from the picture book *Simpson and his Donkey*, also by Mark Greenwood and Frané Lessac and also set in World War I. It follows John ('Jack') Simpson Kirkpatrick, who served as a stretcher-bearer at Gallipoli in 1915. Together, Simpson and his donkey worked tirelessly in perilous conditions to take wounded soldiers from the battlefield to a hospital. The image depicts Jack's fearful journey in a boat to the shores of Gallipoli.



Extract two: From *Simpson and his Donkey*

4.7 Skills box: Using connectives to compare

Connectives are words and phrases that can help us to point out similarities and differences between things. Some connectives are listed in the following table.

	Connectives				
Similarities	both	similar to	similarly	likewise	like
Differences	in contrast	in comparison	unlike	on the other hand	while

1 Complete the following sentences to compare the two extracts on pages 72 and 73. Fill in each space with a connective word or phrase from the table above.

a _____ *Simpson and his Donkey* and *Midnight: The Story of a Light Horse* tell the story of Australian soldiers fighting during World War I.

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b *Midnight: The Story of a Light Horse* uses the colours red and orange to convey action and danger, _____ *Simpson and his Donkey* utilises dark blue to convey darkness, fear and nervousness.

c _____ *Simpson and his Donkey, Midnight: The Story of a Light Horse* also contains a long shot to depict the soldiers within their settings.

d The written text in *Simpson and his Donkey* is written in paragraph form and fills a large amount of space on the right-hand page. _____ the text in *Midnight: The Story of a Light Horse* is brief and positioned above the soldiers galloping towards the action.

VOCABULARY

evaluative language Positive or negative language used to judge the worth of something; it includes language to express feelings and opinions, make judgements, and assess the quality of objects, ideas and features of texts

We can also add **evaluative language** to show the extent of similarity or difference.

	Evaluative language				
Minor difference	somewhat	marginal	negligible	subtle	slight
Major difference	large	extensive	considerable	vast	significant

2 The following sentences compare the two extracts on pages 72 and 73. Complete the following sentences by filling in the spaces with evaluative language from the table above.

a A _____ similarity between *Simpson and his Donkey* and *Midnight: The Story of a Light Horse* is that soldiers are the subject in both.

b There is a _____ difference between the colours used in *Simpson and his Donkey* and *Midnight: The Story of a Light Horse*.

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4.8 Check for understanding

Answer the questions in the following table to compare the two picture books and how they represent Australian soldiers and war, noting the similarities and differences between the books.

Extract one *Midnight: The Story of a Light Horse*	Extract two *Simpson and his Donkey*
The representation of Australian soldiers	
1 From what angle do we view the soldiers in the image? Are we looking at them from above, from below or straight on?	1 From what angle do we view the soldiers? How is this different from extract one?
2 Describe the body language of the soldiers on the horses.	2 Describe how the body language of the soldiers differs in the two extracts.
3 How does the image suggest the action of charging towards a battle?	3 Why do you think the soldiers are close to each other?

Extract one *Midnight: The Story of a Light Horse*	Extract two *Simpson and his Donkey*
The representation of Australian soldiers	
4 What emotional mood is created using colour?	4 What emotional mood is created using colour? How is it similar or different from extract one?
5 How are the soldiers represented?	5 How are the soldiers represented? In what ways is this a different representation from extract one?
The representation of war	
6 What view of war do you think is represented? For example, does it seem heroic, an adventure, a test of courage, a duty or something frightening?	6 What view of war do you think is represented? Is it similar to or different from extract one?
7 Provide an example from the extract to support your answer.	7 Provide an example from the extract to support your answer.

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CHAPTER 05

Media matters: Exploring media texts

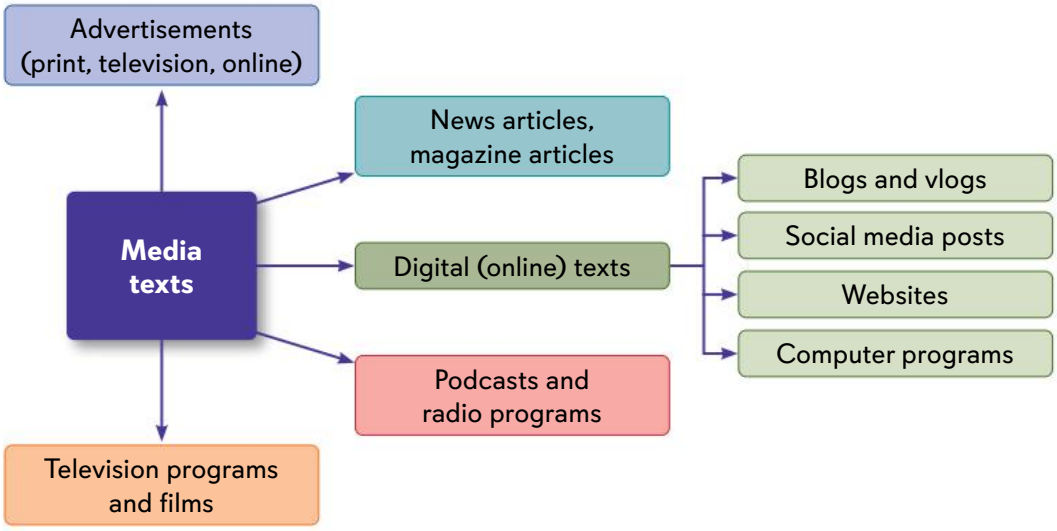
We constantly receive messages in spoken, print, graphic or electronic forms. Think about your day so far. Have you visited a website, read a news article, watched a television advertisement or listened to a podcast? If you answered 'Yes' to any of these questions, you have already engaged with a media text today! In this chapter, we will look at media texts with a focus on advertisements and news articles.

In this chapter you will learn:

- how to analyse the multimodal language features and structures of media texts
- to understand the impact of technology on media texts
- to identify perspectives and appreciate the ways media texts reflect social identities.

What are media texts?

Media texts are spoken, print, graphic or electronic communications that have a public audience. Often, many people are involved in creating a media text. These texts are usually shaped by the technology used in their production. In English, we study media texts found in newspapers, magazines and on television, film and radio, as well as online texts.



Media texts: Advertisements

An advertisement is a media text that seeks to persuade a particular **audience**. An advertisement might encourage its audience to buy a product, undertake an action or be aware of an important issue.

Advertisements can be written, visual, auditory (communicated through sound, such as through spoken words or music) or **multimodal texts**.

VOCABULARY

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

multimodal text A text that uses two or more communication modes (written, visual, auditory)

Advertisements often work by linking certain qualities to the products, services or experiences they are selling. People can be drawn to the object of an advertisement because the qualities highlighted are important to them or seem appealing. Advertisements often focus on positive qualities like good health and wellbeing, high-quality materials and products, fun and excitement, new technology, happiness and joy, popularity, caring for your family, saving money or uniqueness.

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5.1 Check for understanding

The following billboard advertisement is part of the City of Perth's 'Shine Bright in the City of Light' tourism campaign. Look at it closely and then answer the questions that follow.

1 Circle the two modes that this print advertisement uses to deliver its message.

written visual auditory

2 This advertisement links certain qualities with Perth. What are these qualities?

3 a In your own words, explain the message being conveyed by this advertisement.

b How do the written language features (see page 67) and the visuals communicate this message?

4 Which group of people do you think the advertisement is targeting as its audience? For example, how old are they? What might they do for fun? Give reasons for your answer.

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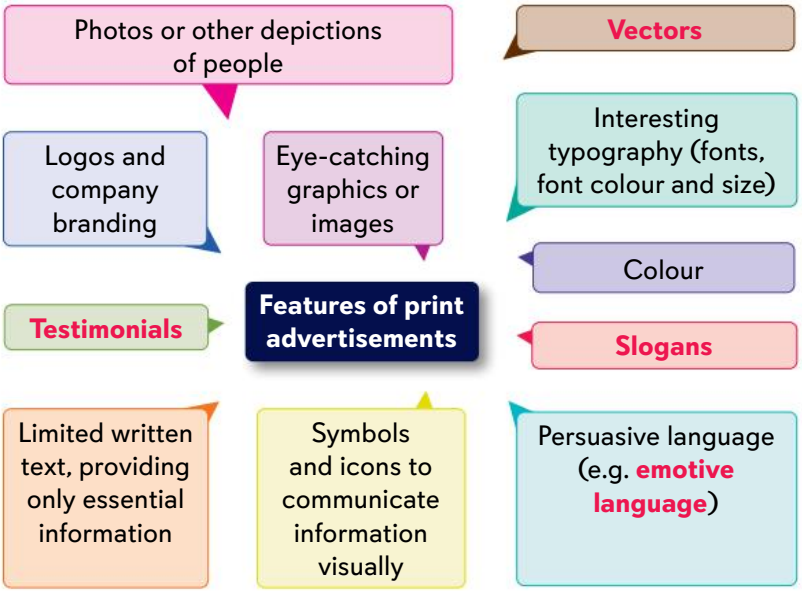
5 Complete the following table, providing an example of each listed media text type and indicating which communication modes it commonly uses. The first row has been completed as an example.

Type of media text	Example	Communication mode		
		Written	Visual	Auditory (sound)
Print advertisement	*Margaret River tourism ad*	✓	✓	
Podcast				
Vlog				
News article				
Social media post				
Television advertisement				

Features of print advertisements

Print advertisements – such as those on posters and billboards, and in hardcopy newspapers and magazines – often make use of the features listed in the diagram below.



VOCABULARY

vectors Visual lines that aid direction and movement; also called leading lines because they lead the viewer's eyes to a particular point in an image

testimonial A statement given or done expressing personal experience or support

slogan A distinctive phrase for a group, person or brand

emotive language Language and word choice that is used to create emotion in the reader or audience

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Composition of images in advertisements

The way images are composed in advertisements is also very important. Technical elements – such as framing, focus, proxemics, camera angles and shot types – all contribute to the persuasive nature of an advertisement:

- **Framing** relates to what is included and what is left out of an image.
- **Focus** refers to the parts of an image that are sharp and clear as opposed to blurry.
- **Proxemics** is the study of physical distances between people as they interact; in images, this relates to how close or far away a subject is positioned from a viewer.
- **Camera angles** and **shot types** shape the way we view the subject of the image (see the table below).

Camera angle	Example	Shot type	Example
A **high camera angle** shows characters and objects from above. It usually makes the viewer feel more powerful than the character.		An **extreme long shot** is used to set the scene and give an overview of a particular location or setting.	
A **low camera angle** shows characters and objects from below. It usually emphasises the importance or power of the character.		A **long shot** is often used to introduce characters to a scene or to provide more information about a setting.	
An **eye-level camera angle** shows a character or an object at the same level as the viewer's eyes. It is often used to express fairness or equality with the subject.		A **medium shot** is often used to show what a character is doing or to capture them speaking.	

➥

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Camera angle	Example	Shot type	Example
A **bird's-eye camera angle** captures a scene or object by looking directly down from above it, as a flying bird would see things.		A **close-up shot** is often used to draw attention to facial expressions or particular objects.	
A **point-of-view camera angle** captures a scene from the perspective of a character in the film.		An **extreme close-up** is often used to draw attention to very small details on objects or people.	

Online advertisements

Advertisements can often be found online. By placing advertisements on various digital platforms, different target audiences can be reached. Unlike print advertisements, online advertisements can also use the auditory mode of communication.

Tourism WA has used a 'Walking on a Dream' campaign to advertise Western Australia as a unique and appealing holiday destination. The campaign targets potential tourists by highlighting the best features of Western Australia, seeking to portray it as 'a wondrous, otherworldly, dreamlike and aspirational destination to visit'.

The 'Walking on a Dream' creative concept includes a one-minute online advertisement that people are encouraged to share via social media. View the advertisement by scanning the QR code on the right.

5.2 Check for understanding

Refer to the 'Walking on a Dream' online advertisement (via the QR code above) to answer the following questions.

1 Which modes of communication does this online advertisement use to deliver its message?

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2 Explain how the advertisement portrays Western Australia in a positive light.

3 Members of the Australian band Empire of the Sun re-recorded their hit song 'Walking on a Dream' to support this tourism initiative. Why do you think the band members agreed to have their music in the advertisement?

4 Why do you think Tourism WA chose a song called 'Walking on a Dream' to promote Western Australia as a tourist destination?

5 Which of the following options best describes the identity of Western Australians as suggested by the advertisement? (Tick your selections.)

- ☐ Western Australians are hardworking, career-oriented people.
- ☐ Western Australians respect and appreciate the natural landscape.
- ☐ Western Australians are socialites who enjoy parties and large events.
- ☐ Western Australians are creative people who think their state is magical and wondrous.

6 Viewers were encouraged to share this advertisement via social media.

a Why do you think people were encouraged to share the advertisement with their online communities?

b Do you think the people viewing this advertisement on social media are the same as those viewing it on television? Explain your answer.

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Identifying perspectives in advertisements

Media texts include **perspectives** on topics. As we learned in Chapter 4, a perspective is a person's viewpoint. Many factors can influence a person's viewpoint, such as their age, gender, background, upbringing and **values**.

A person's perspective or viewpoint strongly contributes to their opinions. As media texts are often produced by a group of people, they tend to reflect a collective perspective, rather than just one perspective belonging to a single person or creator.

VOCABULARY

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

values Ideas and beliefs specific to individuals and groups

5.3 Check for understanding

In another Tourism WA video, Nyoongar man Nick Abraham – who owns a cultural tours and consultancy company in Western Australia called Warrang-Bridil – discusses his culture in relation to the advertisement. He explores the four pillars of Time, Space, Connection and Freedom, which were used as the guiding framework for the advertisement.

Scan the QR code on the right to watch a video featuring Nick Abraham and then answer the following questions.

1 a Tick Nick Abraham's opinion, as communicated in the advertisement.

- ☐ Western Australia is better than all other Australian states and territories because it is less crowded.
- ☐ Western Australia has the best options for dining and accommodation in Australia.
- ☐ Visitors to Western Australia can experience first-hand the state's deep and rich cultural history as well as its natural beauty and varied landscape.

b What factors do you think may have contributed to Nick Abraham's viewpoint? For example, think about the work that Tourism WA does, Nick's cultural background, where he lives and the purpose of the campaign.

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2 a What is your opinion about Western Australia as a tourist destination?

b Why do you hold this opinion? What factors have shaped your viewpoint? Consider, for example, your experiences, your opinions about Western Australia and where you grew up.

Media texts: News articles

News articles are media texts that report on important current events. Many people regularly read newspapers, either in printed form or online, to stay informed about world and local events and current issues.

Headlines

Every news article has a headline. Using only a few words, a headline indicates what a news article is about. Headlines are often designed to attract attention. The writers of headlines use different techniques – such as emotive language, **puns**, **alliteration** and **tone** – to make you want to read news articles.

VOCABULARY

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

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

tone The emotion or attitude expressed in a text

Some of the tones used in headlines are listed in the table below.

Headline tone	Example
Sensationalist (overhyped)	Holiday hell! Mouse plague overruns resort
Informative (matter of fact)	Police search for witnesses after fatal crash
Humorous (amusing)	Geelong Cats barely scratch opposition

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5.4 Skills box: Summarising

Summarising is a reading comprehension skill that involves selecting the most important information in a text and then rewriting it in shortened form.

1 In the table below, draw lines to match each headline with the correct article summary.

Headline	Article summary
A busy summer ahead, say lifeguards	The local libraries of Greensville have abolished late fees after finding they have limited impact on the timely return of books and discourage members from borrowing.
Greensville libraries to abolish fines	Some Australian designers are taking new approaches to help consumers build a sustainable wardrobe.
How to be sustainable with your fashion	Lifeguards are expecting a big summer at some of our busiest beaches after it was announced that this summer could be the hottest on record.

2 Write a headline for each of the following news articles.

a **Article summary:** A newly released documentary explores the importance of protecting yourself from the sun in Australia, promoting awareness of the dangers of skin cancer and how to avoid it.

b **Article summary:** The Queensland Government has announced that it will work with tourism bodies and Traditional Custodians to develop plans for sustainable tourism on the Great Barrier Reef.

c **Article summary:** Studies show that learning another language can significantly improve your memory and concentration, with some researchers suggesting that everyone should learn a new language for the cognitive benefits.

3 In your notebook, write summaries for three news articles published in the media in the last week.

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Other features of news articles

As well as a headline, many news articles also have the following features: a by–line, a lead and pull quotes. Many news articles are accompanied by an image such as a photograph or cartoon. Another key feature of news articles is their inverted pyramid structure (this is explained in the table below).

These features guide readers and help them understand news articles. These devices also help to connect the structure and content of the news article; this is called 'cohesion'.

By-line The by-line gives the writer's name and sometimes other details like their location or job title.	**Main paragraphs** The main paragraphs of a news article cover the who, what, when, why and how of the topic. The main paragraphs are usually arranged into an 'inverted pyramid' structure ('inverted' means 'upside down'). This means that the most important information is included first, with each successive paragraph including details of lower importance. This structure is used for two reasons. First, readers may not be interested in reading a lot about the topic and may only want to read the first couple of sentences, so the most important information should be there. Second, if editors need to shorten news stories quickly, they can cut paragraphs from the bottom.
Lead The 'lead' is the first sentence of a news article. It clearly, concisely communicates the essential facts of the article.	
Images If the article includes a photograph, cartoon or a graphic (e.g. a diagram or graph), it will be eye-catching and help to illustrate what the article is saying.	
Pull quotes Sometimes, important quotes are pulled from the main text and made to stand out to draw attention to them.	

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5.5 Check for understanding

Read the following news article and then answer the questions that follow.

Plastic's worst nightmare: Fungi found to be potent predator

By Eric Mann
1 May 2023

Scientists have developed a new strain of fungi that can break down plastic, offering a potential solution to the global issue of plastic waste management.

Australian researchers at the University of Sydney had been experimenting with the fungus, known as *Aspergillus terreus*, when they discovered its unusual properties. Naturally found in the Amazon rainforest, the strain has shown the ability to consume plastic in a matter of weeks, a process that would typically take hundreds of years to occur naturally.

The research team tested the fungus on different types of plastic, including polypropylene, which is found in many common products including takeaway containers, disposable cutlery and cling film. The fungus was able to break down the plastic by producing enzymes that dissolve the chemical bonds of the material, allowing it to be consumed as food.

The lead on the project, Professor Ali Abbas, was excited by the potential of the fungus's ability to break down plastic.

This fungus, a type of mould really, 'has the highest degradation rate reported in the literature that we know in the world,' the professor said.

In Australia alone, more than 13 000 tonnes of polypropylene-based plastics are dumped into landfill every year – either because consumers choose not to recycle or because it is contaminated with foodstuffs and other non-recyclable materials.

'This [the discovery of the fungus] is incredibly exciting because plastic is such a big environmental challenge,' explained Dr Ilia Leitch, a plant scientist at Kew Gardens in London.

'If this can be the solution to a problem the world doesn't know how to fix – a problem that is destroying our oceans – then that would be absolutely wonderful.'

However, experts have cautioned that the process of using the fungus on a large scale is still in its early stages and requires further research. 'Despite the massive scale of plastic production and consumption, there has been very little attention paid to plastics degradation under environmental conditions, and our understanding of how plastics can be degraded is limited,' explained Professor Abbas.

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There are also the added issues of limited funding for, and declining interest in, fungi research. As noted by Dr Leitch, 'It's tricky sometimes to sell them [fungi]. But maybe we can do it by making people realise the potential role of fungi in beating these environmental challenges.'

Despite these limitations, the possibility of the fungus as a solution to plastic waste management has generated excitement among scientists and environmentalists.

1 Find definitions for the following terms.

a Degradation: _____

b Contaminated: _____

c Cautioned: _____

2 Add the following annotations to the 'Plastic's worst nightmare' news article.

a Underline the **headline**.

b Put an asterisk (*) beside the **by-line**.

c Highlight the **lead** sentence.

d Highlight an example of a **quote** from an expert in another colour.

e Cross out the paragraphs you would delete if you had to cut 60 words from the article.

3 Read the news article below. The paragraphs are out of order; they need to be reordered into an inverted pyramid structure. Write the numbers 1 to 4 next to the paragraphs: 1 is the paragraph containing the most important information and 4 is the paragraph containing the least important information.

Ancient mega whale remains discovered

By Ava Hamilton
25 June 2024

☐ The finder of the tooth was keen fossil fossicker Murray Orr. 'When you find something that is special, you know it,' Mr Orr said.

☐ A fossilised whale tooth has been found on a suburban beach, a world-renowned fossil site. A spokesperson for Museum Victoria says it is an internationally significant find, as it represents the first evidence of this species of sperm whale outside the Americas.

☐ The marine giant's size is estimated at 18 metres long and its weight as 40 000 kilograms, based on the 30-centimetre, 3-kilogram tooth. It is the largest whale tooth ever collected in Australia.

☐ The tooth hails from the Pliocene Epoch, making it approximately 5 million years old. The tooth of this whale reveals it was a fearsome predator that would have hunted other whales.

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Journalistic style

News articles have a particular way of using language (called the 'style' of language). News articles:

- use sources, facts, statistics and quotes from experts and witnesses
- should be **objective**, meaning they don't show the writer's opinion (this is different from opinion pieces, which are **subjective**)
- are tightly written with no unnecessary words
- use short paragraphs of only one or two sentences
- are written in the *active* voice (e.g. 'Scientists discovered ...') instead of the *passive* voice (e.g. 'A discovery was made by scientists ...').

VOCABULARY

objective Being free from personal feelings or bias when thinking about or including facts

subjective Based on or influenced by personal feelings or opinions

Comparing news articles

Today, many people access news online. The digital format allows news sites to include features that are not possible in print formats.

5.6 Reflecting and discussing

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

1 Compared with printed news articles, what additional features do online news articles include?

2 Why do you think some people prefer accessing news online?

3 How do you access the news? Do you read it in a printed or online newspaper, watch it on television or hear it on the radio? How do your parents or grandparents find out what's going on in the world?

5.7 Check for understanding

1 Look at two online news sites (e.g. *News.com.au*, *The West Australian*, *The Guardian* Australia, *WA Today* or *PerthNow*). Fill in the table on the following pages, identifying the features typical of online news sites. (Note that the first screen you see when you go to a website is called a splash page.)

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Features to identify	News site one: _____	News site two: _____
Describe the **masthead** (the banner at the top of the page), including the title, crest, slogan and date.		
Does the splash page use a **grid layout** for the various articles?		
Do most articles on the splash page include only a **headline** and **lead**? Do you have to click through to read the rest of the article?		
Are there **drop-down menus** allowing access to different sections or types of news? List these sections.		
Does the site include lots of **images** and **videos**? Are these in colour or black and white?		
Does the site include interactive **invitations** to become a subscriber?		

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Features to identify	News site one: _____	News site two: _____
Is **advertising** included on the splash page? What sort of ads are included?		
When you open an article, are **hyperlinks** used to connect you to related articles or additional information?		
Are you invited to engage with the article or its writer through **social media** or by leaving **online comments**?		
Does the site use **breadcrumbs** (a string of the pages you have clicked through) to help you navigate the site?		
What other **interactive features** can you find?		

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2 Compare two news articles: one published online and one published in a hardcopy newspaper. Summarise the main differences between the two articles.

3 Which format do you prefer for news articles: online or print? Provide reasons for your answer.

5.8 Get creative

Think of an interesting event that has happened to you. In your notebook, follow these steps to write a 200-word news article about the event:

1 Choose your event and write down the most important details about the event, focusing on what, who, when, where, why and how.

2 Think of a headline for your article that uses puns, alliteration or humour.

3 Write a lead sentence that clearly outlines your story.

4 Draft the rest of your article, using the inverted pyramid structure and journalistic style.

5 Find images that complement (support) your news article.

6 Type and format your news article, experimenting with digital tools or platforms. You might need to ask your teacher for their advice on which digital tools are available for use at your school.

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CHAPTER 06

Stories that bite: Composing narrative texts

Stories can help us make sense of the world around us. They can also be hugely entertaining! Good writers understand how to craft characters and conflicts, engage readers and use language to bring their stories to life. In this chapter, we will explore the conventions of narrative texts, with a focus on short stories.

In this chapter you will learn:

- strategies to engage your readers
- how to structure a narrative
- how to create characters
- how to punctuate dialogue
- how to create settings and build atmosphere
- about verb tenses and why they are important.

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Short stories and narrative conventions

A short story is a fictional piece of writing that is shorter than a novel but still uses many of the same conventions – such as characters and settings – as novels. Short stories are different from longer fictional pieces as they typically focus on a single **plot** rather than having multiple subplots. As a result, short stories tend to be concise and get to the point quickly.

VOCABULARY

plot The arrangement of events in a story in a particular order to generate interest, conflict, etc.

Engaging your reader

Stories need to entertain. A great opening can hook your readers and make them want to read on. In the table below, there are five strategies you can use to start a story in an engaging and interesting way.

Strategy to make the start of a story interesting	Why use it?	Example
Start with action	You don't always need to tell the reader everything a character has done. Instead, start in the middle of the exciting bit! The reader can figure out how the character got there, or you can fill in the details later.	I stood at the edge of an open doorway, gripping the frame so tightly I thought they'd need a crowbar to make me let go. Here I was, about to take my first skydive, and suddenly my insides had turned to jelly and all I wanted to do was strap myself to the nearest seat.
Begin with dialogue	Starting a story with a character speaking is a great way to grab the reader's attention. Try using one or two lines of dialogue before you set the scene.	'Jump!' 'I can't,' I screamed. The instructor glared at me through his goggles, hair whipping around his face in the open doorway of the small plane.
Talk directly to the reader	Asking a question or talking directly to the reader can make them sit up and take notice from the start.	Have you ever wondered what it would be like to fly? I used to, but precisely 3.6 seconds into my first skydiving jump, I decided I no longer wanted to know.

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Strategy to make the start of a story interesting	Why use it?	Example
Spark curiosity	An intriguing thought or an unusual event can encourage a reader to read on and find out more.	Two hundred kilometres per hour. That's how fast a human body falls towards the earth. The fact from Mrs Eltham's science class came to mind as I tumbled towards the paddocks far below.
Create an image	Starting a story with a striking description can establish atmosphere and draw the reader into the world of your story.	From five thousand feet, the paddocks looked like a patchwork quilt of greens and pale gold, broken occasionally by a bright yellow square of canola. Curving lines of olive green marked where trees followed the path of a wandering creek.

6.1 Check for understanding

1 In the following table, write five interesting story openings. For each story opening, use one of the strategies in the left-hand column. Use the story idea below as the basis of your story openings.

Story idea: While digging a hole in the back yard so your parents can plant a new tree, your spade hits something metallic. Clearing the dirt, you discover an old metal trunk.

Strategy	Story opening
Start with action	

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Strategy	Story opening
Talk directly to the reader	
Create an image	

2 The plot devices listed in the table below can help engage readers, keeping them involved in a story.

Draw lines to match each plot device with its definition. You may use a dictionary to help you.

Plot device	Definition
Flashback	A false clue that misleads the reader about what happens later
Foreshadowing	A dramatic ending that leaves the reader not knowing what happens next
Red herring	A sudden shift back in time to reveal a past event or memory
Twist	A surrounding story that leads readers to the main story
Cliffhanger	A sudden unexpected shift in the direction of the plot
Frame narrative	A clue or hint about what might happen later

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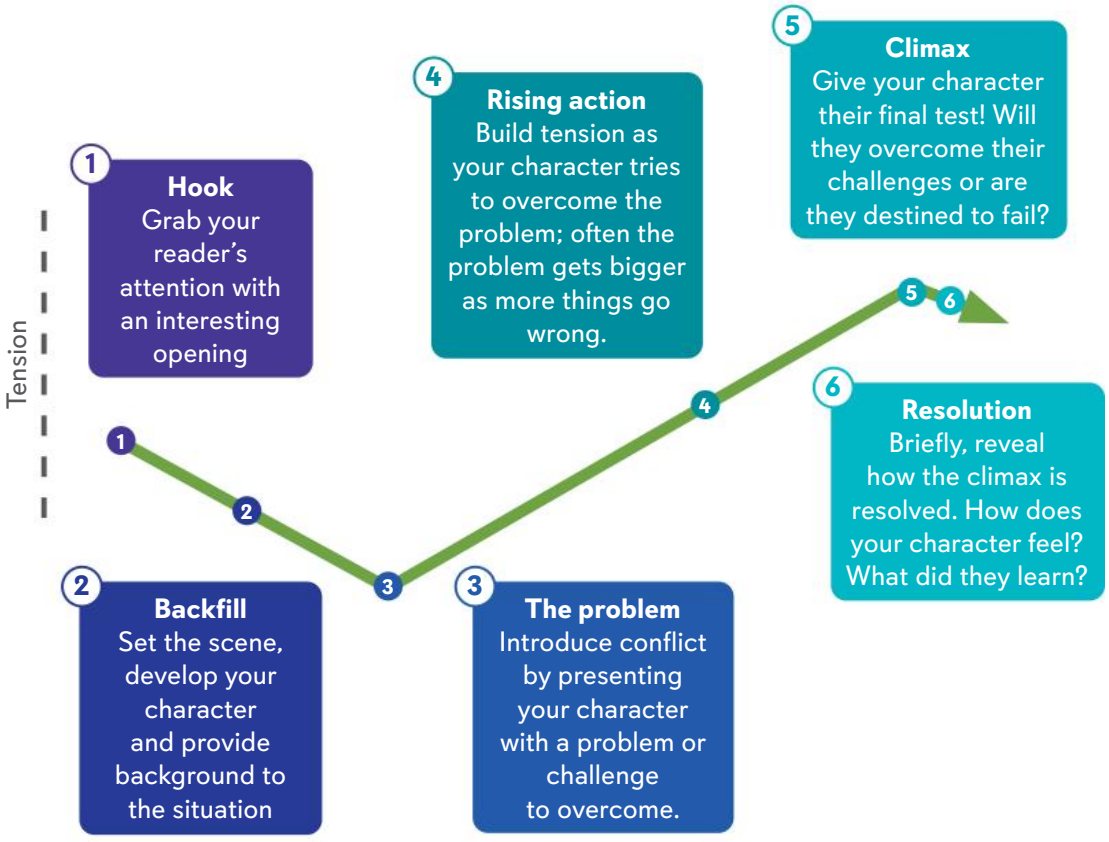
Narrative structure

Traditionally, stories have a beginning and then proceed chronologically (in time order) through the middle to the end. This is called a linear structure.

Tick-shaped narrative structure

Another approach is to think of narrative structure as a tick shape. The diagram below demonstrates how to organise the narrative structure of a short story into a tick shape.



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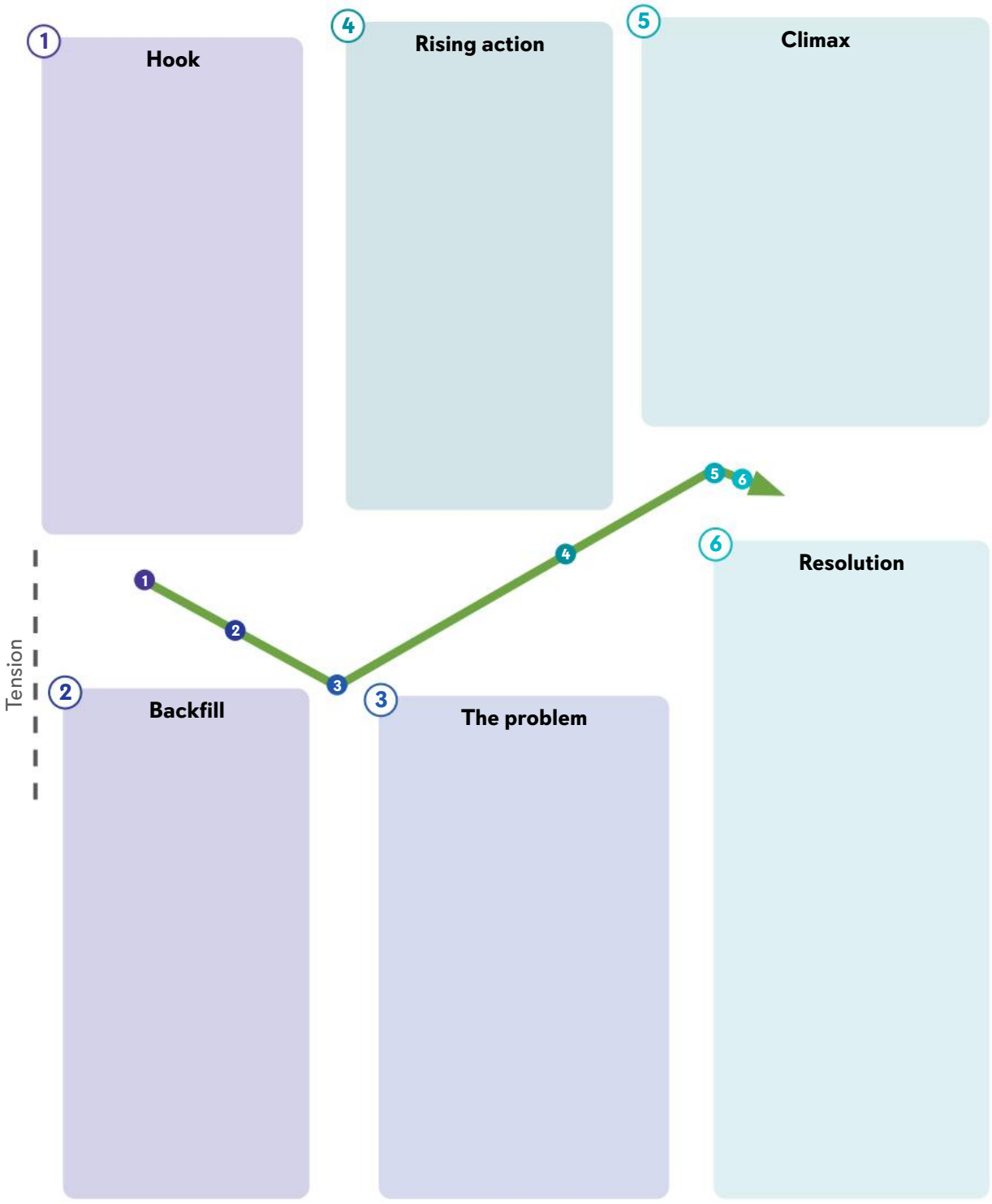
6.2 Check for understanding

1 Select one of the story openings you wrote in Activity 6.1. Write this opening in the 'hook' box in the diagram below.

2 Using the story idea in Activity 6.1, outline the narrative structure of the story, using a tick shape. Write your story outline in the diagram below.



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Conflict

Conflict is at the heart of every story. In real life, we grow and learn from the challenges we face and the experiences we navigate. Your characters should do the same.

VOCABULARY

conflict A problem or disagreement faced by characters that creates drama and moves the plot along in a fictional story

The conflicts that your characters face do not have to be major problems. Ordinary events – like running late for school on the day of a test or choosing a rescue dog from the pound – can create drama for characters and readers.

As we explored in Chapter 2 (see page 28), there are three main types of conflict:

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

Often one type of conflict can lead to other problems, so your story might involve characters experiencing several different conflicts.

6.3 Check for understanding

1 Identify the type of conflict (interpersonal, internal or external) in each of the following examples.

a A group of teenagers go camping in the forest, but they get lost.

b A character yells at the person who suggested the camping trip, saying it is all their fault the group is lost.

c The character who yelled starts to wonder whether they have ruined their friendship with the person who suggested the camping trip.

2 Write two more ideas for conflicts that these characters might face in this situation.

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Characters

Characters are an essential part of any story. When writing a short story, it can be helpful to have a small number of characters; the number of words you can write is limited in a short story, so including fewer characters allows you to focus on those you do have.

Protagonists and antagonists

Many stories are developed so readers connect with the **protagonist**, which helps readers stay interested in this character's journey. In your story, the character with whom the protagonist has their main conflict is called the **antagonist**.

VOCABULARY

protagonist The main character in a fictional text

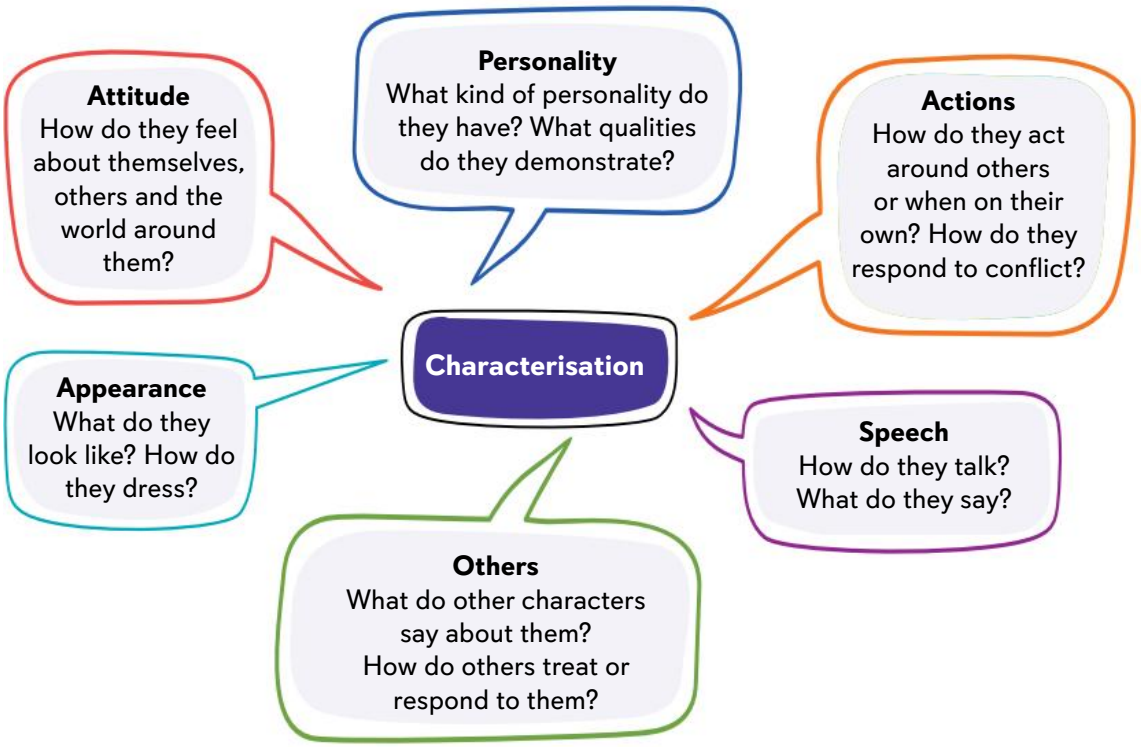
antagonist The main opponent to the protagonist in a fictional text

characterisation The creation or portrayal of a character

Characterisation

Characters don't have to be people. They can be animals, aliens or monsters! What is important is that your characters are fully formed. This means they are well developed and layered; they have thoughts, feelings, fears and reactions that are believable.

Developing a rounded character means paying attention to several aspects of **characterisation**.



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Character growth and motivation

In many stories, the protagonist changes or develops over the course of the story. The personal growth a protagonist experiences can be small or large. Some examples of personal growth experienced by protagonists include:

- learning a lesson
- facing the consequences of their actions
- learning something new about themselves
- overcoming a fear.

VOCABULARY

values Ideas and beliefs specific to individuals or groups

When you are crafting your characters, it is helpful to consider what motivates them. This will help you decide how your characters act, the choices they make, how they respond to conflict and challenges, and how they grow.

Characters can be motivated by many things, including:

- a goal or desire
- a personality trait
- **values** that they live by
- a past experience
- feelings.

6.4 Get creative

In your notebook, create a profile for a character in a story you might write. Use the characterisation diagram on page 101 as a guide to what information to include in the profile.

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6.5 Skills box: Verbs and tenses

Verbs are action words that tell us what a character is doing. They're like the engines of a sentence, driving the action forward in a story.

Tenses help us understand *when* the action takes place. There are three main tenses:

- **Present tense** is used for actions that are happening right now or that happen regularly (e.g. 'I walk to school' or 'She plays soccer on weekends').

  The present continuous tense shows actions that are continuing. This is usually shown by adding '-ing' to a verb (e.g. 'walking' or 'playing').

- **Past tense** is used for actions that have already happened (e.g. 'I walked to school yesterday' or 'She played soccer last weekend'). We usually add '-ed' to show past tense. Sometimes a word needs to change to become past tense, such as 'see' becoming 'saw' or 'write' becoming 'wrote'.

- **Future tense** is used for actions that will happen in the future (e.g. 'I will walk to school tomorrow' or 'She will play soccer next weekend').

VOCABULARY

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

tense A grammatical category marked by a verb in which the situation described in the clause is located in time

When you're writing a story, make sure you don't switch back and forth between tenses in a confusing way.

A **verb group** – also known as a verb phrase – is a group of words working together in a sentence to express the action or state of being. A verb group typically contains a main verb and **auxiliary verbs** or **adverbs**. For example:

- **Adverbs:** 'She quickly finished her homework.' Here the verb group is 'quickly finished': 'finished' is the main verb and 'quickly' is an adverb describing how the action was done.

- **Auxiliary verbs:** 'He has always loved music.' Here the verb group is 'has always loved': 'loved' is the main verb, 'has' is the auxiliary verb and 'always' is an adverb describing the frequency of the action.

  Compare this sentence with 'He always loved music.' Without the auxiliary verb 'has', it means that this took place only in the past. With the auxiliary verb, it means he still loves music in the present.

VOCABULARY

auxiliary verb Also known as a 'helping' verb, an auxiliary verb is used to give more information about the main verb in a sentence, such as by indicating tense

adverb A word that modifies a verb (e.g. 'softly' in 'the boy sings softly'), an adjective (e.g. 'really' in 'he is really strong') or another adverb (e.g. 'very' in 'they walk very slowly'); many adverbs have an -ly ending

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1 Read the following sentences and underline each verb. Next, write the tense of the underlined verb (present, past or future) on the line.

   a Anya sings in the school choir. _____

   b The dog chased the cat up the tree. _____

   c We will go to the beach next weekend. _____

   d The students are acting in the school play. _____

2 Circle the correct verb form in each sentence.

   a The train (pull / pulled) into Perth station.

   b Each morning, the kookaburra (laughs / will laugh) outside my window.

   c Last weekend, we (go / went) to the beach and surfed all day.

   d Koalas usually (ate / eat) eucalyptus leaves.

3 Add an adverb to complete each of these sentences.

   a The emus ran _____ through the paddock.

   b In the hall, the students listened _____ to the speaker.

   c During the storm, the wind howled _____ outside.

   d At the market, the grocer called _____ to the customers.

Dialogue

Dialogue can bring a story to life. It is important that you are selective about the dialogue you include. Keep it short and powerful and make sure it serves a purpose, such as demonstrating the relationship between characters, building tension, revealing important background information or advancing the plot.

Here are some tips for writing good dialogue:

- **Make it realistic:** Dialogue should sound authentic and appropriate to the character speaking.
- **Show, don't tell:** Dialogue should reveal a character's personality and emotions without explicitly telling the reader about these things.
- **Use dialogue tags sparingly:** Dialogue tags (e.g. 'he said' and 'she yelled') should not be used with every line of dialogue. You only need them sometimes, to make it clear who is speaking or to indicate how something is said.
- **Break it up:** Interrupt stretches of dialogue with small actions, internal thoughts or descriptive narration.

(See '2.8 Skills box: Dialogue' on page 34.)

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6.6 Check for understanding

In your notebook, rewrite the conversation below to make it more interesting. Here are some tips on how to do this:

- remove the dialogue that is not needed
- delete the unnecessary dialogue tags
- add action and narration
- focus on showing how excited these two friends are about seeing each other again after a long time.

'Hi,' said Keiji.

'Hey,' said Freya. 'How have you been?'

'Not too bad,' said Keiji.

'That's good,' said Freya.

'Yes,' said Keiji. 'It's been ages. I'm so glad you came back for a visit.'

'Me too,' Freya said. 'I've really missed you. It's not the same riding home from school without racing you to each corner on the way.'

'I bet you don't miss being beaten every time,' Keiji replied cheekily.

'That's not how I remember it,' said Freya. She smiled. 'I've missed you a lot.'

'I've missed you too, Freya,' said Keiji.

Setting

Setting is the time and place in which a story takes place. It is important to establish a setting in your story, so readers can immerse themselves in the world you have imagined. One way to create a detailed setting is to use sensory details. Sensory details are a form of descriptive language that appeals to our senses of sight, hearing, smell, touch or taste.

6.7 Check for understanding

1 Read the passage on the next page. Highlight examples of descriptive details that appeal to our senses. Use different colours to distinguish between the senses.

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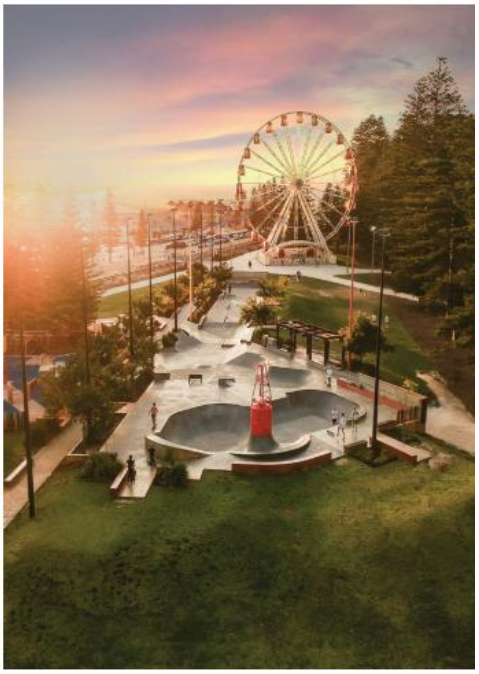
The narrow alleyway twisted between towering brick buildings, casting deep shadows that swallowed the dim light of the dying streetlamp. The air hung heavy with the scent of damp earth and overflowing rubbish bins, while the echoes of distant footsteps reverberated off the potholed bitumen. Graffiti-covered walls loomed on either side, their jagged designs reflecting the glow of neon signs that flickered on with the coming night. A gust of wind sent discarded newspapers and empty cans skittering across the ground, adding a chill to the already cool air.

2 Pick one of the following images. In your notebook, write a description of the setting using sensory details to bring it to life.



Atmosphere

Atmosphere is the feeling or mood created inside a story. Think of the creepy, unsettling atmosphere of a haunted mansion, or the relaxed, carefree atmosphere of the beach on a holiday. Examples of atmosphere words are listed in the diagram below.

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Writers often create atmosphere by using **figurative language**. You can use figurative language to make your writing more interesting and colourful, create atmosphere and paint engaging pictures in the reader's mind.

VOCABULARY

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

6.8 Check for understanding

1 Select three atmosphere words from the diagram on the opposite page. Look up the definitions of the words. Write the words and their definitions below.

_____

_____

_____

2 In the following table, draw lines to match each figurative language term with its definition and example.

Definition of figurative language term	Figurative language term	Example
Words that sound like the noise they describe	Simile	'Your bedroom is a pigsty!' Mum exclaimed.
A comparison that describes one thing as 'like' or 'as' another	Metaphor	The numbers on my alarm clock glared at me in the darkness.
A description that attributes human qualities to non-human creatures or objects	Personification	My head throbbed from the thudding of the workman's jackhammer outside.
A description of one thing as if it *is* another thing – without the words 'like' or 'as'	Onomatopoeia	The bridge was graceful, like a swan reaching to the shore.

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3 Highlight the figurative language in the following passage. Annotate the paragraph with the names of the figurative language techniques used by the writer.

> The sun hung in the sky like a golden coin, casting its warm embrace over the busy city below. People scurried like ants, anxious to escape the heat. The streets were a river of sticky bitumen, while glass buildings reflected the midday heat like mirrors. As the wind hissed through the alleyways, scraps of paper danced in circles, their rustling voices filling the air.

4 Write an example of each of the following figurative language techniques.

a Simile: _____

b Metaphor: _____

c Personification: _____

d Onomatopoeia: _____

5 In your notebook, write a few sentences that create an atmosphere suggested by the following image. Use figurative language in your description of the scene.

Creating tension

Tension is a particular kind of atmosphere. It keeps readers engaged as they want to find out what happens next. The diagram on the opposite page shows a variety of ways in which you can create tension in your stories.

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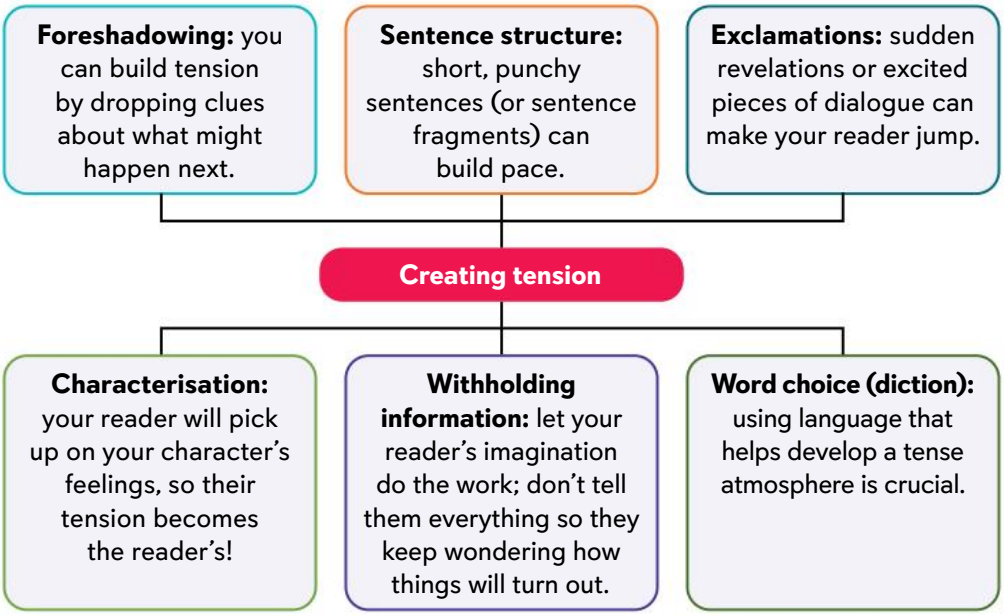

Developing a theme

Themes are the big ideas in a story; they are the messages you want to convey to your reader or the lessons you want them to learn. These are often the same lessons the protagonist learns! The journey of your main character, and the way conflicts are resolved, should work together to reveal your theme.

VOCABULARY

Theme The main idea, concept or message of a text

Sometimes themes are big concepts, such as love, coming-of-age or freedom. However, it is usually better to develop a more specific theme in your story, such as those listed in the diagram below.

6.9 Reflecting and discussing

In their stories, writers use symbols to reinforce their themes. For example, in the story *Runt* by Craig Silvey (see Chapter 2 on page 21), one of the themes is the importance of friendship. Silvey reinforces this theme by making one of the main characters a dog. Dogs are a symbol of friendship (think of the saying: 'A dog is a man's best friend'.)

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

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1 What themes or concepts are communicated by the following symbols?

Symbol	Meaning
A trophy	
A caged bird	
Dawn or sunrise	
Butterflies	

Paragraphs

Have you noticed that in stories, paragraphs can be a variety of lengths? Good writers manipulate paragraph length to create different effects. Long, descriptive paragraphs slow the pace and let a reader linger over details, while short paragraphs – sometimes just a single sentence or even a few words – can really pack a punch.

You should start a new paragraph to indicate the following:

- a shift in time or location
- a change of character or speaker of dialogue
- the transition to a new idea or event.

6.10 Check for understanding

1 Read the following short story. Write a double slash // in each place where you think a new paragraph should be started.

Jaxon stumbled upon a wallet lying abandoned near the park bench. Curiosity stirred as he examined its contents. There were a few cards, a licence which he gazed at for a long time, and a crisp fifty dollar note. He knew he should return it, but a whisper of temptation made him bite his lip. There was a kiosk in the park, and the thought of an ice-cream had his mouth watering. As he crossed the park towards the kiosk, he noticed a man standing in line, patting his pockets. He looked worried. Next to him stood a little girl, pointing to the menu board. The man turned around, a frown on his face. Jaxon recognised him from the licence immediately. With a sigh, he decided. Reaching the kiosk, he held out the wallet. The gratitude in the man's eyes erased Jaxon's disappointment. 'Thank you,' the man said. 'Can I buy you an ice-cream?' Jaxon didn't need to be asked twice. 'Sure!' he replied, smiling.

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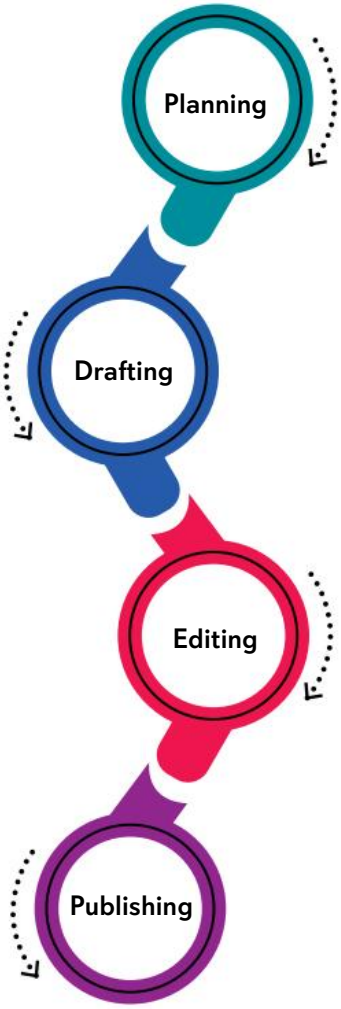
6.11 Skills box: Planning, drafting, editing and publishing a story



Planning is like making a map before you start a journey. You think about the characters and what you want to happen. You might make notes, draw pictures or make an outline to help you organise your ideas.

Drafting is like building the first version of your story. You use your plan to write down your ideas in sentences and paragraphs. Don't worry about making mistakes or making it perfect at this stage. Just focus on getting your ideas down on paper.

Editing is the polishing of your story to make it shine. Once you've finished your draft, you read through it carefully to check for mistakes, improve the wording and make sure everything makes sense. You might need to make changes, add more details or rearrange parts of your story to make it better.

Publishing refers to creating your final or 'good' copy of your story. You might type your story, give it a title, design a cover page or even print it and present it like a book. Whichever way you choose to present your story, this is the final version you share with others.

6.12 Get creative

Write your own story

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Planning

1 Pick one of the images on the previous page to spark your imagination!

2 In your notebook, brainstorm ideas and details that you might include in your story. At this stage, focus on recording lots of different thoughts. You won't use them all, but it will help you to choose the best ideas.

3 Think about who the main character might be and what conflicts might come up in their journey. Create a character profile chart to help build a clear picture of your protagonist. Make a note of any secondary characters in your story.

4 Decide on your narrative point of view (see Chapter 2, page 33), thinking about whose thoughts and feelings you want to share with the reader.

5 Plan the sequence of events in your story. What is the problem that your character will face? How might this develop into a bigger conflict? What will the climax be and how will your character overcome the conflict by the end?

6 Think about the theme you want to share with readers. Does your story plan communicate this message?

Drafting

7 Draft your story, remembering to begin with an exciting hook to engage your reader. Include any 'backfill' that your reader will need to know. Build tension towards the story's climax.

8 Try to use sensory details and figurative language to describe your settings and create atmosphere. Vary the structure of your paragraphs and include some interesting dialogue.

Editing

9 Edit your story, looking for opportunities to make changes, add more details or rearrange parts of your story to make it better. You might get a second opinion from a trusted peer or family member. Polish your story, checking your spelling and punctuation, before producing your final copy. Don't forget a title!

Publishing

10 Produce a final copy of your story.

11 Host a reading over recess or lunch. Sit with your peers and share your stories. Offer some constructive feedback, including what you liked about each story.

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CHAPTER 07

Packing a punch: Composing persuasive texts

Have you ever tried to persuade your teacher to assign less homework, or convince a parent or guardian that you should be able to watch a particular movie or television show? We use persuasion all the time, therefore having the skills to persuade is important. This chapter will help you understand how to plan, develop and edit your own persuasive texts, with a focus on writing a persuasive essay.

In this chapter you will learn:

- about using persuasive language features for purpose and effect
- how to target an audience to persuade
- how to plan, organise and develop persuasive essays using different text structures.

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Persuasive language features and techniques

The **purpose** of persuasive texts is to convince a particular **audience** to think, feel or do something. Persuasive texts use a variety of language features and techniques to try to achieve their purpose.

Some common persuasive language features are listed in the following table. The examples provided are from a speech by Malala Yousafzai at the United Nations Youth Assembly on 12 July 2013. Malala is a Pakistani woman who advocates for the right of all girls to receive an education.

VOCABULARY

purpose An intended or assumed reason for a type of text

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

Persuasive language feature	Effect	Example
Direct address: a direct address to the audience	• Creates a connection between the speaker and the audience • Makes the speaker seem likeable and reasonable	'Dear sisters and brothers, I'm not against anyone. Neither am I here to speak to you in terms of personal revenge.'
Repetition: repeating a word or phrase for emphasis	• Emphasises the speaker's viewpoint and captures attention • Makes a point in a memorable way • Communicates a sense of urgency or conviction	'One child, one teacher, one book and one pen can change the world.'
Call to action: directly encourages the audience members to join the writer or speaker in an action	• Tells the audience what needs to be done to address the issue • Positions the audience to feel they are on the same side as the speaker	'Let us wage a glorious struggle against illiteracy, poverty and terrorism.'
Metaphor: a figure of speech that describes one thing as if it is another	• Capitalises on associations with a vivid image • Can evoke strong emotions in the audience	'Let us pick up our books and our pens. They are our most powerful weapons.'

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Persuasive language feature	Effect	Example
Emotive language: language that can provoke a strong emotional response in an audience	• Positions the audience to react emotionally rather than rationally • Leads the audience to share the speaker's feelings on the subject	'Nothing changed in my life except this: weakness, fear and hopelessness died. Strength, fervour and courage were born.'
High-modality language: words or phrases with a high degree of certainty, such as 'must', 'will', 'definitely', 'certainly' and 'without a doubt'	• Conveys the certainty of the speaker about their opinion • Positions the audience to feel a sense of obligation towards what should be done	'We will speak up for our rights and we will bring change through our voices.'
Inclusive language: language like 'we', 'us' and 'our'	• Makes the audience feel included • Encourages the audience to agree, since this view is apparently shared by the group as a whole	'We realise the importance of light when we see darkness. We realise the importance of our voice when we are silenced.'
Tricolon (rule of three): three parallel phrases, words or ideas	• Adds emphasis to a point, capturing the audience's attention • Creates a sense of completeness, making content easy to remember	'My ambitions are the same. My hopes are the same. My dreams are the same.' 'Strength, fervour and courage were born.'

7.1 Check for understanding

The table on pages 116–17 lists persuasive techniques used by writers and speakers. Add the missing information to complete the table.

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Persuasive technique	Example	Description of effect
Evidence: facts and examples used to support an argument		• Positions the audience to think the speaker or writer is knowledgeable on the topic • Positions the audience to think the opinion of the speaker or writer is reasonable as it's supported by evidence
Expert opinion:	Professor Jones of Wildflower State University asserts that 'climate change is a real threat to our ecosystems'.	• Suggests the speaker or writer has thoroughly researched the topic • Adds weight to the opinion of the speaker or writer
Statistics: the presentation and analysis of data, often expressed numerically		
Rebuttal:	Although some argue that oat milk is better for the planet than cows milk, most oats are farmed using pesticides and require vast quantities of water.	
Jargon: technical words that are specific to a particular subject		• Can help convey the speaker's or writer's expertise in a field • Suggests objectivity or fact-based content, which adds credibility to an argument
Anecdotes:	Just yesterday, I witnessed a near miss as a car sped through the 40 km per hour zone outside our school. A friend was crossing the road and was put in real danger.	• Often entertaining, dramatic or humorous • A personal angle can engage an audience • Carries weight with audience members because it's a 'true story'

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Persuasive technique	Example	Description of effect
Rhetorical question: a question that doesn't require an answer, because the answer seems obvious		• Positions readers to agree with the speaker or writer by assuming their answer will be the same • Engages the audience by addressing them directly
Hyperbole:	If you buy this product, all your problems will disappear.	

Aristotle's persuasive appeals

Some persuasive strategies date back to Aristotle, a Greek philosopher who lived in the fourth century BCE. Aristotle taught his students that a person's ability to persuade an audience depends on how well they appeal to the audience in three different areas (called 'appeals'): pathos, ethos and logos. The table below explains these appeals and provides examples and the language features typical of each persuasive strategy.

Type of persuasive appeal	Explanation	Example	Language features
Pathos	An appeal to the emotions	'If you don't purchase premium pet insurance, then you are letting your dog down.'	• Emotive language • Repetition • Rhetorical questions • Hyperbole
Ethos	An appeal to credibility and authority	'As a psychologist, I can say with confidence that a four-day working week would be beneficial to the mental health of workers.'	• Anecdotes • Jargon
Logos	An appeal to logic and reason	'Three in 10 high school students do not exercise regularly due to homework commitments.'	• Evidence • Statistics • Expert opinion

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Using these appeals can help convince an audience to adopt our way of thinking or share our feelings on a subject. They can also inspire action.

Target audiences

When writing persuasive texts, the language and type of persuasive appeals we use should suit the audience of our persuasive writing. When you are reading or listening to a persuasive text, try to identify the specific audience being targeted; for example, teenagers, parents or dog lovers.

7.2 Check for understanding

1 Decide whether each of the following examples is pathos, ethos or logos by ticking the relevant box.

Example	Pathos	Ethos	Logos
Dentists recommend that flossing your teeth is important for good dental health.			
Research conducted by Harvard University professors shows that reading books can improve critical thinking skills in students.			
We have been mistreated, abused and oppressed, but we will not let them take our strength.			
It is well known that vaping has damaging effects, so why start this habit?			
Freedom is our most valuable commodity; we must always protect it.			

2 Write an example of each type of persuasive appeal.

a Pathos: _____

b Ethos: _____

c Logos: _____

3 Read the extract on the opposite page and then answer the questions. This extract is from a famous speech by Dr Martin Luther King Jr. Dr King delivered this speech in Washington D.C. on 28 August 1963 to speak out against the injustices of racism in the United States.

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Now is the time to make real the promises of democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to lift our nation from the quick sands of racial injustice to the solid rock of brotherhood. Now is the time to make justice a reality for all of God's children.

It would be fatal for the nation to overlook the urgency of the moment. This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality. 1963 is not an end, but a beginning. Those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual.

Extract from a speech by Dr Martin Luther King Jr, 28 August 1963

a What main persuasive appeal does Dr Martin Luther King Jr use in his speech: pathos, ethos or logos?

b Highlight three examples of pathos in the extract. Select one example. How do you think this appeal made the audience feel?

c What do you think is the purpose of this speech? (That is, what is Dr King trying to convince the audience to think, feel or do?)

d Who do you think is Dr King's target audience? Why? Use evidence from the extract to support your answer.

7.3 Get creative

Compose an argument

In your notebook, write a paragraph in which you try to to convince your teacher not to give you homework for the weekend. Use each of the appeals – pathos, ethos and logos – to achieve your purpose. You might also use some of the persuasive techniques in the table on pages 116–17.

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Persuasive text structures

Written and spoken persuasive texts can be structured in a variety of ways to make their arguments clear, cohesive and logical.

Linear structure

The most straightforward structure of a persuasive text is a linear structure, which is explained in the table below.

Linear structure of a persuasive text		
Beginning	**Middle**	**Ending**
The persuasive text starts with an **introduction**, which includes: • a hook to engage the audience • a clear statement of the writer's opinion on the topic or the course of action that an audience is being persuaded to accept. A hook might be an anecdote that illustrates the topic, a rhetorical question, a provocative fact or an overview of different viewpoints on the topic.	The middle of the persuasive text consists of three or four body paragraphs. Each body paragraph needs: • a topic sentence that identifies the key point the paragraph will discuss • evidence that supports the key point (e.g. statistics, facts, expert opinions and anecdotes).	The persuasive text ends with a clear conclusion. A conclusion: • summarises the main points • re-states the writer's main argument or opinion • can reflect the beginning of the text by revisiting an opening anecdote • often includes proposed solutions and/or a call to action.

The following text is an example of a persuasive text written with a linear structure. This speech was written by a Year 7 student. It was delivered at their school assembly to other students, teachers and parents.

Hands up whose parents use your phones to track your movements.

Mobile phone tracking apps use the GPS in phones to identify the location of a mobile phone, whether stationary or moving. Many parents – like mine – use these apps to monitor their kids' movements. While this may be justified to ensure the safety of very young children, using these apps as a surveillance tool for teenagers is not justified. There are three reasons why parents should not install these apps on their teenagers' phones without consent.

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First, everyone – adults and kids – has a right to privacy; this is a fundamental human right. Tracking our movements using 'Big Brother' technology breaches that right. Also, we are old enough to make decisions about what we want to share with our parents and what we don't. The President of the Council for Civil Liberties, Lydia Shelly, agrees, saying that, 'By adolescence, children should have the right to make decisions about their personal privacy, and the use of tracking devices should require their clear and informed consent'.

Second, some of these apps go too far: they have functions that allow parents to not just track their kids, but to control them. Some apps show parents which apps their kids are using, for how long, and at what time, and allow parents to lock their kids' access to apps remotely. Parents can receive notifications when their kids leave a location and arrive at another. One particularly invasive app allows parents to listen to the surroundings of a child's phone in real time without them answering their phone! That's crazy! ...

Third, this kind of surveillance can damage the trust between kids and their parents, which can negatively impact their relationship. 63% of teenagers who responded to a recent survey by DigiSafe reported that tracking technology made them less likely to talk about their plans with a parent. Instead of bringing families closer, this technology will drive them apart. Having a trusting, healthy relationship with our parents is what will keep us safe, not having Big Brother surveillance technology on our phones. ...

In conclusion, parents using mobile phone tracking apps to monitor their teenagers is a gross breach of our fundamental right to privacy. It can also harm relationships between parents and kids. In short, these apps are invasive, controlling and generate mistrust within families. It should be illegal for parents to use these apps to track their teenager's phone without their consent.

Speech given by a Year 7 student at their school assembly

7.4 Check for understanding

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

1 What is the purpose of this speech?

2 What three main points does the speaker communicate?

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3 Highlight and label one example of each of the following persuasive techniques in the speech:

- repetition
- inclusive language
- expert opinion
- emotive language
- statistics
- tricolon (rule of three).

4 Who do you think is the target audience for this speech?

5 How would you describe the language used in the speech? How does the speaker use language to target their particular audience? Use an example from the text to support your answer.

Other persuasive text structures

Other structures that can be used for persuasive texts are explained in the table below.

Persuasive text structure	Explanation
Taxonomy	A taxonomy is a way of classifying or organising things. Usually, the most important thing is placed first and the least important thing last. This is one way to plan and organise your ideas for a persuasive text. You might list all your ideas in a taxonomy from the best idea to the weakest, and then select the top three.
Cause and effect	A cause-and-effect structure outlines the causes of a problem and then discusses each of the effects. For example, a speaker could outline multiple causes of global warming and then explore the possible consequences of these on the world.
Problem and solution	A problem-and-solution structure states a problem and then outlines one or more solutions to that problem. For example, a speaker might identify screen time as a leading cause of declining mental health in teenagers and then identify how this problem might be solved in the future.

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Persuasive text structure	Explanation
Extended metaphor	A single metaphor (a description of one thing as if it is another) can stretch over multiple lines or a whole text. For example, a persuasive speech might present racism as a disease and then return to this metaphor at different points throughout the speech.
Chronology	This is when the argument develops in chronological or time order. For example, a speaker might explain the chain of events that has caused a native animal to become more endangered over time.

Sample persuasive essay

The following persuasive essay was written in response to the question 'Is social media making us more or less social?' Read the essay and its annotations.

Embracing social media: Making connections and making a difference

Have you ever thought about how amazing social media can be? It's not just about posting pictures or chatting with friends, it's so much more than that. Social media is like a superpower that can help us make friends – in fact, it's making us more social – stand up for what's right, and change the world.

Embracing social media means making new friends. I've met some of my best friends online, and they're from all over the world! With apps like Instagram and TikTok, I can connect with people who share my interests and experiences, even if they live halfway across the globe. It's pretty cool to think that someone thousands of miles away can become your friend with just a few taps on your phone. According to social media researcher Danah Boyd, social media platforms offer young people 'a space for engaging in social activities and self-expression'. This means that platforms like Instagram and TikTok are more than just places to share photos, they're places where we can connect with others and express ourselves.

However, social media isn't just about making friends. It's also about making a difference. Remember those hashtags like #MeToo and #BlackLivesMatter? Those movements

The topic of the essay

The essay begins with a hook – in the form of a rhetorical question – to engage the reader in the topic.

This topic sentence is short and identifies the main point of the paragraph.

The final sentence of this paragraph links back to the point introduced in the topic sentence.

A rhetorical question is used to directly address the reader.

The writer summarises the purpose of their speech, which is to convince a reader that social media is a positive platform. The writer also directly answers the essay question.

The writer shares a brief anecdote to illustrate their point.

The use of an expert opinion provides credibility to the writer's response to the essay question: that social media is not making people less social, it actually allows young people to socialise.

The writer introduces their second point in support of social media in the topic sentence of the second body paragraph.

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started online, and they've made a huge impact in the real world. It's like our voices get louder when we all come together on social media to support a cause we believe in. Let's not forget about the awesome communities you can find online. Whether you're into gaming, baking or saving the planet, there's a group out there for you. These online communities are like clubs where everyone gets you and supports you no matter what.

Now, I know some people say that social media is bad for us. They say it makes us lonely or that it's all fake. But I think they're missing the point. Sure, you have to be careful about how much time you spend online, but if you use it right, social media can actually bring us closer together.

Social media is an amazing tool that we should make the most of. We're a community, and together, we can make a difference. Let's use social media to make friends, stand up for what's right and show the world that we're not just a bunch of kids glued to our screens.

Inclusive language is used to make the reader feel like their voice will also be heard.

The third body paragraph begins with a counterargument, which is when the writer addresses a different opinion on the topic.

The writer ends with a call to action to inspire their audience.

7.5 Check for understanding

Refer to the persuasive essay above, 'Embracing social media: Making connections and making a difference' to answer the following questions.

1 The persuasive essay raises three main ideas to argue that social media is making us more social. In your own words, write the ideas in the spaces provided. An example has been provided for you.

Idea one: *Social media enables users to connect with people and develop international friendships.*	**Idea two**:	**Idea three**:

2 List the persuasive language features and techniques used in the essay.

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3 Rewrite the hook at the beginning of the essay. In your hook, provide a provocative fact or an anecdote of your own.

4 The following checklist identifies the conventions of a persuasive essay. Tick the boxes that apply to the essay about social media.

Persuasive essay conventions	✓
States a clear opinion on the topic	
Captures the reader's attention in the introduction with a hook	
Has clear topic sentences that outline the supporting points	
Provides reasons and explanations	
Uses a variety of persuasive language features and techniques	
Addresses the other side of the argument	
Uses connective phrases and words like 'in addition', 'furthermore' and 'as well as' to make paragraphs flow	
Wraps up the argument in the final paragraph	
Ends with a call to action or a solution to the problem	

7.6 Skills box: Using colons

A colon is used to mark the end of the main part of a sentence and to indicate that the following text is additional information. In persuasive writing, a colon can help to emphasise important points. Read the following example and consider how the colon helps to emphasise the negative aspects of homework.

Homework has been criticised for several reasons: it can lead to increased stress, reduce family time and limit opportunities for extracurricular activities like sport.

1 Replace one full stop with a colon in each of the following examples to make the argument clear. You will also need to make some capital letters lower case.

a Reading books offers numerous benefits. It enhances vocabulary, improves comprehension skills, fosters imagination and promotes empathy.

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b Consuming junk food has been linked to several adverse effects on health. Obesity, high cholesterol levels, increased risk of heart disease and compromised immune function.

c The integration of technology in the classroom has numerous benefits. It brings enhanced engagement, personalised learning experiences, access to vast resources and opportunities to develop digital skills.

Writing persuasive essays

Writing introductions to persuasive essays

The purpose of an introduction is to present the main idea of a persuasive text. You should provide enough information about your topic so that a reader can understand your opinion on it. A good introduction also hooks a reader by emphasising something interesting about the topic and establishing that the topic is important.

The EDIT structure is a useful model to use when writing an introduction to a persuasive text.

E	**Engage**	**Engage the audience:** Begin by capturing your audience's attention. You might use a rhetorical question or an anecdote linked to the topic.
D	**Develop**	**Develop the topic, subject matter or issue:** Provide the audience with background information on the topic, subject or issue. Why should it be important to them?
I	**Introduce ideas**	**Introduce your ideas, opinions and reasons:** Outline your ideas and opinions, and the reasons for them, that you will discuss in your persuasive essay.
T	**Thesis statement**	**Thesis statement:** End with the central argument that summarises all your points. What is it that you are arguing overall about the topic? What do you want your audience to think, feel or do?

7.7 Check for understanding

Consider the question 'Is social media making us more or less social?'

1 Brainstorm your ideas about this question. What are the positives and negatives about social media? How does it both help and hinder people as they communicate with others? Overall, do you think social media is making us less social?

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2 Using the EDIT structure, fill in the following table to write an introduction to a persuasive essay about this topic.

Engage	
Develop	
Introduce ideas	
Thesis statement	

Writing body paragraphs of persuasive essays

A body paragraph in a persuasive essay is used to develop and elaborate on one of the ideas mentioned in the introduction. Body paragraphs are where ideas are backed up with examples and evidence. You should be able to connect the point made in a body paragraph to your overall thesis statement.

The OREO structure is a good model to use when writing body paragraphs in persuasive essays.

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Opinion	**State an opinion:** Clearly outline a point of argument on the topic or issue. What is it that you believe?
Reason	**Provide a reason for this opinion:** Share with your audience why you hold this opinion.
Explanation	**Provide examples and evidence to support your opinion:** Make sure you explain why the examples and evidence you have included support your opinion. Include examples and pieces of evidence that are most likely to persuade your audience.
Opinion	**Reinforce your opinion:** Try to use different words or phrase it in a different way. Connect it to your overall thesis statement in the introduction.

7.8 Check for understanding

Read the following example body paragraph, which is part of an essay about 'Is social media making us more or less social?'

> Social media is amazing because it helps people from all over the world become friends and share ideas. Have you ever considered that it allows you to make friends globally? For example, someone in the United States can chat with a friend in India instantly through platforms like Instagram or Facebook. This breaks down barriers and lets us make friends and learn about other cultures. It's like having friends everywhere! This makes us feel like we belong and helps us learn about different ways of life. So social media really changes how we interact with each other. It helps us make friends from all over, learn new things and feel like we're part of a bigger world.

1 Identify the components of the OREO structure in the example paragraph. Use different coloured highlighters or pens to label the four components.

2 Identify examples of the following persuasive language features in the example paragraph.

   a Emotive language: _____

   b Rhetorical question: _____

   c Inclusive language: _____

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3 What does this writer argue about social media? Write down one or two key points.

4 Does the writer mostly use a logos, ethos or pathos appeal? Explain your answer.

5 What words or phrases does the writer use to express the opinion that forms the main point of this paragraph?

6 In your notebook, use the OREO structure to rewrite and improve the second paragraph of the example essay on social media on pages 123–4. You could include:

- more specific examples and evidence to support the main point
- more persuasive techniques like rhetorical questions, repetition, emotive language or inclusive language (refer to the table of persuasive techniques on pages 116–17 for more choices).

Writing conclusions to persuasive essays

The conclusion of a persuasive essay wraps up the arguments and restates the main argument using different words. The TOO structure is a good model to use when writing conclusions of persuasive essays.

Thesis statement	Return to the thesis statement from your introduction but try to rephrase it in a fresh way.
Overview	Provide a brief overview to remind the audience of your key points.
Outlook	Make an impact. Finish with a strong direction for your audience. Remind them what it is you want them to think, feel or do.

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7.9 Check for understanding

Read the following example conclusion, then use highlighters or different coloured pens to label the components of the TOO structure.

> Social media can help us make friends and feel more connected online. We can use it to be kind, share important ideas and join together for causes we care about. Instead of seeing social media as a problem, let's see it as a way to make the world a friendlier and more caring place. By using social media responsibly and respectfully, we can create a digital community where everyone feels valued and supported.

7.10 Get creative

Write a persuasive essay

In your notebook, write a persuasive essay that responds to one of the following questions.

Should homework be banned in schools?	Do aliens really exist in outer space?	Should zoos be abolished in our society?	Should university education be free for all students?

Remember:

- Plan your ideas and arguments by thinking about the 'for and against' of your topic. Decide on your opinions and gather evidence and examples.
- Think about who your audience is and what you want them to think, feel or do. Consider whether a logos, pathos or ethos appeal – or a combination – would work best for this audience.
- Organise your ideas and arguments into a logical structure, such as a linear, cause-and-effect or problem-and-solution structure.
- Write your persuasive essay using a variety of carefully chosen persuasive techniques to appeal to your target audience. Begin with a strong hook.
- Edit your work. Review your spelling and vocabulary and check that your sentences flow well. Also make sure your writing is well organised with a logical order of ideas.

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CHAPTER 08

Conveying information: Composing informative texts

We find information online, as well as in books or guides, almost every day. These texts, which are designed to help us learn, are called informative texts. This workbook is a type of informative text, and so are brochures, infographics, procedural texts like recipes or how-to guides, reports and dictionaries. Without these important texts, it would be very hard to learn about anything!

In this chapter you will learn:

- about different types of informative texts
- how to use written and visual features for purpose and effect in your own multimodal informative texts
- to follow particular structures when composing your own informative texts.

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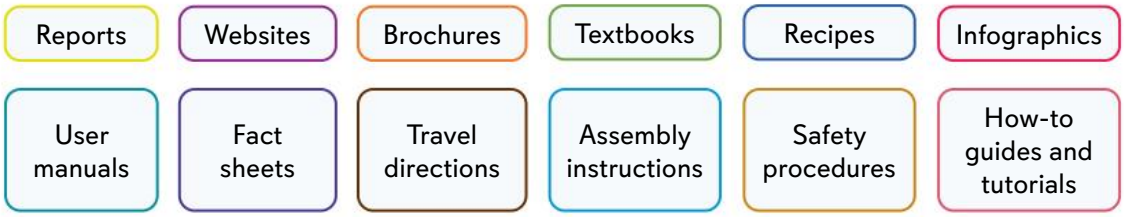
Types of informative texts

There are many different types of informative texts. Some of these are listed in the diagram below.



Many informative texts are **multimodal texts** using printed text, images and auditory elements such as sounds, video or speech.

VOCABULARY

multimodal text A text that uses two or more communication modes (written, visual, auditory)

8.1 Check for understanding

1 Which types of informative texts listed in the diagram do you use most days?

2 In the table below, match each type of informative text to the place where it is likely to be available or used. An example has been provided for you.

Type of informative text	Place where the text is available or used
Textbook	Online, such as via YouTube
Brochure (e.g. accommodation options)	Kitchen
Fact sheet (e.g. for a medication)	School classroom
Recipe	Included with a new product or appliance
User manual	Travel agent or tourist centre
Business report	Corporate setting or presentation
Make-up tutorial video	Hospital or doctors' surgery

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3 Which of these informative text types are usually multimodal texts (that is, they usually include visual features such as diagrams, graphics or photographs as well as written information)?

Informative texts: Reports

The following extract about pet goldfish is an example of a common type of informative text called a report. Reports are designed to present facts about a particular topic or **subject matter** in a clear, engaging manner.

VOCABULARY

subject matter The topic or theme under consideration

Swimming through time: The fascinating history of pet goldfish

Goldfish are one of the most popular and beloved pets in the world. These small, colourful fish are a common sight in pet stores and aquariums, but where did they come from? And how did they end up in a bowl in your living room? Their origins can be traced back to ancient China.

History of pet goldfish

The exact date of the domestication of goldfish is not known, but it is believed to have occurred over 1000 years ago during the Tang Dynasty in China (618–907). They were treasured for their beauty, and many varieties were developed, including the 'dragon eyes' goldfish with protruding eyes and the 'lionhead' goldfish with its mane-like growth.

During the Ming Dynasty (1368–1644), goldfish became popular among the wealthy and were kept in elaborate ponds and water gardens. They were often given as gifts to members of the imperial court and other important people. The popularity of goldfish as pets continued to grow, and by the Qing Dynasty (1644–1911), they were widely kept in home aquariums.

In the 19th century, goldfish were introduced to Europe and North America, where they quickly became popular pets. Goldfish breeding became a hobby for a new generation, and many more varieties were developed, including the iconic 'comet' and 'shubunkin' goldfish.

Did you know?

The scientific name for the common goldfish is *Carassius auratus*. *Auratus* comes from the Latin word for gold: *aurum*.

Fun fact!

Despite popular belief, goldfish have a remarkable memory and can remember things for up to several months. They can even learn to recognise the faces of their owners and to perform tricks!

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Breeding attractive pets

Goldfish were originally bred from a species of wild carp called the Prussian carp. Since the Tang Dynasty, fish breeders – using their understanding of genetics and selective breeding – have produced several variations. These variations have made goldfish attractive pets.

Some of these variations include:

- **bright colours:** colours such as red, orange, yellow, white and black
- **unique shapes:** variations include round, egg-shaped and slender bodies
- **fin shape:** from long and flowing to short and round
- **scale type:** scales may look metallic, pearl or matte
- **eye size:** protruding or enlarged eyes
- **disease resistance:** hardy breeds make goldfish easier to care for.

Today, goldfish are one of the most popular species of fish kept as pets worldwide. In China, goldfish are thought to bring good luck and prosperity, but people everywhere appreciate these cute little fish. They are hardy and easy to care for and come in a wide variety of colours and patterns. Next time you see a goldfish, know that its ancestors have been appreciated for over a thousand years!

8.2 Skills box: Skimming and scanning

Skimming and **scanning** are reading comprehension skills that are useful when trying to find specific information quickly:

» **Skimming** involves reading a text quickly to get an overall impression of the text, such as its **purpose** or main idea.

» **Scanning** involves reading quicky to find specific facts, words or phrases.

VOCABULARY

skimming Reading quickly, selecting key words and details in a text to determine the general meaning or main message or ideas

scanning To read, moving one's eyes quickly down a page seeking specific words and phrases; it is also used when a reader first finds information to determine whether it will answer their questions

purpose An intended or assumed reason for a type of text

1 Scan the informative text about goldfish above to find and highlight the following words.

a Beloved: _____

b Domestication: _____

c Protruding: _____

d Dynasty: _____

e Iconic: _____

f Prosperity: _____

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2 Look up the definitions of the words in Question 1. Record the definitions on the lines beside the words.

3 What type of informative text did you access to find these definitions?

_____

4 Scan the informative text about goldfish again to identify two variations that have been bred into goldfish. Record the two variations here.

_____

5 Scan the text again to identify three reasons why goldfish are popular pets today. Record the three reasons here.

_____

_____

_____

6 Skim the text to identify the main purpose of the goldfish report. Select the best answer from the following options.

The purpose of the goldfish report is:

- ☐ to argue that goldfish make good pets.
- ☐ to explain how goldfish came to be pets.
- ☐ to persuade people to breed goldfish.
- ☐ to tell a story about goldfish in ancient China.

7 How would you describe the language used in this informative text? Circle three appropriate words.

chatty humorous factual descriptive casual poetic critical figurative opinionated clear

Structures of informative texts

Most informative texts have a clear and logical structure. These texts often include features –such as headings, subheadings, a table of contents and an index – to help readers find the information they need. In addition, graphics and diagrams are often used to help illustrate and clarify written information.

The information in these texts is sequenced in a way that guides readers logically from one idea to the next. Depending on the type of information provided, there are several ways to structure an informative text (see the diagram on the next page).

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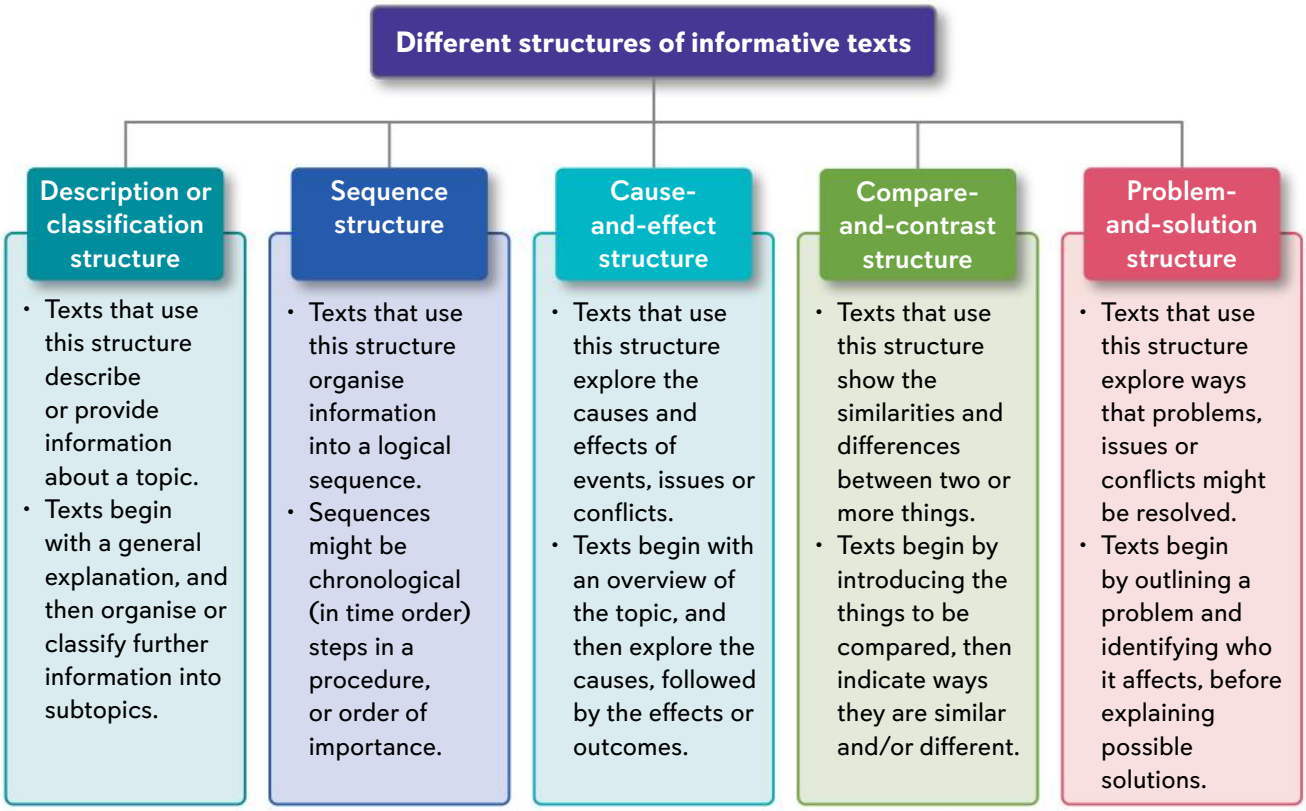

8.3 Check for understanding

1 Which structure is generally used in each of the following types of informative texts?

a Textbook: _____

b Product review: _____

c Recipe: _____

2 Which features does the information report on pages 133–4 include? Circle the features below that apply.

headings subheadings table of contents index

3 Which structure from the five options in the diagram above does the information report on pages 133–4 follow? Give reasons for your answer.

_____

_____

_____

_____

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The style of informative texts

Informative texts are usually written in a particular way, using the following features:

- **clear and concise language:** the language is easy to follow and understand
- **objective tone:** information is presented without the writer's opinion
- **technical vocabulary:** **jargon** may be used but these terms are clearly defined for the reader
- **evidence:** evidence and examples are included to support the information in the text
- **active voice:** the **active voice** is used to clearly identify the subject of each sentence
- **connectives or transition markers:** connective words and phrases are used to make sure the information flows coherently (see page 145).

VOCABULARY

jargon Technical words specific to a certain group, such as medical or legal jargon

active voice Where the subject performs the action (e.g. the dog chases the ball), as opposed to passive voice, where the subject receives the action (e.g. the ball is chased by the dog)

8.4 Check for understanding

1 Do you agree that the information report on pages 133–4 is written using clear and concise language? Provide examples to justify your answer.

2 What other features from the list above are evident in the information report on pages 133–4?

Visual features of informative texts

Informative texts often include visual features alongside written information. These visual features – such as illustrations, diagrams, graphics and photographs – make the information easier to follow and understand. Imagine if the assembly instructions for an IKEA product didn't come with any diagrams!

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Informative texts: Infographics

Infographics are another common type of informative text. These texts, as the name suggests, combine written information (e.g. statistics and facts) with graphics (e.g. easy-to-understand, simple illustrations and diagrams). The availability of graphic design software means that it's easier than ever for people to create infographics.

VOCABULARY

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

Features of infographics

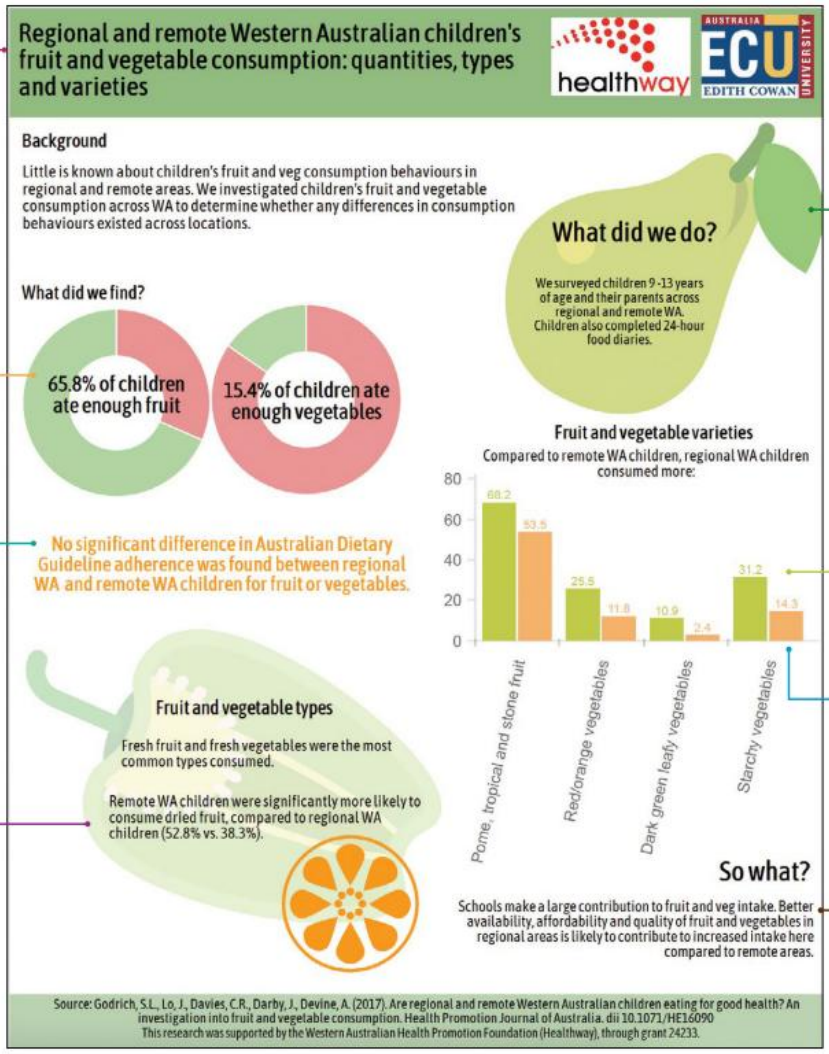
The following infographic highlights some of the key features of this type of informative text.

The larger **heading** promotes the main topic of the infographic.

Statistics help audiences to quickly understand the facts.

The **text** is set in bold typography and a contrasting colour to stand out.

The **composition** is clear and uncluttered with information organised in sections. Often this is in a linear structure from top to bottom.



An infographic published by Healthway in Western Australia

Shapes and colours are used to distinguish between separate categories and to make information stand out. The shapes suit the topic.

Graphs and diagrams show data visually to help audiences quickly understand the information.

Contrasting colours are used to make the text visually interesting and to clearly present the data.

Short paragraphs with clear titles clearly convey information.

The infographic on the opposite page was designed for the University of Bristol's Sustainability Department as part of its 'The Dirty Truth' campaign, which encourages students to recycle, use sustainable transport and save energy.

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An infographic published by the University of Bristol in the United Kingdom

8.5 Check for understanding

1 Following the example provided by the infographic on page 138, annotate the infographic above from 'The Dirty Truth' campaign to identify its features.

2 The diagrams in 'The Dirty Truth' infographic are designed to match the message of the written text. Provide an example of this.

3 Colour often plays a symbolic role in infographics. Why do you think the colour green is so dominant in the infographic above?

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4 Give two examples of symbols or icons used in 'The Dirty Truth' infographic and explain their meaning.

5 The same information in 'The Dirty Truth' infographic could be communicated in an information report. Why do you think the university chose to design infographics for this campaign instead of publishing information reports?

6 Do you think 'The Dirty Truth' infographic is successful in promoting its message of sustainability? Provide reasons for your answer.

8.6 Get creative

Design an infographic

Follow the four steps below to design your own infographic. The topic is sustainability relevant to a Western Australian audience. Record your responses to Questions 1 to 3 in your notebook.

1 Research a range of infographics, noting their common features such as font size, layout and types of diagrams.

2 Conduct research to find facts related to sustainability in Western Australia. Use the example infographic from the University of Bristol on page 139 to help you identify the types of facts you can research.

3 Decide on a target audience for the infographic (e.g. Western Australian high school students). Write a plan for the infographic and sketch a draft.

4 Use digital tools to create the final version of your infographic. You can ask your teacher to recommend software that the school permits you to use, or experiment with free digital tools at home.

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Informative texts: Procedural texts

Procedural texts are a type of informative text that explains how to do something. Procedural texts are usually written as a series of steps to be followed. A recipe is an example of a procedural text.

Read the recipe below for raspberry chocolate swirl, which was published on the *frankie* magazine website.

Raspberry chocolate swirl

This is a chocolate masterpiece. A chocolate masterpiece that can be assembled in less than FIVE MINUTES. Yes, you heard right *frankie* friends! An easy-peasy recipe with little effort and a wonderfully beautiful reward. The awesome thing about this is that there's no beating, piping, rolling or baking, and certainly no fiddly bits. Just lots of unbridled fun with chocolate and gorgeous raspberries. Melt it down, spread it out, swirl it around, add some fruity glamour and … ta-da! Raspberry chocolate swirl. Enjoy.

Source: Cookie Studio/Shutterstock.com

Ingredients:

- 500 g high-quality dark chocolate
- 150 g high-quality white chocolate
- 1 tsp raspberry essence
- ½ tsp pink colouring, suitable for chocolate (can be found in all cake decorating stores)
- 1 cup freeze-dried raspberries (can be found in most health food stores and specialty grocers, but fresh raspberries will also do the job nicely!)
- a trusty wooden skewer

Instructions:

1 Line a large baking tray with baking paper or use a silicone baking mat. Melt the dark chocolate either in the microwave or a double boiler. If using the microwave, place the chocolate in a microwave-safe bowl, and heat for 30-second intervals, stirring each time with a metal spoon or silicone spatula. Be careful not to overheat and burn your chocolate … and if your chocolate is perfectly silky smooth, be especially careful not to eat it all!

2 Pour the melted dark chocolate onto your baking tray or mat and spread all over until a desired thickness is achieved.

3 Melt your white chocolate using the same method as your dark chocolate. Stir in pink colouring and raspberry essence until well combined (this part will smell heavenly).

4 Using a spoon, dollop your white (now pink!) chocolate all over various areas of the dark chocolate. With your wooden skewer, work some gorgeous magic by quickly and repeatedly swirling it throughout. When you are happy with your pattern, sprinkle those tasty little raspberries on straight away! Give the tray or mat a little shake to further embed the raspberries into the chocolate and place in the freezer or fridge until completely set (approx. one hour in the fridge).

5 Once set, break or cut your edible artwork into shards. Keep stored in the fridge but try not to beat yourself up every time you sneak a piece while you're 'just checking to see if there's enough milk'. I've already tried that one and it doesn't fool anybody! If you're feeling generous, place the chocolate shards into clear cellophane bags tied with ribbon and delight your friends with a delectable artisan gift.

8.7 Skills box: Brackets

Brackets – also known as parentheses – are punctuation marks that look like this: ( ).

Brackets are used in writing to add extra information or to clarify something without changing the main sentence:

» **Adding extra information**: Brackets can be used to add extra information to a sentence that is not essential to the sentence. For example, 'The cat (which was black) scratched the dog's nose'. The part in brackets tells us more about the cat, but the sentence still makes sense without it.

» **Clarifying information**: Sometimes, brackets are used to clarify information such as abbreviations or acronyms. For example, 'The UN (United Nations) is an international organisation'. Here, the information in brackets explains what 'UN' stands for.

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1 The writer of the raspberry chocolate swirl recipe on pages 141–2 uses brackets several times. For each example from the recipe below, identify whether the text in brackets is adding extra information (A) or clarifying the information provided (C) by circling the appropriate letter.

a (can be found in all cake decorating stores) A C

b (this part will smell heavenly) A C

c (now pink!) A C

d (approx. one hour in the fridge) A C

8.8 Check for understanding

1 Use a dictionary to find a definition for each of the following words.

a Unbridled: _____

b Spatula: _____

c Embed: _____

d Delectable: _____

e Artisan: _____

Refer to the recipe for raspberry chocolate swirl on pages 141–2 to answer Questions 2 to 6.

2 In the recipe, why are the ingredients listed before the instructions?

_____

_____

3 Why does the writer of the recipe use bullet points for the list of ingredients but numbers for the instructions?

_____

_____

4 The recipe instructions use verbs known as imperatives. This means they are commands, such as '*Melt* the dark chocolate'. Find two other examples of imperatives in the recipe.

_____

_____

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5 Does the language used in the recipe make it sound easy or difficult to make the raspberry chocolate swirl? Give two short examples from the recipe to support your answer.

6 Which of the following texts are procedural texts? Circle your choices.

short story instruction manual science experiment steps news article
GPS route poem travel guide letter

7 a Think about the last time you followed the instructions in a procedural text to do or make something. What did you achieve or create by following these instructions?

b How helpful were the instructions? Give reasons for your answer.

8 What is your favourite meal? Find a recipe that provides the steps to make this dish and complete the following table.

Question	Answer
How many steps are in the recipe?	
Does the recipe contain pictures?	
Is the recipe you found easier or harder to follow than the recipe for raspberry chocolate swirl? Explain why.	

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8.9 Skills box: Connectives to show sequence or causality

Connectives are words and phrases that link different clauses, sentences and paragraphs.

Connectives that show sequence

Connectives are important in procedural texts like recipes because they help readers to understand the sequence of steps.

1 Complete each of the following sentences by selecting an appropriate connective from the list below.

First | Next | Meanwhile | Finally | Then | Once

a _____, preheat the oven to 350°F.

b _____, mix the dry ingredients in a bowl.

c _____, add the wet ingredients to the dry mixture.

d _____, prepare the frosting by mixing the sugar and butter.

e _____ the cupcakes are baked, allow them to cool.

f _____, frost the cupcakes and decorate with sprinkles.

Connectives that link causes and effects

In informative texts, sentences and paragraphs can be linked by using connectives that link causes with their effects. Here are some cause-and-effect connectives:

because | so | consequently | therefore | thus | since | leading to | due to | on account of | as a result of | for this reason | as a consequence

2 In the table below, match each cause to its effect using a connective.

Cause	Connective	Effect
Oven temperatures can be lower than the display shows	due to	they can be shown how to cook for themselves early (with adult supervision of course!).
Different types of flour are now available	consequently	undercooked cakes.
Children often love to help cooking	leading to	intolerances and allergies becoming more well known.

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8.10 Get creative

Create an instructional video

A video is a type of informative text. Videos can be used to present information in an easy-to-understand and engaging way.

1 Write a simple recipe for a dish you know how to make. Alternatively, write a set of instructions for a game or activity you enjoy. Be sure to include:
   - an ingredients or materials list
   - numbered instructions
   - images or diagrams if necessary.

2 Often, instructions make sense to the people who have written them, but these writers might have accidentally left out important information.

   Have a classmate test your instructions and see how well the final product or activity turns out. Ask them for feedback on what worked well and what they didn't quite understand. Edit your instructions for clarity, based on their experience and the feedback they give you.

3 Transform your recipe or activity instructions into a video tutorial.

   Before you begin, research video tutorials such as cooking demonstrations or how-to videos on YouTube. Consider the following questions:
   - What sort of camera angles or shot types do they use? For example, do they use close-up shots or long shots? (See pages 81–2 for information about camera angles and shot types.) For what purposes do they use these different shots and angles?
   - How is the video edited? Does it show the whole process? Have bits been cut out or sped up to save time? Does it include 'before and after' shots?
   - Is there a person on screen talking or is there a voice-over?
   - Is there any text on the screen?

4 Film your video tutorial and have a group screening with other people in your class. Whose video was the most successful and why?

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CHAPTER 09

Speaking with success: Interacting with others

We interact with others every day for a range of reasons. In English and your other classes, you will sometimes be required to deliver spoken presentations to inform, entertain or persuade your peers and teachers. Giving spoken presentations can be daunting, but this chapter will help you to speak with confidence and success.

In this chapter you will learn:

- about features of voice
- about audiences and purposes relevant to spoken presentations
- how to plan, write, rehearse and deliver a spoken presentation.

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What is an interaction?

An interaction is an exchange that takes place between two or more people. It usually occurs through verbal communication, but it also involves non–verbal cues like gestures and facial expressions. We also interact in other ways, such as through emails and text messages.

It's important to develop effective interaction skills because we use them frequently in many different places and situations, such as at school, at home, on the sporting field and at the shops.

Spoken presentations are interactions. When a speaker is presenting their ideas, they are interacting with their audience. Spoken presentations are not just for school. Most people speak to audiences in a range of contexts and for different reasons throughout their lives.

9.1 Check for understanding

1 Draw lines to match each non-verbal cue in the table below with the reason why a speaker may use this gesture or facial expression.

Non-verbal cue (gesture or facial expression)	Reason why a speaker may use this gesture or facial expression
Smiling	To indicate they are making an important point (for emphasis)
Thumping the lectern	To convey that they don't know or don't care about something
Having a serious facial expression	To convey to the audience that the topic is serious and the speaker is an authority figure
Shrugging shoulders	To engage the audience; to get the audience to like the speaker and agree with what they are saying

2 List three types of spoken presentations you may have to give after you leave school.

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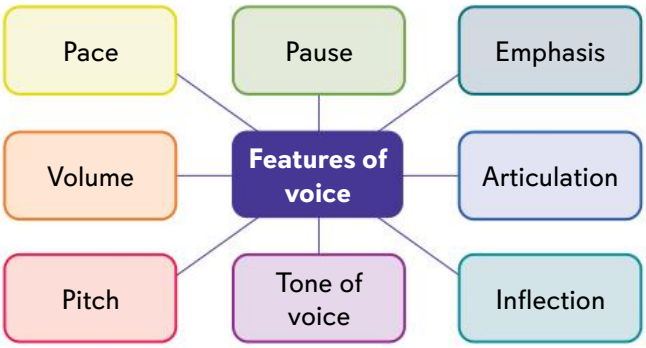
Features of voice

In our verbal interactions with others, we rely on our voices to communicate meaning and to achieve our purposes. For example, we might slow the pace of our speaking and increase our volume when we want someone to listen to an important point we are trying to make; or we may soften the tone of our voice to show sympathy for someone.



9.2 Skills box: Inflection

Inflection is the way we change the pitch of our voice to convey meaning. For example, at the end of a question, our pitch tends to get higher (a rising inflection); at the end of a statement, we lower our pitch (a falling inflection). Read the following examples aloud:

Can I please come with you to the shops later?

I'll come with you to the shops later.

Notice how the pitch of your voice rose at the end of the first example, indicating that you were asking a question, and fell at the end of the statement.

We can also use inflection to emphasise certain words. Inflection can stop us sounding monotonous and uninteresting. It can also help us convey emotion.

1 In pairs, read the following sentences aloud. Emphasise the underlined and *italicised* words in each sentence and notice how the pitch of your voice varies with the different inflections you use.

   a *I* never said I'd be home in time for dinner.

   b I *never* said I'd be home in time for dinner.

   c I never *said* I'd be home in time for dinner.

   d I never said I'd be *home* in time for dinner.

   e I never said I'd be home *in time* for dinner.

   f I never said I'd be home in time for *dinner*.

2 As a class, discuss how changing the word you emphasise changes the meaning of the sentence.

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9.3 Check for understanding

The table below lists the different effects of various features of voice.
Match each effect with a feature, using the terms in the diagram on page 149.

Feature of voice	Effect
	Speaking loudly can draw attention to your words and can show that you care about an issue, while speaking softly can create a sad or serious mood and encourage close listening.
	You can make your voice sound high or low. Lower speech can make your words seem more serious, while higher speech can create a lighter mood.
	Speaking quickly can create an energetic mood, while speaking slowly can create a serious mood.
	Silence can give weight to what has just been said or what is to come. It can also be used before a humorous punchline.
	You can place particular importance on an idea or statement.
	This is the way a speaker's attitude, emotion or mood is conveyed through their voice. This can be done through a combination of different elements, such as volume, inflection and pace.
	This is a variation in pitch while you are speaking, often at the end of a sentence. Allowing your voice to rise in pitch can communicate uncertainty or a question, while a fall in pitch can suggest that you are certain or that you have finished making your point.
	This is how clearly you pronounce the words you say. Speaking very clearly (e.g. ensuring that every consonant sound is precisely pronounced) can make your speech sound more prepared, formal or intellectual. Speaking more loosely can create a casual atmosphere, as if you are speaking to a friend.

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Understanding audience and purpose

The way we interact with others is influenced by who they are and why we are interacting with them. There are many kinds of **audiences** and **purposes**. Your audience might be people of a particular age. They may be from a specific location or cultural group. You may know them very well or they may be strangers. Your purpose might be to entertain, convince or inform.

VOCABULARY

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

purpose An intended or assumed reason for a type of text

tone The emotion or attitude expressed in a text

tone of voice The way a speaker's attitude, emotion or mood is conveyed through their voice; this is a combination of different elements, such as volume, inflection and pace

In interactions such as spoken presentations, we might use different features of voice or different language to achieve our purpose and to engage with our audience.

Imagine you are at a job interview. Your audience members are the interviewers, and your purpose is to convince them that you are the right candidate for the job. You should clearly articulate your words and speak at a steady pace so you seem professional, and so the interviewer can understand you. Your answers should have a falling inflection so that you sound confident. You are probably sitting reasonably close to the interviewers in a quiet environment, so you should talk at a regular speaking volume. The **tone** created by your language choices should be serious and sincere, and your **tone of voice** should be calm and controlled.

Note that **tone** and **tone of voice** are different. Spoken presentations for different audiences and purposes will have different tones. The tone of a speech can reflect a wide range of emotions.

Now imagine that you're doing stand-up comedy. The audience is a large group of people who want to laugh, and your purpose is to entertain them. Your volume should be louder than usual so that everyone can hear you. Your tone of voice is likely to be exaggerated so that you are communicating stories, drama and emotions clearly. You can be playful with many features of voice for comedic effect (e.g. speaking at a comically fast or slow pace).

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9.4 Check for understanding

1 In the table below, there are five scenarios where you are interacting with different audiences for difference purposes. Draw lines to identify the features of voice that are appropriate to use in the scenarios. Some voice features may be appropriate to more than one scenario.

Scenario	Feature of voice
Having a one-on-one conversation with a friend in a quiet cafe	Using varied **inflection** to convey emotion and events
Explaining a complex maths problem to a group of students	Placing **emphasis** on the main persuasive points
Delivering a persuasive speech to your peers in school assembly	Speaking at a moderate to low **volume** to avoid disturbing others
Giving an informative presentation to a large audience in a noisy environment	Speaking at a slow **pace** with clear and precise **articulation** to allow listeners to process what you are saying
Telling a funny story or anecdote to a group of friends	Speaking at a loud **volume** and high **pitch** to be heard over background noise

2 Complete the following table, considering the speaker, audience and purpose for each spoken presentation. You may need to conduct some online research. An example has been provided for you.

Spoken presentation	Speaker	Audience	Purpose
A speech given at the end of the school year to student graduates	*A student representative of the graduating year group*	*Other students and teachers at the school*	*To reflect on the students' time at school and offer an inspiring message for the future*
A speech given at an awards ceremony			

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Spoken presentation	Speaker	Audience	Purpose
A motivational speech to a team			
A sales pitch			

3 Search online for examples of spoken presentations. Watch the examples. Note how the speakers use voice features to achieve their purposes.

4 From the examples you found in Question 3, select the most engaging spoken presentation. In the spaces below, write notes about how the speaker uses the following voice features and non-verbal cues:

a Volume: _____

_____

b Pace: _____

_____

c Tone of voice: _____

_____

d Pause: _____

_____

e Facial expressions: _____

_____

f Gestures: _____

_____

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5 Write three sentences that express your opinion about whether keeping animals in zoos should be banned. The sentences are intended to be spoken. Each sentence should have a different tone. Remember that tone is the mood created by a text that reflects the speaker's opinion about something. Select voice features to help create the different tones. The first question has been completed as an example.

a i Write a sentence that conveys the tone of **urgency**.

There's no time to lose! Animals must be released from captivity immediately!

ii Which voice feature/s could the speaker use to create an urgent tone?

Pace, tone of voice

iii *How* does the speaker use the voice features to create an urgent tone?

To convey their attitude to the subject – that this is urgent; there is no time to lose; we must act now – the speaker addresses their audience in a sharp tone of voice and delivers their speech rapidly with no long pauses.

b i Write a sentence that conveys the tone of **outrage**.

ii Which voice feature/s could the speaker use to create an outraged tone?

iii *How* does the speaker use the voice features to create an outraged tone?

c i Write a sentence that conveys the tone of **sadness**.

ii Which voice feature/s could the speaker use to create a sad tone?

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iii *How* does the speaker use the voice features to create a sad tone?

Spoken presentations: TED-Ed talks

A TED–Ed talk is a short video in which a speaker shares their knowledge or ideas about a topic in an engaging and interesting way. TED–Ed talks are usually around 5–10 minutes long. There are many TED–Ed talks about a wide range of subjects such as science, history and art. Scan the QR code on the right to view some good examples of TED–Ed talks.

9.5 Check for understanding

Select a TED-Ed talk that you have watched. Answer the following questions in relation to that talk.

1 Which TED-Ed talk have you selected? Write the name of the talk and the speaker below.

2 How does the speaker use features of voice to engage and interest their audience?

3 How does the speaker engage and interest their audience through non-verbal language, such as gestures and facial expressions?

4 How does the speaker make the purpose of their speech clear?

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5 Select a different audience. How do you think the speaker could change the way they spoke if they were addressing this different audience?

6 Do you think the speaker successfully delivers their spoken text? Give reasons and examples to support your opinion.

Your spoken presentation

Planning your spoken presentation

Now it's time to put into practice what you have learned about spoken presentations and plan, write, rehearse and deliver an informative talk on a topic you are passionate about. Let's start by selecting a topic, describing the audience and identifying the purpose of your spoken presentation.

9.6 Get creative

1 Select a topic

Your teacher may provide you with a topic for your spoken presentation, or you can select a topic from the following options. Or you can select your own topic about, for example, your favourite sport or hobby, a role model, an issue in your community or an important moment in your life.

Topic	Description
Topic one: Imaginative	Take on the persona of a character from a novel or short story. Explore how they felt at a particular moment in the text. In your speech, explain what the character was thinking, and why, at this point in the text.

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Topic	Description
Topic two: Reflective	Reflect on a lesson you have learned from one of your studied texts. Deliver a speech examining how these lessons relate to your own world.
Topic three: Informative	Deliver an informative presentation based on the topic of 'Artificial Intelligence' and its implications for our future world.
Topic four: Persuasive	Deliver a persuasive speech that aims to convince the audience to take a current social issue (e.g. homelessness or climate change) more seriously.
Topic five: Analytical	In a spoken presentation, analyse the way a studied text presents its main ideas or themes.

Write your chosen or teacher-assigned topic here.

2 **Describe the audience for your spoken presentation.**

Who are you going to deliver your talk to? Consider the audience members' ages, interests and prior knowledge about the topic. Think about what aspects of your topic will keep them interested in your speech.

3 **Identify the purpose of your spoken presentation.**

In your own words, summarise the main purpose of your spoken presentation. What key messages and feelings do you want your audience to take away from your talk?

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4 Thinking about the purpose and audience of your spoken presentation, which features of voice do you think are appropriate for you to use? Explain your choices.

5 Where will the spoken presentation be delivered? Describe the environment.

6 How many minutes does your spoken presentation need to be? Check with your teacher if you are unsure.

Writing your spoken presentation

When you are ready to start writing your spoken presentation, consider the following tips:

- Make sure you are familiar with the marking key and task requirements for your spoken presentation. Ask your teacher if you are unsure.
- Before you start writing, plan the structure of your talk (e.g. in paragraph one, I'll talk about ..., in paragraph two, I'll talk about ... etc.).
- Use a simple structure for your talk so that your audience can easily follow along.
- Begin with an interesting hook – such as a fact, anecdote, question or a joke – that will make your audience interested in your topic.
- Have a clear purpose that you communicate to your audience in the introduction of your speech.
- Focus on three main points or ideas.
- The points you make in your spoken presentation should be supported with evidence. If your talk is about a text, include direct quotes from the text. If your speech is about a current social issue, you may need to complete research to find evidence.
- Develop your talk with details and examples.
- Use language that communicates your perspective and feelings on your topic. Show your audience why you are passionate about your topic.

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- Not all speeches have to be entirely formal. However, it is important to use language that is appropriate to your purpose, your audience and the context in which you are speaking.
- Finish with a bang! Leave your audience thinking with a powerful closing statement.

Next, decide what you will need to deliver your spoken presentation. For example, will you write the speech in full and read it aloud? Or will you use palm cards? Also, check with your teacher if you are allowed to use visual aids such as props or a PowerPoint presentation.

9.7 Skills box: Palm cards and visual aids

Sometimes you will be permitted to deliver a spoken presentation using palm cards or visual aids, such as posters or slide presentations. The main thing to remember when using materials like this is that they need to support your presentation and not be a distraction to you or the audience. Some tips for using palm cards and visual aids are listed in the table below.

Palm cards	Visual aids (posters, slide presentations, costumes and props, etc.)
• Include only brief phrases, dot points or single words to trigger your memory, rather than full sentences. • Ensure that you have numbered the palm cards, just in case they get out of order. • Don't panic if you lose your place. Take a deep breath and calmly review your cards until you find your place. • Ensure that you maintain enough eye contact with your audience, only glancing at your palm cards occasionally. • Make palm cards that fit in the palm of your hands (about 5 x 8 cm). • Use cardboard, not paper, as it is sturdier and therefore easier to hold and to transition from one to the other.	• Visual aids should be engaging and colourful but avoid over-cluttering. • Ensure that the visual aids are used to support your spoken elements rather than distract from them. • Keep written text to a minimum; too much written text can be overwhelming and off-putting for an audience. • Ensure that any written or visual elements are an appropriate size so the audience can read/see them. • Costumes and props can help you to 'get into character' or to adopt the persona of someone else but make sure these are appropriate and don't distract the audience from listening to you.

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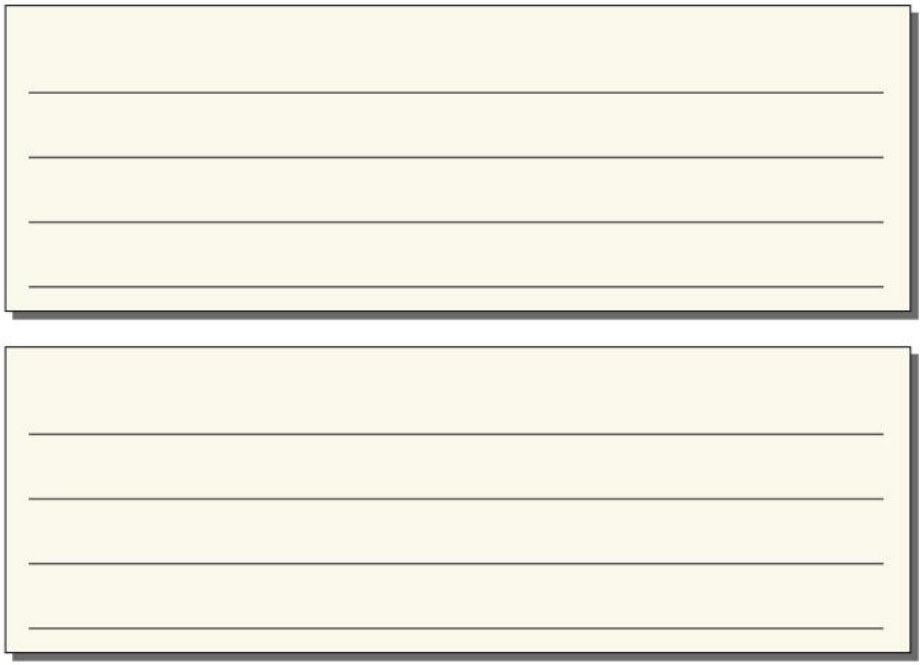
1 Practise writing abbreviated dot points or selected words from one part of your speech in the spaces below, which are about the right size for palm cards.



Rehearsing your spoken presentation

Practise delivering your spoken presentation in front of a mirror, or to a trusted friend or family member.

Record yourself delivering your talk so you can watch the video afterwards and note ways in which you can improve your verbal and non–verbal presentation skills.

Here are some other tips to consider when rehearsing your spoken presentation:

- If your presentation needs to be a certain length (e.g. five minutes), time yourself to make sure your presentation goes for the required length of time.
- Practise pausing after key points so that the audience has time to process the information.
- Practise speaking clearly, with appropriate expression and pace, as well as with confidence.
- Consider your body language, including your posture and facial expressions. Use gestures appropriately and try to maintain eye contact with your audience. Aim to be warm and friendly.
- Practise speaking without reading too closely from your palm cards or presentation slides. Practise *talking* to your audience, rather than reading at them.

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Delivering your spoken presentation

Overcoming nerves

Spoken presentations can be nerve-racking for lots of students. Even adults can find public speaking stressful! Fortunately, there are lots of strategies that you can use to overcome your nerves. Try some of these techniques:

- **Practise** delivering your spoken presentation. This will help you feel prepared for the real situation.
- **Record yourself** presenting through a video or audio file. Watching or listening to the recording will get you used to hearing yourself speak for a sustained period, which can sometimes feel unusual or uncomfortable.
- **Visualise** delivering a successful presentation by imagining yourself speaking confidently and engaging the audience.
- **Breathe deeply** to calm your nerves and reduce physical tension. Take slow, deep breaths in through your nose and out through your mouth.
- **Use positive self-talk** by challenging negative thoughts and self-doubt. Remind yourself of your preparation and capabilities with positive affirmations such as, 'I have prepared well for this' and 'I have worthwhile, interesting things to say'.
- **Start strongly** with an interesting fact or a thought-provoking question. A confident beginning can set you up to successfully deliver the rest of your presentation.
- **Reframe** your nerves as excitement by reminding yourself that your spoken presentation is a valuable opportunity to demonstrate your learning, knowledge and skills.
- **Remember** that it is natural and normal to feel nervous before a spoken presentation. However, if you are finding the thought of delivering your spoken presentation particularly overwhelming, make sure that you seek support by talking to your parents, a trusted friend or a mentor, teacher or counsellor about your anxiety.

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Pre-presentation checklist

Place ticks in the following checklist to make sure you are well prepared for your spoken presentation.

Have you …	Yes	No
timed your spoken presentation to ensure that it is an appropriate length?		
practised your presentation in front of trusted family members or friends and received their feedback?		
made sure you have addressed all parts of the topic?		
considered how to engage your audience with your presentation?		
designed a presentation that fulfils its purpose?		
prepared a strong start to immediately interest your audience?		
designed a spoken presentation that demonstrates extensive research or knowledge of a topic?		
recorded yourself speaking and listened to the recording to check whether you are using voice features to good effect?		
prepared any permitted supporting materials such as palm cards or visual aids like slides or posters?		
attempted to reduce any nervousness by using the strategies listed such recording yourself, deep breathing, visualising and reframing?		

Reflecting on your spoken presentation

After you have delivered your spoken presentation, take the time to celebrate your accomplishments. Recognise the effort you put into preparing and delivering your presentation. Identify which aspects of your presentation you are happy with and which aspects could be improved.

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CHAPTER 10

Awesome answers: Composing analytical responses

This chapter explores the skills you need to write analytical responses to different types of texts. Writing analytical responses involves identifying and explaining the effects of the techniques used by authors; using evidence from texts to support your ideas; and using a clear structure to set out your ideas logically.

In this chapter you will learn:

- how to identify and explain the effects of techniques in texts
- how to use evidence from a text to support your ideas
- how to use complex sentences to explain your ideas
- how to use a clear structure to set out your ideas logically.

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Identifying and explaining the effects of techniques used in texts

Every author uses techniques to communicate their ideas and influence the way readers respond to their writing.

Before you begin to write an analytical response, you need to identify which techniques the author has used in the text. Examples of techniques include anecdote, irony, metaphor, figurative language and onomatopoeia. These terms – the names of the techniques – are known as **metalanguage**. You need to be able to use these terms to identify techniques when writing analytical responses.

Before you begin to write an analytical response, you also need to consider how these techniques could affect the reader. For example, how might the reader feel after reading the anecdote? What could the use of irony make the reader think?

VOCABULARY

metalanguage Vocabulary, including technical terms, concepts, ideas or codes, used to describe or discuss language

10.1 Check for understanding

This activity includes three texts: an extract from a graphic novel, a persuasive article and extracts from a novel. Each text has been labelled with annotations that *analyse* the text: the notes identify the different techniques used by the author and explain what the techniques *do* and *how* they could affect the reader.

Text one: Graphic novel

The extract on the opposite page is from James Foley's graphic novel *Brobot*. This graphic novel follows 12-year-old Sally, a genius inventor, who creates a 'brobot' that she hopes will have fewer design flaws than her younger brother, Joe.

1 Match each metalanguage term to an annotation of the *Brobot* image. An example has been provided for you. You can use a dictionary to look up the metalanguage terms.

written text | typography | colour | framing | object

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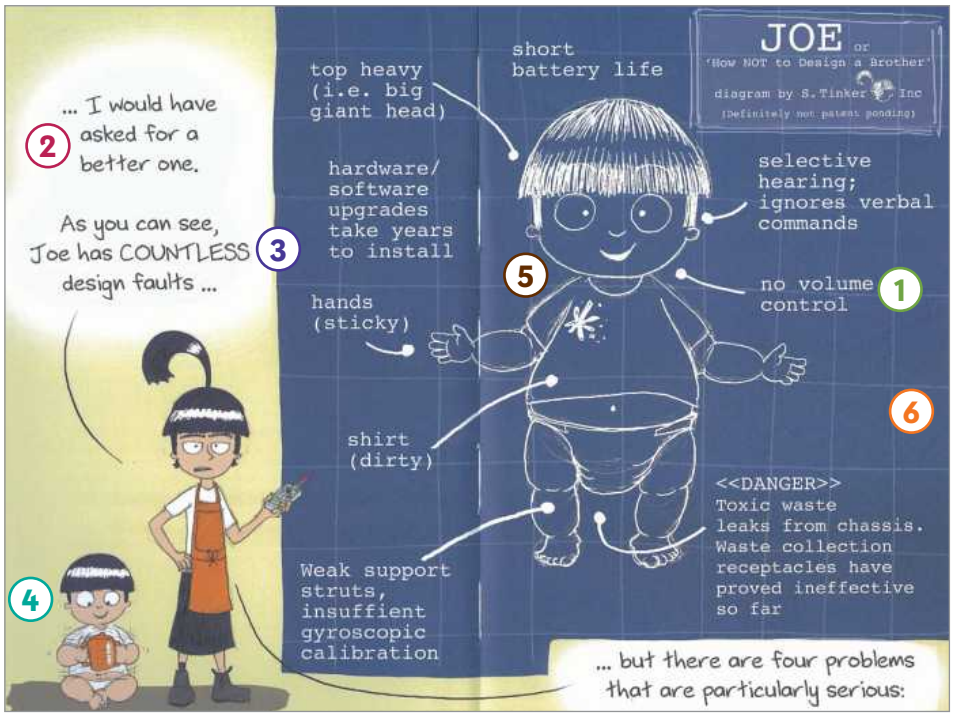

An extract from *Brobot* by James Foley

1 The *tone* of this text is humorous, which means the reader is likely to think that Sally is witty and clever. The humour could also help to engage the reader, so they keep reading.

2 The _____ captures Sally's voice and her internal thoughts, giving the reader a sense of who she is. From this, the reader could think that Sally is funny but not very kind.

3 The _____ of the word 'countless' (large capital letters) emphasises that Sally thinks her brother has many flaws. From this, the reader could think that Sally is overly dramatic and not very tolerant of her much younger sibling.

4 The _____ Joe is holding, a baby cup, reinforces that he is just a baby. This emphasises that Sally's many criticisms of him are ridiculous, as Joe is acting as any baby would.

5 The blueprint drawing of Joe – on which his faults are noted – is much larger than the illustration of Joe holding his cup. This _____ could indicate that Sally is exaggerating her brother's faults and is not being considerate of the fact that he is just a baby. This could make the reader feel sorry for Joe and not feel very sympathetic towards Sally.

6 The use of the _____ blue references a technical drawing or a plan. This could make the reader think that Sally is intelligent and experienced with designing creations such as Brobot.

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Text two: Persuasive article

The following text is a persuasive article written by a student in Perth for their school magazine.

2 Match each metalanguage term below to an annotation of the article. An example has been provided for you. You can use a dictionary to look up the metalanguage terms.

call to action | evidence | tricolon (rule of three) | metaphor | anecdote

Show up and shine

In the hustle and bustle of everyday life, it's easy to forget one of the simplest yet most powerful forces that can transform our community: kindness. Whether it's a smile from a stranger on the street or a neighbour who offers a helping hand with the groceries, small acts of kindness create ripples that reach further than we realise.

Like the elderly lady who was struggling to mow her lawn when a carload of young men stopped in front of her house. One jumped out and took over the job. While waiting, another helped bring in her washing, and another made her a cup of tea and chatted. Job done, they jumped back in their car and took off again, having brought joy to a stranger.

In a city that prides itself on its laid-back lifestyle and 'West Aussie' spirit, we have a unique opportunity to foster a culture of compassion and make Perth a true community where people feel seen, heard and valued.

Imagine a Perth where kindness is the norm, not the exception. Where kindness at work, in schools and on the streets leads to stronger relationships, healthier workplaces and a more connected city.

The benefits extend far beyond a moment of goodwill. Research shows that kindness boosts mental health, reduces stress and enhances overall wellbeing. Kindness is the daily apple that keeps the doctor away.

So, Perth, let's be the city where kindness is the common thread that holds us together – because when we show up for each other, we shine together.

The article uses *inclusive language*, suggesting that the reader can contribute to making Perth a place where people are kinder.

This uplifting _____ engages the reader, and reinforces the power of kindness because it is a true story.

Using the _____ to list ideas emphasises the benefits of kindness and makes the writer's point more memorable.

By backing up their opinion with _____ that kindness is beneficial, the author is more likely to convince the reader of the article's message.

This _____ reinforces the writer's point with a memorable image.

This _____ gives readers a clear take-away message, encouraging them to put the article's message into practice and be kinder.

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Text three: Novel

The following text is an extract from the novel *Hasina: Through My Eyes* by Michelle Aung Thin. Hasina is a teenager living in the midst of conflict in Myanmar.

3 Match each metalanguage term below to an annotation of the excerpt. An example has been provided for you. You can use a dictionary to look up the metalanguage terms.

simile | foreshadowing | dialogue | descriptive language | atmosphere | repetition

Hasina has never heard anything like this strange sound coming from the sky. *Tocata tocata tocata*. It reminds her of her mother's old sewing machine. ...

Tocata tocata tocata. ...

Hasina isn't the only one drawn by the sound. ... All of them have left the madrassa, the schoolroom with its shady thatch roof and woven bamboo walls that catch every breeze, to stand out here in the blistering sun. ...

'What is it, Hina?' Araf demands. 'Is it nagars?'

Hasina smiles.

'No, Araf,' scoffs their cousin Ghadiya as she limps towards them, the last one out of the madrassa. 'It is not dragons. Dragons are not real.'

'Are too,' Araf mutters under his breath.

'Maybe it is a plane,' guesses wide-eyed Tara, fourteen years old like Hasina.

Hasina has heard the planes flying over her town of Teknadaung twice a week, from Sittwe, the capital. No plane has ever sounded like this. ...

Tocata tocata tocata. Like a needle going in and out of the cloth. A sewing machine in the sky. Except Hasina hasn't heard a sewing machine for nearly four years, not since the electricity was cut. Now her mother only sews by hand.

Hasina holds up her hand to shade her eyes against the late morning sun. That is when she sees them pop into view from the north. Eight bird-like creatures. ...

'Helicopters,' Ghadiya says. It sounds like a warning.

Extract from *Hasina: Through My Eyes* by Michelle Aung Thin

The sound of the helicopters is shown through *onomatopoeia*, making it seem more present to the reader.

_____ paints a picture of the scene: the calm and familiar schoolroom contrasts with the unfamiliar, threatening sound of the helicopters, showing how the peace of the community is about to be disturbed.

The children's _____ as they consider what could be making the strange sound, builds an uncertain and tense _____

The *tocata* sound of the helicopter appears at three different points in the excerpt. This insistent _____ builds the tension and unease as the sound keeps returning, as if it is following the reader.

This _____ comparing the sound to a needle and cloth shows how Hasina is trying to understand a new and strange experience by comparing it to familiar things from her life, like sewing.

This _____ hints at danger to come later, creating tension and leaving the reader curious to find out what happens next.

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Using evidence from texts to support your ideas

When you are asked to explain your thinking in English, your teacher is encouraging you to use evidence to support your ideas. Giving evidence (for example, including quotations from a text) helps you to justify your thoughts and shows that you can reason using the evidence in a text.

There are different ways to use evidence when writing an analytical response; however, one of the most effective ways is to provide direct, short quotations from the text. You can include quotations in your writing in different ways, but a good strategy is to embed quotations within your own sentences.

Using concise quotations

A concise quotation is a short sentence or part of a sentence from a text. Only use the relevant part of the text that proves your point. Do not quote whole paragraphs. If you want to use evidence from different parts of a text, you can use an ellipsis (...) to indicate that you have deliberately left out parts of the text in your quotation.

This looks like:

> Sally reveals that 'Joe has ... four problems that are particularly serious', sparking the reader's curiosity to read on and learn what these faults are.

Embedding quotations into your writing

An embedded quotation is evidence from a text that is *integrated* into your own sentences. When you are writing analytical responses, this is the best way to present evidence to support your ideas. You should avoid 'dumping' a large quotation in your answer. Always try to embed it into your own sentence.

This looks like:

> Sally's opinion of her 'dirty' and 'sticky' brother Joe is reflected in the negative language she uses to describe him, such as 'toxic' and 'weak'.

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Using evidence from visual texts

When you are writing an analytical response to a visual text (such as *Brobot*, which you looked at earlier), the evidence you provide to support your ideas should not just be quotations. Instead, your evidence must also include descriptions of the visual language features in the text.

This looks like:

> Sally explains Joe's faults with a large drawing that looks like a blueprint that an engineer or architect might use. This use of colour and drawing style indicates that she sees Joe as a technical problem she can solve.

10.2 Check for understanding

Read the extract below from Chapter 1 of *Looking Up*, an illustrated novel written by Sally Murphy and illustrated by Aśka.

It all started, as things so often do, with the stars. One clear, perfect night Pete lay on his back on the trampoline in the middle of the back lawn and gazed up at the stars. Some were big, while others were so small they almost weren't there. Some twinkled, just like in the song, and some pulsed like tiny silver hearts beating in the night sky. Then there were the ones that were just wincy points of light, bright against the black. All of them, Pete thought, were beautiful.

As he lay there, gazing skywards, his thoughts drifted to his birthday. He was

going to be ten in a week. Double digits at last! He was hoping – desperately hoping – for a telescope so that he could see everything much more clearly. He wanted to see which were really stars, and which were planets, to make out the clusters of stars which to the naked eye masqueraded as one, and the thousands of tiny stars which for now appeared as big dusty smudges on the inky sky.

Pete had been poring over telescope catalogues for months and had finally set his hopes on the Moonstar 300. There were lots of bigger – and maybe better – telescopes, but they cost hundreds, even thousands, of dollars, and he knew Mum couldn't afford that much.

'Pete! Time to come in.' Mum's voice drifted across the yard from the open back door. It was getting late. Pete took one last lingering look, then padded across the lawn.

Mum looked up from the kitchen table as he came in. 'Whatcha been doing?'

Pete shrugged. 'Not much. Looking at the stars.'

Mum smiled. 'They're beautiful, aren't they? I used to love stargazing when I was your age. I remember —' She stopped. Pete saw her face flicker with some unknown memory then close down. Typical Mum. She didn't like to talk about her childhood. Pete didn't know anything about when she was little.

Extract from *Looking Up* by Sally Murphy and Aśka

Answer the following questions about the extract from Sally Murphy's illustrated novel. Use evidence (such as quotations from the text and descriptions of the visual language features) to support your ideas.

The first answer has been completed as an example.

1 What kind of narrative voice does this text have? Why do you think Sally Murphy chose this style of narration?

This novel has a third-person narrator who simply describes what is happening in the story without judgement or extra commentary; for example, 'Pete lay on his back on the trampoline'. This style of narration allows the reader to make up their own mind about the characters and the events in the story. It also makes the story more interesting as readers feel like they are watching it in real time, like a movie; for example, 'Pete saw her face flicker with some unknown memory'.

2 Identify two examples of how the author describes stars in the extract and explain the effect of describing them this way.

a Example one: _____

_____

_____

_____

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b Example two: _____

_____

_____

_____

3 a Explain why Pete wants a telescope for his birthday.

_____

_____

b How does the reader know that Pete wants a telescope? In your answer, mention the written text and the visual language features in the extract.

_____

_____

4 What do you think the word 'masqueraded' means?

_____

_____

5 What do you learn about Pete's mother in the extract? Choose two pieces of evidence to explain what you learn about her.

_____

_____

6 Identify an example of each of the following techniques in the extract.

a Figurative language: _____

_____

b Colloquialism: _____

_____

7 The author has repeated the word 'hoping' in this sentence:

'He was hoping – desperately hoping – for a telescope …'

What is the effect of this repetition? What does it tell you?

_____

_____

_____

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Putting it all together

So far in this chapter, you have explored how to identify techniques (using metalanguage), how to explain the meanings or effects of those techniques and how to use evidence from a text to support your ideas. Now it's time to practise using these skills together.

10.3 Check for understanding

Answer each of the following questions in a few sentences, using evidence from the extract from Chapter 1 of *Looking Up* on pages 169–70 to support your answer. Remember to:

- clearly state your idea
- use metalanguage to describe the techniques used in the text
- embed quotations from the text
- explain how the evidence supports your idea.

1 What is the purpose of Chapter 1 in *Looking Up*?

2 What are two things you learn about Pete's character in the extract?

3 Explain how the extract shows that the stars are important to the main character, Pete.

4 Several conflicts are mentioned in this extract. Identify one conflict and explain the effect it had on you as a reader.

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5 What does the illustration in Chapter 1 of *Looking Up* tell the reader about Pete?

10.4 Skills box: Complex sentences

When writing analytical responses, you can use complex sentences to develop, extend and explain your ideas.

Sentences are made up of **clauses**. A clause is a group of words that contains a **subject** and a **verb**.

A complex sentence has:

- **a main clause**: this is a main piece of information, which can stand on its own as a sentence; and
- **a subordinate clause**: this is a clause with some extra information, which cannot stand on its own as a sentence. The subordinate clause is usually joined to the main clause with a **subordinating conjunction** like *which, because, although, after* and others.

VOCABULARY

subject The person or thing doing the action

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

subordinating conjunction A word that introduces clauses that add information (e.g. after, when, because, if, that)

Adding extra information increases the complexity of a sentence.

Main clause (main piece of information)	Subordinate clause (extra information)
Pete hopes for a telescope	because he likes stargazing.

The reason for including extra information in this subordinate clause is to reveal the cause (liking stargazing) of the effect or action (hoping for a telescope).

We arrange clauses to draw attention to the part of the sentence we want to emphasise. That is, we arrange clauses purposefully, not randomly.

If you include the main clause first, the sentence doesn't need a comma. For example: *Pete hopes for a telescope because he likes stargazing.*

However, if you place the subordinate clause first, a comma is needed before the main clause. For example: *Because he likes stargazing, Pete hopes for a telescope.*

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1 Tick the complex sentences in the following list.

- ☐ Pete talks with his mum.
- ☐ After he stargazes on the trampoline, Pete talks with his mum.
- ☐ Pete talks with his mum after he stargazes on the trampoline.
- ☐ Pete talks with his mum about stars.

2 Underline the main clause in each of these complex sentences. The main clause should make sense as its own simple sentence.

a Pete's mum liked stargazing when she was very young.

b When Pete's mum calls him, he goes inside.

c They can't get a big telescope because they can't afford it.

d Even though some lights look like stars, they are actually planets.

3 Make each of these sentences into a complex sentence by adding a subordinate clause.

a _____, I had breakfast.

b I went to the party _____.

c _____, I visited my grandma.

d Everyone was shocked _____.

e She sat down _____.

10.5 Skills box: Compound-complex sentences

As the name suggests, a compound-complex sentence is one that contains the elements of both a compound and a complex sentence.

A **compound sentence** has at least two main clauses. These main clauses are connected with a **coordinating conjunction** such as *and, but* and *or*. For example, the following is a compound sentence:

The boat is rocking but Captain Jansen is not afraid.

The two main clauses are 'The boat is rocking' and 'Captain Jansen is not afraid', and the coordinating conjunction is 'but'.

VOCABULARY

coordinating conjunction A word that links individual words or groups of words within a sentence (e.g. and, or, but); they join similar elements equally (e.g. subject + subject)

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A **complex sentence** has a main clause and one or more subordinate clauses. For example, the following is a complex sentence:

The planks tremble while the wind whips the waves.

Therefore, a **compound-complex** sentence must have two main clauses and at least one subordinate clause.

Complex-compound sentences are often the longest types of sentences and can be used to extend, explain and elaborate on ideas. This makes them especially useful when writing analytical responses, as they can help add complexity and detail to your writing.

Here is an example of a **compound-complex** sentence:

Jack's mum turns green and the waves are rough, which shows it is a difficult voyage.

It contains two main clauses: 'Jack's mum turns green' and 'the waves are rough' joined by the coordinating conjunction 'and'.

It also contains a subordinate clause, which is joined with a subordinating conjunction ('which'): *'which shows it is a difficult voyage'.*

Complete the following questions to practise identifying and creating compound-complex sentences.

1 Tick the compound-complex sentences in the following list.

- ☐ While they waited for the train, Priya played games on her phone and Michael read a magazine.
- ☐ He finished his assessment for school, but he didn't manage to email it to his teacher on time.
- ☐ Although they were tired, Lydia and Abdul went to the gym because they wanted to achieve their fitness goals.
- ☐ Despite the fact that it was raining, I went to the supermarket to buy some milk because we used it all up at breakfast.

2 Underline the **two main clauses** in these compound-complex sentences.

a Even though she loved her new puppy, he had sharp teeth and she did not enjoy his nipping at her heels.

b When we went to Paris, we visited the Eiffel Tower and the Arc de Triomphe and there were a lot of tourists in the streets.

c It was my mother's sixtieth birthday and, despite her not enjoying surprises, the whole family threw her a party at her favourite restaurant.

d After all this time has passed, I still can't understand why Avi had to make such a big deal of it, but I guess he had his reasons.

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3 Make these sentences into **compound-complex sentences**.

a I packed my bags _____.

b _____, the money was gone.

c The hill was too steep _____.

d _____, we ran away.

The TEEL paragraph structure

Good analytical paragraphs use evidence from the text to support their ideas. The TEEL paragraph structure is a good model to use to help you create focused and well-structured analytical paragraphs that include evidence.

Topic sentence	• State the main point and focus of the paragraph.
Evidence	• Include relevant examples and direct quotations from the text to support your point in the topic sentence.
Explanation	• Explain how your evidence supports your point, including the effect of specific language techniques and features.
Link	• Sum up your point and link back to the topic sentence.

The TEEL paragraph on the opposite page analyses the opening of Western Australian writer Norman Jorgensen's novel *Jack's Island.* The story is set during World War II. The protagonist, Jack, and his family are forced to move to Rottnest Island while his father helps to build a military airfield.

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Question: Describe how you are positioned to respond to a character from *Jack's Island* using evidence from the text. You might refer to personality, dialogue, appearance, values and/or actions.

In Chapter 1, I respond to Jack's character with sympathy as I can see he is terrified as he goes to Rottnest on the ferry. Jack is telling us the story of the ferry crossing and he states, 'The ferry gave another, even more violent, shudder and … it rolled so steeply on its side I thought it was about to capsize.' Providing Jack's thoughts from his first-person perspective captures his fear that the ferry feels like it is close to capsizing. This makes me feel sorry for him, as being in rough seas on a boat that feels like it is about to tip over would be a very frightening thing to experience. Therefore, I am positioned to respond to Jack's character and the situation he is in with sympathy, as I would not like to be on the boat he is on crossing to Rottnest.

Topic sentence makes a clear point about how the reader feels about the main character, Jack.

Evidence is direct, short and embedded directly from the text to support why the reader feels sympathy as Jack is on a boat in rough seas.

Explanation expresses how Jack's thoughts and the use of first-person perspective create the response of sympathy.

Link is made back to the question and the final sentence reinforces the point being made in the paragraph.

10.6 Get creative

Read the following extract from Chapter 1 of *Jack's Island*. In your notebook, write a TEEL paragraph in response to this question:

> Explain how the setting is constructed through language features in the extract from *Jack's Island*.

Use the annotated example above to help you. You might also refer to Chapter 2, where you explored language features in narrative texts.

'Rob, look at the sea,' my mother groaned wretchedly to Dad.

'Looks like it might be easing off a little,' he said unconvincingly as the ferry crashed once more into a deep trough. Every plank trembled sickeningly. Huge whitecaps whipped the sea all the way to the horizon and thunderclaps stunned the black sky. Mum turned an even deeper shade of green. She hated the crossing and went through hell every time. From the wheelhouse window Captain Jansen yelled over the roaring wind. 'We'll be running late this morning. It's a little rough but I've seen worse. Much worse.' That amazed me. How could anything be worse than this?

Extract from *Jack's Island* by Norman Jorgensen

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Western Australian Curriculum: English correlation grid

Strand	Sub-strand	Code	Chapter 1	Chapter 2
Language	Language for interacting with others	WA7ELAI1	✖	
Language	Language for interacting with others	WA7ELAI2		✖
Language	Text structure, organisation and features	WA7ELAT1		
Language	Text structure, organisation and features	WA7ELAT2		
Language	Language for expressing and developing ideas	WA7ELALA1		
Language	Language for expressing and developing ideas	WA7ELALA2		
Language	Language for expressing and developing ideas	WA7ELALA3		
Language	Language for expressing and developing ideas	WA7ELALA4		
Language	Language for expressing and developing ideas	WA7ELALA5		
Language	Word knowledge	WA7ELAW1		
Literature	Literature and contexts	WA7ELICO1	✖	✖
Literature	Engaging with and responding to literature	WA7ELIEN1		
Literature	Engaging with and responding to literature	WA7ELIEN2		✖
Literature	Engaging with and responding to literature	WA7ELIEN3	✖	
Literature	Examining literature	WA7ELIEX1		✖
Literature	Examining literature	WA7ELIEX2		
Literature	Creating literature	WA7ELICR1		
Literacy	Texts in context	WA7ELYT1		
Literacy	Interacting with others	WA7ELYI1		
Literacy	Analysing, interpreting and evaluating	WA7ELYA1		
Literacy	Analysing, interpreting and evaluating	WA7ELYA2		
Literacy	Analysing, interpreting and evaluating	WA7ELYA3		✖
Literacy	Creating texts	WA7ELYC1		
Literacy	Creating texts	WA7ELYC2		
Literacy	Creating texts	WA7ELYC3		
Literacy	Creating texts	WA7ELYC4		

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Chapter 3	Chapter 4	Chapter 5	Chapter 6	Chapter 7	Chapter 8	Chapter 9	Chapter 10
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