PEARSON english CUSTOM

S.B.

9-10

John Paul College

AUSTRALIAN CURRICULUM

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AUSTRALIAN CURRICULUM

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Pearson English

Whether through short stories from centuries ago or new graphic novels and digital texts, the **Pearson English** series aims to expose students to the richness of the English language. This student book is written and presented in a student-friendly manner to further encourage engagement with the content and the topics.

Significant care has been given to the wide selection of resources and accompanying tasks to ensure that the demands of the strands and sub-strands of the Australian Curriculum: English are met. All chapters have been audited against year-level descriptions, general capabilities and cross-curricular dimensions to make sure that they comply in a pedagogically appropriate way.

The student book chapters contain the following features:

Chapter opener

Each chapter opens with a striking image accompanied by an engaging quote that aims to generate discussion before students engage with the content inside.

Modules

Each chapter comprises clearly defined modules to allow teachers and students to move freely between topics as they see fit, thus providing flexibility of teaching and learning.

Breakaway tasks

Throughout each module there are *Breakaway tasks* which offer a wide range of individual and collaborative tasks.

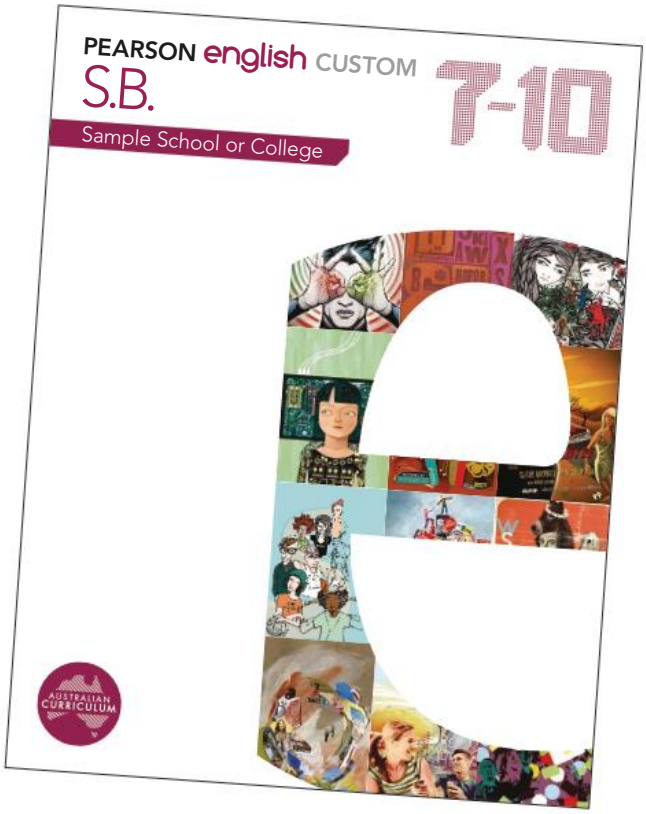
These tasks are structured around Bloom's Taxonomy of Cognitive Processes. The questions move from straightforward, lower order questions (**remembering**, **understanding** and **applying**) through to more complex, higher order questions (**analysing**, **evaluating** and **creating)**.

The pedagogy of these questions is based upon:

- keeping topic momentum within the classroom to allow the teacher to facilitate individual and/or collaborative work after a block of 'teacher centred' learning
- reinforcing learning within the context of the chapter
- providing activities that are engaging and can be answered from the unit they appear in, while also encouraging students to think beyond the text
- ensuring all tasks engage with both the strands and sub-strands found within the Australian Curriculum documentation.

Strands in action

At the end of each module students are provided with a wealth of rich tasks called *Strands in action*. The term *Strands in action* is taken from the three interrelated 'strands' that are the centre of the Australian Curriculum for English. This means that each rich task requires students to engage in some way with language, literature and literacy. *Strands in action* by their nature require more class time than the *Breakaway tasks*. Many of the activities require detailed research and for students to work collaboratively. *Strands in action* tasks engage with all four modes of assessment, namely reading, writing, speaking and listening.



Other features or icons

The *Did you know?* feature contains useful information related to the topic that students will find interesting.

One of the central components of any English curriculum is the building of the student's skill base. *Writer's toolbox* is where students can read about the tips and tricks of the English language. While grammar, spelling and punctuation hints are the mainstay of the *Writer's toolbox*, useful definitions and tailored guidance on key language issues and concepts are also included.

Annotated extracts and poems

Through judicious placement within chapters, this feature is intended to help students to connect with key terms and ideas within reading activities by providing examples and explanations in context. Further, annotations improve comprehension and expand the student's skill base by scaffolding learning.

Pearson Places

Pearson Places icons direct students to websites for additional material.

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LOVE
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Finding your voice

Chapter overview

Never before have young people had as much power as they do today. The youth of today are the voice of tomorrow and society is sitting up and listening. Forms of media such as the internet—and with it blogging, social networking sites, e-zines and other discussion forums—have given young people the power and means to speak up. Increasingly, young people want a say in the kind of world they will inherit.

It is important for young people to know how to use language in ways that ensure that they are heard by those in charge. Language is a powerful tool, and those who can use it effectively become powerful people. This chapter will equip you with the skills to ensure that your voice is heard.

> ... notions formed from those twenty-six black symbols that induce tears or laughter. The miracle of it! Flyspecks on white that can change ideologies or governments, induce wars, starvation, or rare blessings ...
>
> Thea Astley (1925–2004), author

1

Making yourself heard: persuasive writing

Simply pointing out a problem or issue is not enough to bring about change in the world. People need encouragement. Knowing how to use language to persuade others is a very powerful tool. It can spark revolutions and bring about massive social change—and it can be handy for convincing people around you to let you have your way!

DID YOU KNOW...

The art of persuasive writing and speaking (known as 'rhetoric') has its roots in ancient Greece. As early as 500 BCE, teachers known as the Sophists travelled around teaching skills in rhetoric. It was seen as one of the most important ways in which language could be used. In fact, it was considered so important that only the sons of noblemen were taught its secrets.

Today, persuasive language is everywhere—the politicians seeking our votes, environmental groups pleading for change and advertisers looking for our dollars. Listening to them all can be confusing. Everyone seems to be arguing different viewpoints. So who should you listen to? Knowing how persuasive language works can help you negotiate this potential brain overload and sort out who's right and who's wrong. It will also give you the edge when it comes to making your own voice heard.

Speaking up!

Some of the defining moments in Australia's history have been the delivery of amazing speeches, such as Sir Henry Parkes's 'One people, one destiny' speech in 1891, which led to Australia's Federation, and Edith Cowan's speeches seeking rights for women and children. She became Australia's first female member of parliament and successfully introduced the *Women's Legal Status Act* in 1923. Another example is Prime Minister Kevin Rudd's 'Sorry' speech acknowledging the Stolen Generations. The success of these persuasive speeches lies in the important social action they brought about. The fact that these speakers were successful in making significant changes to the world around them is evidence of how powerful rhetoric can be.

In order to be powerful persuasive texts, speeches need to follow a few guidelines.

- **Have a clear thesis**—This is the central argument or concern.
- **Have several points of argument**—You won't get very far if you only have one point. To be really persuasive, you need several ideas to back up your thesis—and the evidence to support them!
- **Use persuasive language techniques**—These are devices that work to make your writing more persuasive.

- **Have a clear structure**—There are several rhetorical structures than you can use, which you'll come across later in this module. It is important that your points are ordered in a logical sequence.
- **Sound clear and effective**—Speeches are meant to be listened to. You need to consider how easy your speech will be for the audience to follow, and rehearse it aloud several times.
- **Consider opposing arguments**—It is important that you recognise that there will be different attitudes and opinions to yours. You should anticipate these and how you might refute them.

A **thesis** is a statement of what you believe to be true. It is the basis of your argument within a piece of writing. It comes from the Greek word *thésis*, which means 'to put down'.

Persuasive language techniques can be roughly grouped into two categories—those that create credibility by appealing to our sense of logic and reasoning (our heads) and those that appeal purely to our emotions (our hearts).

ONE PEOPLE. ONE DESTINY

By Henry Parkes

We seek then to build up here an Australia for ourselves, but believing that no form of government could be better than that under which we live, we seek to rend no ties, we seek to shatter no edifice—but only to create what we think is necessary for bringing out all the great faculties of our own individual interests.

I have often wondered why any person could quarrel with us in this cause. We are making war on no one. We are seeking to provide no principle to which exception could be taken. Our cause is well known. Our cause is peace. Our cause is the consolidation of Australian interests. Each colony—New South Wales for example—will be as she ever was, but New South Wales and Victoria and the other colonies united will have a power they can only obtain by federation, and that power alone will give them a proper place in the family of nations. I ask you then, with unreserved feeling, with true hearts, earnestly engaged in this great work to drink this toast:

One people. One destiny.

Source: Sir Henry Parkes, 1891

Techniques that appeal to our heads	Explanation	Examples
Facts and statistics	Including evidence from credible research	'Eighty-five per cent of Australia's population lives in urban areas.'
Formal tone	Using correct grammar and language, rather than casual or colloquial forms	'We believe that students should be given less homework' (and not 'I reckon we get too much homework'.)
Expert testimony	Quoting from recognised experts relevant to the topic	'Climate change scientist Dr Tim Flannery states that ... '
Examples	Including clear examples of your point from real life	'One way of cutting carbon emissions is to encourage more bicycle use, such as in Paris, where the city provides free bike rental.'
Counter arguments	Identifying a potential opposing argument and pointing out its flaws or weaknesses	'Some people might argue that climate change is a natural phenomenon, but they ignore the fact that the rate of change has increased since industrialisation.'
Jargon and other sophisticated language	Using subject-specific language	'emissions trading', 'carbon-neutral economy'
Rule of three	Including a series of three ideas to create a mnemonic	'The culling of kangaroos is cruel, wasteful and a disgrace to our national emblem.'

Techniques that appeal to our hearts	Explanation	Examples
Descriptive, figurative and emotive language	Using: • descriptive language to paint clear images for the listener • figurative language—metaphor and simile • emotionally charged words	'The river, once sparkling and pristine, is now dank, brown and evil-smelling.' 'The fires were hotter than hell.' 'It will be the end of the world as we know it.'
Inclusive language	Using pronouns such as 'you', 'we' and 'our'	'We need to act now to preserve the Earth for our children.'
Anecdotes	Adding personal stories to illustrate particular points	'In my local community, I started a recycling awareness program.'
Attacks and praise	Providing negative comments about an opponent or positive ones about a supporter	'The current government has failed on all accounts, it failed to create a workable emissions trading scheme, it failed to limit carbon production and it failed to ...'
Rhetorical questions	Asking questions that don't require an answer but engage the listener	'Can we afford to ignore this problem any longer?'
Colloquial language	Using casual language that makes the speaker seem on the same level as the everyday person	'We all need to change our 'she'll be right, mate' attitudes'
Puns	Playing cleverly with words	'Global warming or global warning?'
Bias	Presenting a one-sided argument	*Does the text only present one side of the argument?*

Breakaway tasks 1

Remembering

1 What does 'rhetoric' mean?

2 What two phrases does Parkes repeat in this extract from his speech?

Understanding

3 Why is it important to consider opposing arguments?

4 What benefits does Parkes believe will come from Federation?

5 Why does Parkes use inclusive language in a speech about Federation?

Applying

6 What types of persuasive techniques are the following phrases?

a Twenty-four per cent of the pollution particles in Sydney's air come from vehicle exhausts.

b What can teenagers who don't even drive do about this?

c There are some horribly painful lung conditions that pollution like this can cause.

d I've even started riding my bike to places instead of asking my parents for a lift. I feel fitter and healthier and I'm seeing parts of the city I never even knew about!

e If we all try a few of these strategies, our city would be a much cleaner place.

Teen speak

Tania Major

It is not just adults who can create effective and moving speeches. Tania Major is a young Indigenous woman from Queensland. She saw how her people were disadvantaged. They had poor education and low employment opportunities and, as a result, high rates of crime and poverty. She decided to dedicate her life to helping improve these people's lives, speaking out until others started to listen. As a result of her work, she was named Young Australian of the Year in 2007. Here is an excerpt of one of her speeches to Parliament.

HERE I AM

By Tania Major

Here I am: a young Cape York woman addressing the Prime Minister of Australia directly. The fact that you are here today, Mr Howard, is largely due to the hard work and vision of our leaders …

We are also proud of the efforts of our elders who have struggled to keep our culture alive …

Two months ago I told the Queensland Principals conference that the levels of literacy and numeracy are very low in Aboriginal communities. I told them that when I went to school in Brisbane it was as if I had missed out on my primary education.

There is a huge gap between what we get in communities and what other kids get in cities. I got straight As at Kowanyama but when I got to Brisbane I was getting Cs and Ds. It really goes to show that there was something seriously wrong with the education system in our communities.

One of the problems facing education in remote Indigenous schools is that teachers tend to be just out of training and generally stay for only a year or two. There was not one teacher who stayed for the whole of my nine years at school, even the principals.

Prime Minister, we need to review the curriculum in these communities because it's pitched at a very low level. I have had to draw the conclusion that Governments and educationalists see us as less than white people.

It was really sad to go to school in my community because the attitude in the whole community was that white kids are much smarter than me. How can the education being offered to our young people be justified?

Education should be uplifting, not serve to reinforce lack of self-esteem and the heart wrenching low expectations that my mob suffer from. If we cannot get education right, then we are doomed.

We need a massive re-assessment of education policies and an equally massive investment in education. Government let down most of my classmates. Noel Pearson helped me to an education, but most young people won't be assisted by a sponsor.

Formal register—suits the high-level audience

Inclusive language reinforces idea that Major represents a larger group of Aboriginal people

Repetition

Anecdote—Major's own educational experience

Use of colloquial language makes it more personal

Problem–solution structure

Example provides evidence for Major's statement about teachers in remote schools

Direct audience address—encourages audience's attention

Rhetorical questions—invite audience to consider the issue

Emotive language—emphasises seriousness of situation

Colloquial language shows Major has a grass roots perspective

I got a chance in my life, worked hard with support from family and friends and today I stand before you as a qualified criminologist. All across Cape York I see and meet young Murris; smart, brave, compassionate, talented and beautiful. What is missing from their lives is an education that promotes self-confidence and drive.

With these qualities, hundreds of Cape York Peninsula Murris could be the next group of doctors, lawyers, painters, mechanics, criminologists or engineers. We have spent so long listening to some whitefellas telling us we are stupid, lazy no-hopers that the majority of my people actually believe it …

The fact that you are here today is a good start in the process of change and I urge you, as a fair-minded man, not just as Prime Minister, to become part of the solution. I stand up here as a proud Aboriginal woman, a Kokoberra woman as well as a criminologist and I thank you for your time and attention.

Source: *Sydney Morning Herald*, 6 August 2003

Descriptive language paints a positive image of the Murri people

Inclusive language—shows Major represents a wider group of Indigenous people

Rule of three reinforces Major's identity as an educated Aboriginal woman and reinforces her aim of improving education for Aboriginal people

Call to action—encourages audience to be part of the solution

Register is the level of language used, including vocabulary, grammar and style, in non-fiction writing. This can range from simple, colloquial or informal through to complex, formal or jargonistic. Writers of speeches select a register that is appropriate for the audience to whom they are speaking.

Breakaway tasks 2

Remembering

1 What is Tania Major's profession?

2 What part of Queensland does Major come from?

Understanding

3 What does Major want from the Prime Minister?

4 What effect does the high turnover of teachers in remote schools have on students?

5 What does Major feel is missing from the lives of the Murri people she sees?

Analysing

6 Despite talking to the Prime Minister, Major uses colloquial language at times. Why do you think she does this?

7 Identify the words and phrases that show Major's attitude towards education.

8 Choose three other persuasive devices that have been identified for you. Explain to a partner why they are effective.

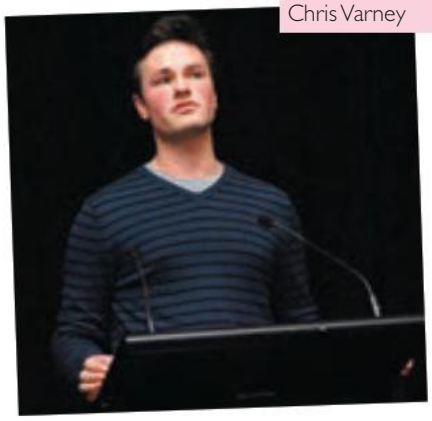
Tania Major isn't the only person to make a difference for others; nor the youngest. Louis Braille was only fifteen when he developed the Braille alphabet for the blind. Initially, his teachers disapproved of his invention, but he persevered, eventually adapting it for music and mathematics too.

Writer's TOOLBOX

There are several **common rhetorical structures** in effective speeches. These refer to the way the writer has ordered the points in their text.

- **Problem—solution**
  States the problem and then provides one or more solutions; for example, identifies the water shortage crisis and steps we can take to reduce our water usage.
- **Cause—effect**
  Outlines the causes of a problem and then discusses each of its effects; for example, outlining the various causes of global warming and then going on to talk of the possible effects it will have on the world.
- **Compare—contrast**
  Compares two (or more) scenarios; for example, comparing the living conditions of a poor child in Africa with those of a child in Australia.
- **Repetition**
  Repeats a key phrase or slogan, adding different details or examples each time; for example, in the 'I have a dream' speech Martin Luther King repeats this phrase eleven times, each time outlining a different aspect of his dream for racial equality.
- **Chronological order**
  Outlines events in the order in which they occurred. (Only appropriate for some topics.)
- **Call to action**
  Finishes a speech with a call to action, where the speaker encourages the audience to take up a particular action. Some speeches make this the primary element of their structure. Protest speeches often do this, continuously urging the listener to join their cause.

Chris Varney is another young person who is able to use language effectively so that he is noticed by important people. In 2009, Chris was appointed the Australian Youth Ambassador to represent the views of Australian youth to the United Nations (UN). Here is one of his speeches to the UN Third Committee. As you read, try to notice how he has tried to appeal to his target audience and persuade them to share his views. In particular, note the register that he uses.


Chris Varney

DID YOU KNOW...

The UN is an international assembly of representatives from 192 countries. Its aim is to facilitate discussion between nations. It was formed in 1945 after the Second World War and has become an important and powerful organisation. Young people can get involved in the UN through the United Nations Youth Assembly (UNYA).

SPEECH TO UN COMMITTEE

By Christopher Varney

'On February 7, 2009 I tried to resuscitate a man but could not. It was another day in the summer that would see days of record-breaking sweltering 45 plus temperatures. Everything was so dry. I spent that night hopelessly trying to defend my Flowerdale home and the homes of many friends from the merciless flames of the Black Saturday bushfires. Our homes and everything we had worked for were destroyed. We need to increase action against climate change so that our summers are not as hot, fierce and murderous.'

Mr Chair, ladies and gentlemen,

These are the words of a 17-year-old girl who was one of the many victims of this year's Victorian bushfires.

Today I come before you on behalf of my generation of young Australians, feeling inspired by the courage of the young people who overcame the worst natural disaster in Australia's history earlier this year, humbled to represent the youth opinion gained from my nation-wide consultation tour with our UN Youth Association, aware that it is our hopes for children and young people that is one of the strongest bonds of unity we have as a United Nations and proud to commend young Australians to you all as leaders of my country, voicing today the sum of the stories and perspectives of more than 10 000 diverse young people I have engaged as Youth Delegate to the UN.

Mr Chair,

Inaction on climate change and global poverty angers young Australians.

From Brisbane to Bunbury, Darwin to Dubbo, Adelaide to Alice Springs, and Hobart to Healesville, the message was the same—climate change is having a detrimental effect on the lives of young people right now.

During my tour I met young people from the fire-affected areas such as Alexandra, Kinglake and

Whittlesea who were amongst the 7500 people that were displaced, or worse, lost loved ones included in the 173 people who died.

In our discussions, these young people cited the science that says that a 50-year warming trend and the enhanced greenhouse effect are strong considerations for explaining the increased severity of the fires and the intense heat wave that preceded them reaching 45 plus degrees Celsius. They feared more regular and extreme fire days as a result of rising temperatures. Around the country the feeling was that the extreme weather events of our today are likely to become the normal weather events of our tomorrow, and that in our future the label extreme will describe whole new unimaginable weather phenomena.

Throughout my travels, one thing was constant; the inspiration I felt from seeing the leadership young people were giving to the movements behind climate justice and poverty elimination, and to their local communities.

In the week before the Climate Summit, an incredible 37 400 young people united in an Australian youth vote on climate change called 'Youth Decide,' making it one of the world's biggest youth climate actions. This vote, inspired by our Youth Climate Coalition and World Vision Youth, saw young Australians give a clear message—that we deserve a sustainable climate, secured by all member states at December's Copenhagen Conference through an ambitious, fair and binding global agreement. The youth of Australia voted for this agreement to adopt a 40%+ emissions reduction target by 2020.

Ladies and gentlemen, history will define us in 2009 by the measure of our actions at Copenhagen to protect the future of our young people. Let the agreement forged be bold enough to respond to tragedies like Black Saturday by cooling our climate.

Source: Australian Permanent Mission to the United Nations, 6 October 2009

Being a good speechwriter is important, but the speaker needs to have good verbal skills for it to be effective. The skills needed to do this are known as '**oratorical skills**' and someone who speaks well is known as a 'good orator'. You can use these skills when delivering your own oral presentations.

- **Volume:** This is the sound level. Each word should be clearly audible. Often, speakers become louder as they approach the climax of their speech.
- **Pacing:** This is the speed and rhythm of delivery. This includes pausing to emphasise important points.
- **Expression:** This is the variation of tone. There's nothing worse than hearing someone drone on in a monotone!
- **Eye contact:** This means connection with the audience. Good orators talk to their audience, not just read from a piece of paper. They rehearse their speech so that they only need to refer to palm cards and can look their audience in the eye.
- **Gesture:** This means using hands. This adds emphasis to key points.
- **Body language:** This is maintaining positive and confident body language. This is important. You should stand up straight and have appropriate facial expressions.

Remember that good description creates an image by appealing to our senses.

Breakaway tasks 3

Remembering

1 What did Chris Varney attend in Copenhagen in December 2009?

2 Whose views was he representing?

Understanding

3 Who was Varney's target audience?

4 What was Varney hoping would happen?

Applying

5 Which rhetorical structures did Varney use in his speech? Explain.

6 Practise reading his speech aloud. How does it sound? Experiment with pacing and expression to improve the impact of the words.

Analysing

7 What persuasive device does Varney's speech begin with? How would this affect his audience?

8 Find several emotive words that Varney uses in relation to 'young people', for example 'inspiration'. What picture does he create of the young people of Australia?

Evaluating

9 What are your views on climate change? How have you formed your views?

Creating

10 As well as addressing the UN, Varney had to speak to large groups of young Australians at events such as Youth Decide. Working in groups of three, take a third of Varney's speech each and rewrite it to suit a teenage audience. Rehearse your speech together and deliver it to the rest of your class.

Persuasive posters

Another type of persuasive text that you may see every day is the public awareness poster. These work to persuade people to contribute positively to society, often in relation to the law, public health or the environment. Such posters can be a powerful tool in creating better communities.

Posters work in a straightforward way. They need to attract attention and convey a simple yet powerful message through two main elements: text and graphics. It is how these two elements are combined that is the key to the effectiveness of the poster. Effective posters should:

- **Attract attention**—Posters use a number of eye-catching techniques to attract the attention of the passer-by. These may include bold colours, large text or unusual eye-catching images.
- **Communicate a clear message**—Too many words or ideas will confuse the reader as they quickly glance at a poster. Messages need to be simple, direct and instructions kept to a minimum.

In order to do so, they usually:

- **Are written in the imperative tense**—That is, they are in a command-like style. For example 'Do your homework' as opposed to 'It would be a good idea to do your homework'.
- **Use visual elements to enhance the message**—Pictures, graphics, colour and font style are often used to give the message greater clarity or impact. Symbols may be used within the poster to add further meaning.
- **Use leading lines**—Leading lines are created through the positioning of various elements in the poster to create pathways around the text that draw the eye to important elements, like brand names or logos.
- **Create memorable catchphrases**—By using language in ways that are memorable, such as puns, alliteration, clichés or slogans, people are more likely to remember the message.
- **Use logos**—Rather than include more words, the organisation behind the poster may be identified through their logo.

Symbols are images that are used to represent broad, rich meanings, for example, a tree could be used to symbolise growth.

A **pun** is a clever or humorous play on words, for example 'A snail without its shell seems a little sluggish'.

Alliteration is when several words in a phrase or sentence have the same initial sound, for example 'Come down to our super Saturday sale'.

Slogans are frequently used and easily remembered phrases, such as Nike's 'Just do it' slogan.

Clichés are well-known phrases that have become overused, for example 'a picture tells a thousand words'.

Jules Cheret is often called 'the father of the poster'? He was the first to use lithographic printing to print large quantities of posters in the 1860s. He also refined the process to allow for colour printing. Before that, posters had to be printed individually or even hand-drawn!

Posters in action

The Royal Society for the Prevention of Cruelty to Animals (RSPCA) seeks to improve animal welfare throughout Australia. One of their major campaigns is to highlight the conditions for dogs in 'puppy factories', intensive breeding farms where many dogs are kept constantly pregnant, often in poor conditions, to supply pet stores.

Logo: abbreviation is sufficient because RSPCA is well known

Clear message appeals directly to audience

Unusual, eye-catching graphic: juxtaposition of dog and machinery

Metaphor reinforces the idea that puppy factories are inhumane

Emotive language

Imperative mood conveyed through instructions

The web address stands out, encouraging the audience to visit

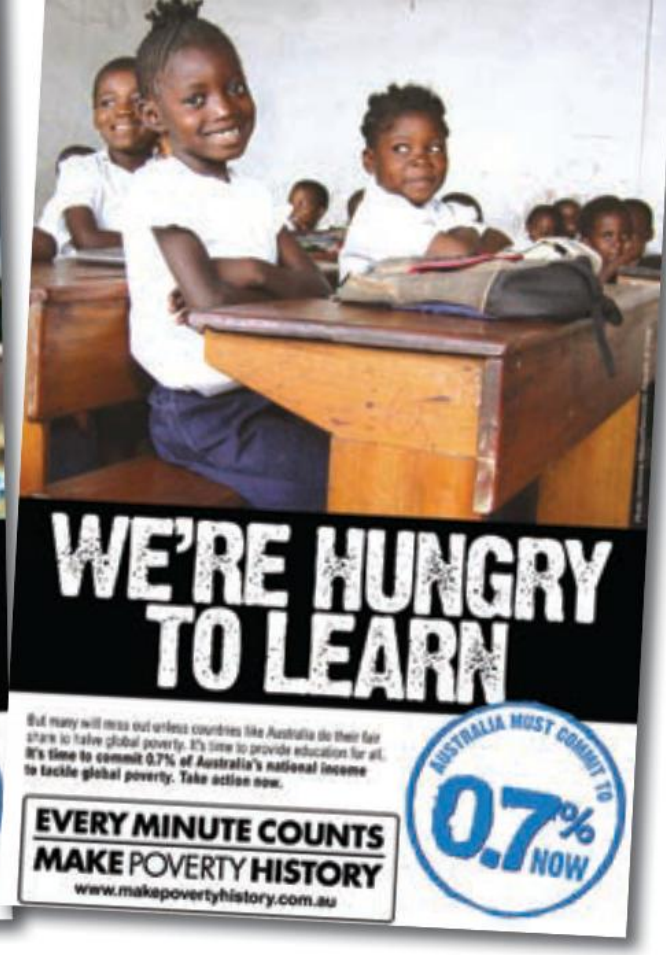
Minimal text

Only use of colour in an otherwise black-and-white image to attract attention

Use of cute puppies creates sympathy, making the poster's message more persuasive

Simple design: there are only three main elements

Symbolism: dark colours and images of factory machinery represent the idea that large numbers of puppies are being bred in poor conditions with no thought for their welfare



Breakaway tasks 4

Remembering

1 What are the two main functions of a poster?

2 Who is considered the 'father' of the poster?

Understanding

3 Why is it important that a poster's message is clear and can easily be discerned?

4 What techniques might a poster use to be persuasive?

5 What exactly is the audience of the RSPCA poster being persuaded to do?

Applying

6 Shorten the following sentences into more direct language, using the imperative tense:

- a Could you call for the fire department, please?
- b When you leave, don't forget to shut the door behind you.
- c Remember to wear sunscreen whenever you go out in summer.

7 Using the Oxfam 'Make Poverty History' posters, identify an example of each of the following conventions:

- a catchphrase
- b logo
- c imperative tense
- d leading line
- e persuasive message
- f eye-catching graphic.

Analysing

8 Why do you think the 'Make Poverty History' posters feature children in their images?

9 Hunger is usually used in the context of needing food. Why do you think Oxfam has used the word 'hunger' in these posters?

10 The 'Make Poverty History' catchphrase is part of an international campaign, but the 0.7% logo was developed by Oxfam Australia. Why do you think it has been included?

11 Write a paragraph to explain how the RSPCA campaign encourages people to pledge their support.

Evaluating

12 Traditionally, campaigns encouraging people to donate to humanitarian aid organisations have often focused on images of malnourished children to generate sympathy. Why do you think Oxfam has not followed the trend with this campaign?

Creating

13 Identify a 'cause' around your school. It might be to prevent littering, help an endangered local species, or to recycle waste. Sketch the design for a poster that encourages your classmates to take action on this cause. Turn the guidelines for effective posters into a checklist and use it to evaluate your design.

Strands in action

Core tasks

1 Research one issue and answer these questions:

- What are the facts surrounding this issue?
- What makes you angry about this issue?
- What can you do about it?

2 Prepare a speech for your classmates to persuade them to take some action. This might be as simple as informing others, or you might like to encourage them to make a donation. Plan and draft your speech carefully to ensure that you cater for your audience, and use an appropriate structure and persuasive techniques. Rehearse your speech and deliver it to your class.

Extra tasks

1 If you don't have time for everyone to deliver their speech, create a class website. Use your school's digital video camera (or a computer webcam) to film each speech and upload them to the website. Include a discussion board so that everyone can comment on each other's speeches.

2 Find another example of a persuasive speech from history. You could visit **Pearson Reader** or ask your teacher. Read or listen to the speech several times.

Web Destination

a Why do you think it was effective?

b What sort of persuasive devices were used?

c What outcomes or actions did the speech achieve?

Create a slide presentation to share your speech with your class. Use different slides to provide background information about the speaker and the circumstances of the speech, including the audience, as well as your answers to the three points above. Include appropriate pictures and an audio file of the speech if you have it.

3 Become more comfortable at giving speeches with two-minute talks. Each lesson, one student in your class has to talk for two minutes on any topic they like. The only rule is that they have to talk for the whole two minutes! At the end, they nominate the person who will speak at the next lesson. Over time, you will become more confident at speaking in front of an audience.

4 There are many speech competitions for teenagers. Find out if there are any in your area and discuss with your teacher the idea of entering it.

2

Making a whole new voice: creative writing

Some writers choose to present their views creatively using different personas or through fictional characters. This approach opens up whole new forums, like the theatre, cinema and radio.

Meaningful monologues

A monologue is a long talk given by one character. It is similar to a speech, but delivered for dramatic purposes. Instead of being a direct statement of someone's opinions, monologues convey their attitudes more creatively. Through listening to the character's speech, the audience gradually puts together the ideas until they realise the point the writer is making.

Monologues can take a variety of different forms. They can be a stand-alone piece of dramatic writing, or they may be part of a longer play with other characters.

A monologue is delivered by a single character talking either directly to the audience or to the other characters. Some monologues may take the form of the character musing aloud, but there is always an acknowledgement of the audience. This is distinct from a soliloquy, where the actor does not 'break the fourth wall' and acknowledge the audience.

The key to a successful monologue is very simple—through its use of language it must construct a very clear sense of character. For the duration of the monologue, the audience shares the character's life and the emotions they feel. In this sharing, the audience comes to understand the character and the message the writer is trying to convey. It is important that the audience is led into the message, rather than merely 'told', so that they don't feel like they are being patronised.

Successful monologues usually try to achieve the following:

- **Create a strong sense of character**—Using the 'show, don't tell' principle, the writer needs to construct a recognisable character.
- **Use effective language devices**—The writer needs to use language carefully to help the audience visualise the character's situation.
- **Be naturalistic in style**—Speech rarely follows the correct rules of grammar. If you transcribe a conversation, you will see this! Most modern monologues tend to mimic the patterns of natural speech.
- **Build to a climax**—Even though they only involve a single character, the monologue still needs to build to a high point of emotion or action. This is often where the writer's message becomes apparent.
- **Take place within a single moment in time**—To be effective, a monologue usually focuses on a single incident. If the writer wants to cover a longer period of time, they use the device of reflection, for example an old soldier reflecting on his days at war.
- **Convey the writer's message clearly**—Through experiencing the character's thoughts, the audience must be able to come to a clear understanding of the purpose and theme of the monologue—the message the writer is trying to convey.
- **Use only basic staging conventions**—Monologues that are not part of a longer work usually use only basic props and staging—the emphasis is all on the character and the language.

Speaking for others

David Hicks is an Australian who converted to Islam and was captured while training in Afghanistan in 2001. He was detained by the US military on several terrorism-related charges and eventually convicted of 'providing material support for terrorism'. He was held prisoner at a Guantanamo Bay detention facility, known as Camp X-Ray.

Hicks's case caused a great deal of controversy, with many concerned about his treatment while in detention and the length of time it took to charge him with any crime. In addition, the military legal system used to detain him was criticised by many, including the USA's own Supreme Court. Others, however, see Hicks as a terrorist whose detention was justified. He was finally returned to Australia in 2007. Chris Tugwell's play, *X-Ray*, imagines the thoughts and feelings of Hicks while he awaits his fate.

X-RAY

By Chris Tugwell

David dives on the letter and rips it open. There is one photo of the family dog. He looks at it briefly.
Bumster! Hey old mate. Still chasing cars?
He reads.
Dear David ... hope you're well ... doing all we can ... blah, blah ... Saw your lawyer today, while we were in town to see the specialist ... *(stops reading)*
Specialist? *(he searches the rest of the letter. It's covered in black, censored bits)*
Come on, what's he need a specialist for?
He drops and does some push-ups.
Calm down. Nothing you can do. He's fine. He's OK. He's fine. What the hell does he need a specialist for?
He stops the push-ups and reads the letter again.
Hey, the Crows won. You know the Crows? Aussie Rules? Football. You follow it? Me either. Stupid game. I know a fair bit about it 'cause of me dad.
Making up his own commentary. (...) There's the bounce ... It's a real arm wrestle ... Ball goes to ground ... Scrappy play ... Gianopoulos is in there. Oh, he's been pinged ... Holding the ball ... (...) Moves up ... Only forty out ... On a slight angle ... We're well into time on ... Should put it straight through from here ... This'll win it for them ... Lines up ... off the side of the boot ...! Can you believe it? And there's the siren. Crows by a point!
Footy. Dad. Yeah, well. Can't think about that. Can't think about home. Doesn't do any good. Only makes you feel worse thinking all that sorta stuff.
He puts the photo away. He drops and does push ups. Fast and furious. He rubs his stomach, as though he has cramp. He falls back against the wire wall, holding himself up; fingers in the wire.
Seventeen hours. Blindfolded, chained. Kneeling the whole way. Tape over our mouths. We didn't know where we were heading. No idea. No-one told us anything ... (...) We're trying to work out where the hell are they taking us. Israel? The US? Maybe some US base in Europe.
We didn't know.

Source: Chris Tugwell, *X-Ray*, 2003

Character—personal details revealed

Naturalistic style—incomplete sentences used

Character—revealed through actions

Character—colloquial language used

Minimal staging

Language devices—short sentences used to convey tension

Language devices—ellipses used to show dramatic pauses

Naturalistic style—conversational tone used

Acknowledgement of audience

Clear message—Hicks feels incredibly isolated from his family

DID YOU KNOW...

According to Amnesty International, over 750 people have been detained at Guantanamo Bay, and as of February 2011, 172 still remain.

Breakaway tasks 5

Remembering

1 Why does Hicks not want to think about home?

2 What information has been censored from the letter by the authorities?

Understanding

3 What evidence is there that Hicks feels alone?

4 Why do you think Hicks 'drops to the floor and does push ups'?

Analysing

5 How does Tugwell show that Hicks is Australian?

6 What is the effect of having Hicks fall against the wall, fingers through the wire?

7 How would you describe Hicks's state of mind in this extract?

8 How has sentence structure been used to make the extract from *X-Ray* sound like natural speech?

Evaluating

9 Based on the evidence in this extract, what words would you use to describe the character of David Hicks? Discuss the words you listed in a small group.

Creating

10 Sketch a design for the set that could be used to stage Hicks's monologue in the play.

Writer's TOOLBOX

The skills of oratory explored earlier in this chapter will help bring a monologue to life.

In a monologue, a sense of 'voice' is constructed through the language which is appropriate for the character. Just as each real person speaks with a unique voice, but one that has certain commonalities with the wider groups they belong to, so too must the character. For example, a teenage character might speak with a colloquial register and casual tone, and refer to ideas such as social networking, technology and homework.

Deborah Mailman

One voice or many?

Monologues use language effectively to create a believable 'voice' for their characters. If the voice is not believable, it will be hard for the audience to accept the message the character has been constructed to convey, as it will not seem authentic. The voice needs to be appropriate for both the individual character and the wider group that character represents.

This monologue, written by Wesley Enoch and originally performed by Australian actress Deborah Mailman, explores the prejudice experienced by many Indigenous people on a daily basis. Try to see how the writer has captured the voice of the character and the voice of an Indigenous person.

MURRI WOMAN

By Wesley Enoch and Deborah Mailman

[Delivered in the style of stand-up comedy]

Have you ever been black? You know when you wake up one morning and you're black? Happened to me this morning. I was in the bathroom, looking in the mirror and I thought, 'Nice hair, beautiful black skin, white shiny teeth ... I'm BLACK!'

You get a lot of attention, special treatment from being black. I'm in this expensive shop and there's this guy next to me, nice hair, nice tie, nice suit, waving a nice big gun in the air and the shop assistant says, 'Keep an eye on the nigger ... eye on the nigger.'

OK, so I went to try on a dress and the shop assistant escorts me to the 'special' dressing room, the one equipped with video cameras, warning to shop lifters, a security guard, sniffer dog ... 'Get out of it'. Just so I don't put anything I shouldn't on my nice dress, nice hair, beautiful black skin and white shiny teeth ...

Now I'm in this crowded elevator, bathed in perfume, in my nice dress, nice hair, beautiful black skin and white shiny teeth ... 'Hey which way?' *The Woman sniffs the air.*

Somebody boodgi and they all look at me!

Now I go to my deadly Datsun, looking pretty deadly myself, which way, lock my keys in the car. Eh but this Murri too good, she got a coat hanger in her bag! Fiddling around for a good five

seconds and started hearing sirens, look around, policeman, fireman, army, [the] UN and that same sniffer dog! Just to make sure everything's OK!
Spoken in an American accent while holding the audience at 'gunpoint'.

'Who owns the car, Ma'am?'
Indicating herself.

'ME!'

So I'm driving along in my deadly Datsun, stylin' up to that rear vision mirror. Car breaks down. Get out. Started waving people for help.
Imitating a fast car.

Started waving people for help. Vrooom!

Started waving people for help. Vrooom!

Next minute I see this black shape coming down the road—sniffer dog!

Finally get home, with the help of the policeman, fireman, army, [the] UN. Still looking deadly in my nice dress, nice hair, beautiful black skin and white shiny teeth. Aunty comes in, 'Eh Sisgirl, nice dress, can I borrow it?' 'Mmmm'.

Thinking that tomorrow will be a better day, I go to bed. Kicking that sniffer dog out. Still with the sound of sirens in my head. Snuggling up to my doona and pillow.

Morning comes, I wake up, looking in the mirror. Nice hair, beautiful black skin, white shiny teeth. I'M STILL BLACK! NUNNA!

Source: Wesley Enoch & Deborah Mailman, *The 7 Stages of Grieving*, 2008

Breakaway tasks 6

Remembering

1 What negative things happen to the character?

Understanding

2 Draw a comic strip or storyboard that shows the events of this monologue. Share your work with others.

3 Describe the character of the Murri woman.

Applying

4 Use the internet to find out where the Murri people come from.

Analysing

5 Despite all the negative elements, how has the writer still made this monologue humorous?

6 What words are used to create a colloquial Aboriginal voice?

7 'Eh but this Murri too good, she got a coat hanger in her bag'. This is an example of a sentence that uses non-standard structure. What effect do Enoch and Mailman create in writing this way?

8 Some lines are written in italics. What do these lines represent?

9 Enoch and Mailman include a motif, a repeated symbol, of a sniffer dog. What do you think the sniffer dog is supposed to represent?

Evaluating

10 What point is the writer trying to make about Indigenous Australians?

11 Do you think a humorous monologue can be effective in making its point? Explain your thoughts.

Creating

12 Write a brief monologue describing a time you've been unfairly treated. Try to incorporate humour into your monologue and use colloquial language to recreate a teenage voice.

A way with words

Another creative way that writers can air their opinions is through writing poetry. Poets have always used their craft to express views about what is happening in the world and their lives. Poems have been written to persuade people to go to war and to avoid war, to recognise racism and homelessness, and just about every other social issue you can think of. Like monologues, poetry often creates a particular voice to convey the writer's beliefs and attitudes. In poetry, this voice is called the 'persona'. It is important to distinguish between the persona and the poet; they are not the same.

Arriving on our shores

In his poem on the next page, Bruce Dawe explores the problems faced by a new migrant. He wrote this poem after the Second World War when there was still a lot of prejudice towards European migrants. In just a few words, he creates a strong voice that conveys the helplessness that many migrants felt. Of course, he doesn't really mean that new migrants were prepared to give up their children, but this shocking idea symbolises just how powerless they felt.

IN THE NEGATIVE

By Bruce Dawe

POEM

'No African parrots, I'm sorry,' she said.
'Open the cage,' I said to my wife.
'No dogs of any description, either,' she said.
'Turn the dog loose,' I said to my wife.
'No children, either,' she said. 'There's a special rule ... '
'We understand. Get rid of the kids,' I said at last to my wife.
'Now, where do we sign?' I said.
'Right here, Mr ... ?'
'Papadopoulos,' I said. 'It's Greek ... '
'Sorry,' she said. 'No—'

Source: Bruce Dawe

Many refugees who have come to Australia in search of freedom find themselves instead in detention centres waiting for permission to stay. Some have protested against their conditions and the time it takes to process their claims for asylum in Australia by sewing their lips or feet together.

Mehmet al Assad is one such person. His poem and many others were collected by the Refugee Action Committee in an effort to raise awareness about their plight.

ASYLUM

By Mehmet al Assad

POEM

Will you please observe through the wire
I am sewing my feet together
They have walked about as far
as they ever need to go.

Will you further observe
through the wire
I am sewing my heart together
It is now so full of
the ashes of my days
it will not hold any more.

Through the wire
one last time
please observe
I am sewing my lips together
that which you are denying us
we should never have
had to ask for.

Source: Mehmet al Assad

Writer's TOOLBOX

Poets often use poetic devices to add colour and impact to their writing.

Device	Description	Example
Rhyme	Words are given similar end sounds	'teach' and 'reach'
Rhythm	Pattern of beats within a line or lines of poetry	'A diner while dining in Kew Found a rather large mouse in his stew … '
Simile	Description where one thing is described 'as' or 'like' something else	'Her hair was as smooth as silk.'
Metaphor	Stronger descriptive device where one thing is described as being something else	'The teacher tore strips off the hapless student.'
Alliteration	Words have the same initial sounds	'Peter Piper picked a peck of pickled peppers.'
Assonance	Words have same or similar vowel sounds but do not truly rhyme	'blue' and 'moon'
Onomatopoeia	Words or sounds are used to mimic what they are describing	'The machine hissed, clicked and whirred into life.'

DID YOU KNOW...

In the fifteen years after the Second World War (1939–45), approximately 1.6 million migrants and refugees came to Australia to escape war-torn Europe, all bringing with them their own stories. Some of these stories can be found on *The Age* website which you can visit from **Pearson Reader**. Today, around a quarter of Australia's citizens were born overseas.

Web Destination

Poetic protests

Musicians often use their song lyrics to protest against the injustices they see in the world. Music is a popular and powerful medium that can reach vast audiences. It is a creative form of expression that, when successful, can spread its message from one voice to many.

Many Australian artists have become famous for their protest songs, including Midnight Oil, Paul Kelly, The Whitlams, John Butler and the Hilltop Hoods. Their songs have challenged the authorities on issues such as mining, gambling, international relations, Aboriginal land rights and urban violence.

Kate Miller-Heidke is another Australian artist who believes in the power of music to challenge people's attitudes. She became the first Australian artist to win the International Songwriting Competition grand prize for her song 'Caught in the Crowd', co-written with her husband Keir Nuttall. In it she takes the role of a bystander to school bullying, one who now has to live with the regret of not standing up for someone who was powerless.

CAUGHT IN THE CROWD

By Kate Miller-Heidke and Keir Nuttall

SONG

It was after school in the afternoon
The corridors were crowded as we came out of the rooms
Three guys I knew pushed him into the cement
Threw away his bag and said he had no friends

He yelled that he did and he looked around
Tried getting up but they pushed him on down
That's when he saw me, called out my name
And I turned my back, and just walked away

And I turned my back, and just walked away

I was young and caught in the crowd
I didn't know then what I know now
I was dumb, and I was proud
And I'm sorry
If I could go back do it again
I'd be someone you could call friend
Please please believe that I'm sorry

Source: Kate Miller-Heidke and Keir Nuttall

Breakaway tasks 7

Understanding

1 Describe the 'voice' created in the two poems. Try to use really specific descriptive words.

2 What does Mehmet al Assad mean when the persona says 'that which you are denying us we should never have had to ask for'?

Applying

3 Present a dramatic reading of one of the poems, practising your oratory skills.

Analysing

4 Bruce Dawe uses the symbolism of the man giving up his children, while Mehmet al Assad uses the symbolism 'sewing my heart together'. What response are they trying to generate here?

5 Explain the effects of Dawe's use of ellipsis in his poem.

6 Miller-Heidke uses effective repetition twice in this extract. Why do you think she has chosen to highlight these particular phrases?

Evaluating

7 Why do you think Dawe ends the woman's speech with a dash?

8 Bruce Dawe uses 'I' and 'she', while Mehmet al Assad deliberately uses 'I' and 'you'. Explain why you think the poets have chosen to use these particular pronouns.

9 Pop music is often considered to be commercial and shallow by its critics. Discuss with a partner whether you think pop music is an appropriate genre for exploring issues such as bullying.

Creating

10 Go to **Pearson Reader** to find poems by refugees. Create a poster for your class by reproducing the words of a poem with appropriate visual images. If you do this on a computer you could insert it into a slide presentation and attach appropriate music.

Web Destination

Strands in action

Core tasks

1. Create an anthology of your own poems about a social issue. You might like to use the same issue you investigated for your speech in Module 1. Try to create three poems that create different voices. For example, you might investigate climate change and write three poems from the perspective of a farmer facing drought, a South East Asian villager worried about rising sea levels and a polar bear at risk of losing its environment. Think carefully about what kind of voice each of your poems should develop. Remember to use poetic devices for added impact.

   Alternatively, choose one voice and develop your piece into a longer monologue instead.

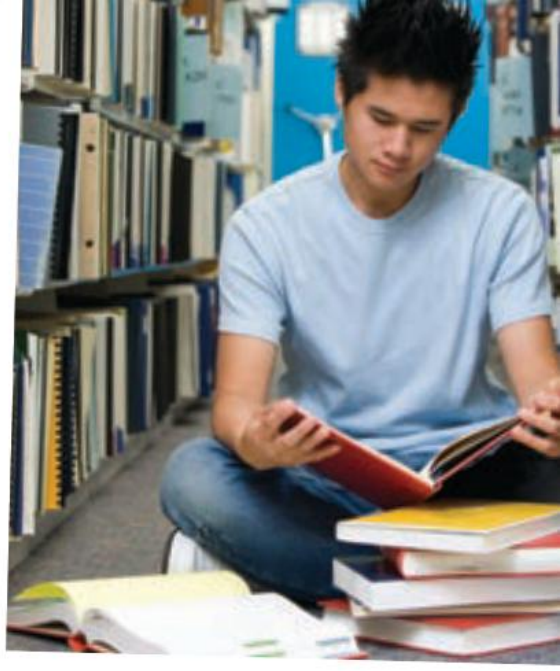
2. Interview somebody in your community. Ask them questions about a significant life experience. Make sure that you check that they are comfortable talking about this first. Use their experience to write a monologue. The person you interview might like to read your draft and help you capture their 'voice'.

Extra tasks

1. Write a monologue based on a character from your favourite book. Pretend you are that character and reflect on what you learnt from the events of the novel. Think carefully about what the character is like and try to convey that through both your language and oratory skills.
2. As a class activity, organise a performance event, where students can present their poems or monologues. Some students may like to contribute by designing posters to advertise the event or organising music, invitations, costumes or refreshments. Nominate someone to direct the performers and someone else to be the MC and introduce the performers.
3. Use a computer program to create original music for your poem.
4. Research another Australian protest song, perhaps by one of the artists mentioned in this module. Find out about the issue or events the song was based on, a little about the artist and, if you can, the reactions to the song when it came out. You should be able to learn about its chart success, which will give you an idea of how the public responded. Create a poster or short presentation to share your findings with the class.

3

Making sure: reflective personal writing



It's all well and good to share your opinions with others, but how do you know they're *right*? Before you get on your soapbox and start shouting out about the environment or world peace, you need to take some time to reflect on the issues and your own opinions.

In this chapter you have been exposed to a range of challenging texts that have been chosen to make you think. One of the most important skills you will need is to be able to reflect on texts and the questions they pose. This will help you understand how they have been constructed, and how they are trying to encourage you to think and feel. Ultimately, reflective writing will help you to make a more informed judgement about issues explored in texts like these.

Looking in the mirror

Reflecting is an important process for any writer. Many people keep journals or diaries to reflect on their lives and what is happening in the world around them. Other people use blogs as a way of reflecting. Some people post their reflections onto other websites or discussion forums. These are all examples of personal writing, even though it is sometimes being shared with a wider audience.

DID YOU KNOW...

The use of the term 'soapbox' refers to someone speaking publicly. It comes from the days when impromptu speakers would stand on upturned wooden crates to speak to those around them. These crates had often been used to deliver soap to local stores.

Writer's TOOLBOX

The **context** is the set of circumstances that shape who you are, including your age, gender, nationality, cultural background, history, religion, geographical location, education level, family circumstances and so on. Each of these has an impact on the values you hold.

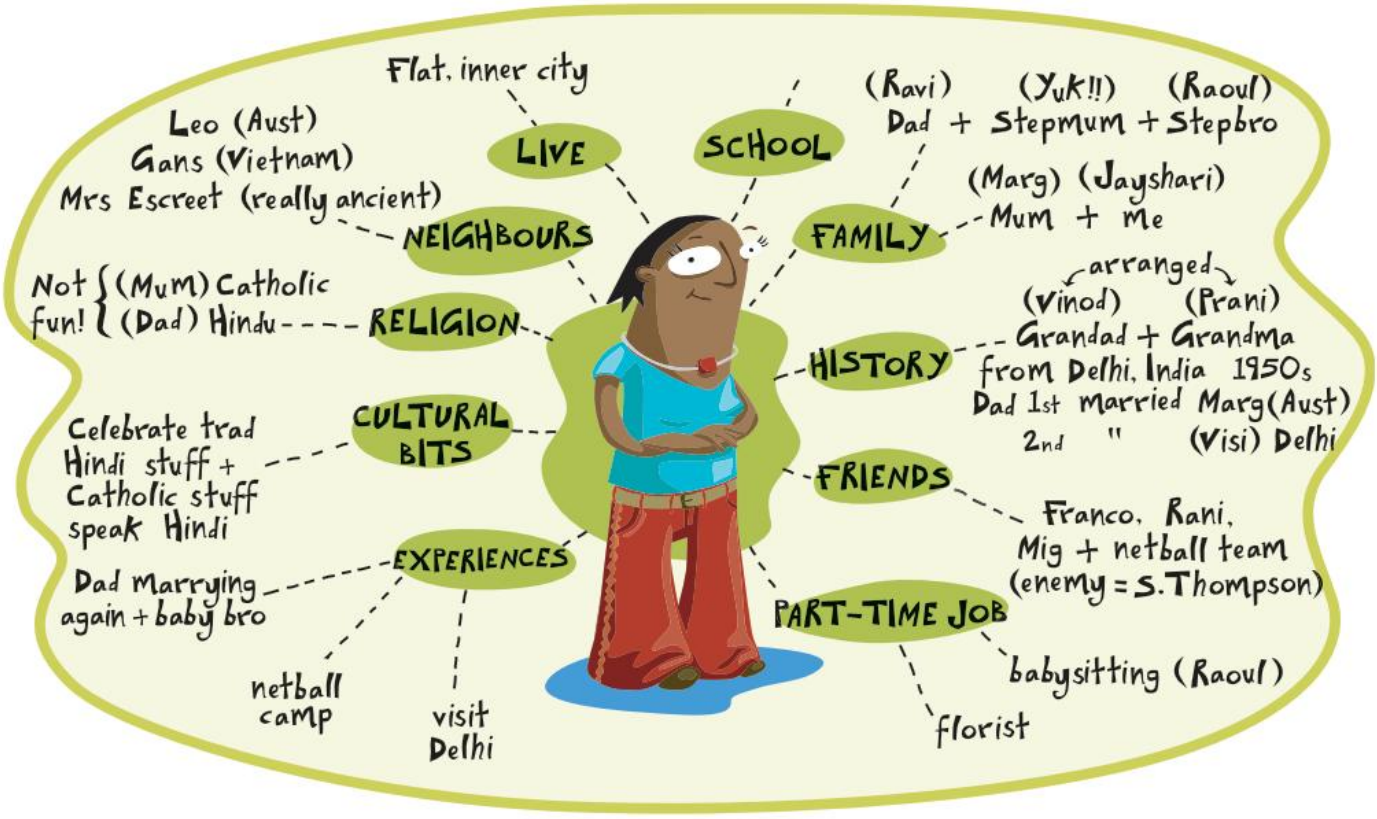
Values are the beliefs you feel are really important to you, for example the environment, justice, equality, democracy, keeping fit and healthy.

Attitudes are the ways in which you express these values, for example you will be critical of pollution and avoid adding to it if you value the environment.

In a personal reflection, you consider past or present events or experiences and explore how they have shaped who you are today.

Because they are quite personal in nature, there is no right or wrong way to structure a reflection. In general, you might use these guidelines:

- **Reflective tone:** The tone or mood of the piece is thoughtful.
- **Chronological or cause and effect structure:** The piece may start in the present and go back to a past time to explain its effects, or it may start in the past at the cause and move forward to the present in chronological order.
- **Register appropriate to the context of the writer:** Students, for example, would probably write in a youthful register.



- **Descriptive in nature:** Appropriate details are included. The content is usually quite personal.
- **Strong sense of voice:** There is a clear sense of the person who is reflecting, their context, values and attitudes.

When considering your response to issues and texts, it is important to reflect on who you are and your background and history. This is called your 'context'. It is what shapes your values and attitudes, why you respond to issues the way you do. It is important to know what your context is so that you can understand that other people have different contexts and will therefore respond in different ways to you.

Breakaway tasks 8

Remembering

1 Identify four text types that people could use to write reflectively.

Understanding

2 Why is self-reflection important for your writing?

3 What is the difference between a value and an attitude?

Applying

4 Create a context brainstorm. Put your name in the centre of a sheet of art paper. Around your name, brainstorm all of the elements of your context. Use the Writer's toolbox on the previous page as a guide. Try to identify all the elements that make you who you are.

5 Create an attitude continuum. Draw a horizontal line with an arrowhead at each end. Label the left end 'negative', the centre 'neutral' and the right end 'positive'. Plot the following attitudes along the continuum: supportive, loving, apathetic, critical, disgusted, amused, bitter, indifferent, sympathetic, admiring, furious, hateful, sarcastic, passionate, inspired.

Compare your continuum with a partner's and discuss the reasons for any differences.

Analysing

6 Copy the following table into your notebook and add your own values and attitudes.

Issue	Possible attitudes	Values
Prejudice towards immigrants	Critical of people who are prejudiced. Sympathetic towards migrants.	Tolerance Equality
Littering		
Obesity		
Health and fitness		
Homework		
Charities in need		

Evaluating

7 Think about which element in your context brainstorm has the biggest influence on your values and attitudes. Discuss your choice in a small group. Did you all have the same one?

Reflecting on life

Joy Hopwood

Joy Hopwood was the first Asian-Australian to appear regularly on *Play School* on the ABC. Here, Joy reflects on a defining moment in her childhood, which influenced her desire to work in the media so that young people could have Asian role models on television.

GROWING UP ASIAN IN AUSTRALIA

By Joy Hopwood

When I was in primary school, my mum started volunteering in the school canteen. I thought it was a good idea until I heard some of the other kids say, 'We can't understand your mum. Can't bloody understand what she's saying. You don't speak Chinese, do you?'

'Of course not,' I said, and I never wanted to.

I started to feel ashamed of my mum and stopped visiting her in the canteen. When kids came up to me and said, 'That's not your mum, I hope,' I started replying, 'No, it isn't.'

I started to notice that when Mum and I went shopping together, some people, like the local butcher, either imitated her accent or served other people before her even though she was there first. Every Friday, I'd go with Dad (who is English) to the fish and chips shop. I noticed that no one imitated him or ignored him. Mum was brave and always said, 'Ignore it. You know we are better off than a lot of people in this world.'

Those words have stayed with me, as have the wise words of my friend Jan Edmunds, which I will treasure for life: 'Racism reflects the person who has said the racist remarks, not the recipient. It reveals the racist's ignorance and lack of intelligence and by no means is it a reflection of the receiver.'

I wish I had understood this as a child.

Source: Alice Pung (ed.), *Growing up Asian in Australia*, Black Inc., 2008

Reflecting on texts

Sometimes, people reflect on their response to a text and how it has affected them. You may even be asked to do this as part of your English studies. Books and films can be provocative and cause people to re-evaluate their beliefs and attitudes. Here is an excerpt from a student's reading and viewing journal, responding to the film *Avatar*.

AVATAR REVIEW

After watching *Avatar* I couldn't help but feel a little guilty. I mean it was awesome and all—the special effects were amazing—but the messages the director was trying to make really hit home.

The basic story initially seemed to be pure science-fiction—Earth is running out of energy sources and scientists have discovered a new source on the planet Pandora. The problem is, Pandora is already inhabited by the Na'Vi race. Using genetically created human/Na'Vi hybrids, or avatars, the humans try to get the Na'Vi to relocate, not understanding that they have a spiritual connection to their land. When this fails, the humans try military might to destroy them and their jungle-like home in order to mine the energy source. Of course, the humans who experience Pandora through their avatars come to value it the way the Na'Vi do and end up fighting against the invaders too.

As an Australian, this really started to make me squirm. Replace Pandora with Australia and the Na'Vi with Indigenous Australians and this film could be making a comment on the British occupation of Australia back in 1788. Just like the humans in *Avatar*, the British colonisers did not understand the Indigenous people's connection to the land and swept them aside in the desire to use the land for their own purposes. I guess the only difference was that there was no happy ending for the Indigenous people.

Seeing *Avatar* has really made me think. Why was I so against the humans in the film for what they were doing, but had happily accepted British occupation of Australia as okay? Is it because I live here, and acknowledging that someone else might have a greater claim to this land might disadvantage me? I'm not really one hundred percent sure yet, but my values have certainly been given a shake-up. Maybe I need to appreciate the

A member of the Na'Vi from *Avatar*

loss Indigenous people experienced more. Maybe I need to understand their issues more. And maybe people in charge need to stop assuming that the rest of the world is theirs for the taking.

DID YOU KNOW...

On profile sites, an avatar is an icon or character that you use to represent your real self in the virtual world.

When reflecting on your response to texts, there are a number of elements you need to keep in mind:

- What is it about your context that has influenced your response?
- What values of yours have been affected?
- What is it about the way the text is constructed that has influenced you? Is it the events and characters, the language or the persuasive techniques the writer has used?

Breakaway tasks 9

Remembering

1 Where did Joy Hopwood's mother volunteer?

2 What was different when Hopwood went shopping with her dad?

3 What were the avatars in the film?

Understanding

4 Why did Hopwood pretend her mother wasn't really her mother?

5 How did Hopwood's experience of the racism her mother experienced affect her future career path?

6 What was it about the film *Avatar* that made the viewer uncomfortable?

7 How have the viewer's attitudes changed?

Applying

8 Have you ever been embarrassed by your parents? Write a paragraph reflecting on that time and how you view it now.

9 With a partner, discuss a film you have seen that changed your mind on a topic.

Analysing

10 There is quite a distinct difference in the register of each extract above. Describe the register of each and give reasons for why they differ.

11 Look closely at the *Avatar* review. Find examples of the following:

- reference to the writer's context
- a comparison between the film and real life
- emotive language
- rhetorical questions
- evaluative comments.

Using the examples you found, explain why these features are used in reflective writing.

Evaluating

12 The first extract was written for a publication. Do you think this has had an impact on the way it is written? Explain your thoughts.

13 What values do you think Hopwood held as a child that made her ignore her mum at school?

14 What values does she have now as an adult that make her regret this?

15 Why would the viewer express an attitude of guilt after seeing the film *Avatar*? What other attitudes towards the film did they feel?

16 Do you agree with the reviewer's evaluation of *Avatar*? Do your classmates agree?

Reflecting online

For the first time, teenagers are producers of texts as much as they are consumers. This means they are creating texts almost as often as they read or view them. The biggest reason for this is the internet and easy access to technology. Every day, millions of new videos, articles, web-postings, blogs, animations, songs, tweets, poems and stories are uploaded to the web, many by young people. Technology has given youth the means and the confidence to produce some serious and sophisticated texts.

Get blogging!

Blogging is one way people can comment on the world, try to convince others to adopt a point of view or simply keep a record of their life.

Social networking

Some of the most prolific examples of personal texts on the internet are social networking pages. These days it's difficult to find someone who doesn't use a social networking site. These sites offer so much—a way to keep in touch with friends, catch up on the latest news, play games, join groups with like-minded people and provide a forum to post your thoughts—from what you had for breakfast to the state of the environment.

Using the internet for personal writing can link you to something bigger. Certain sites exist in order to create social networks. If you are inspired, angered or saddened by the social issues you've explored, write about these responses. Chances are you can make connections to other people who feel the same way as you and through these networks build the power of your voice until it really can make a difference!

DID YOU KNOW...

In January 2011, the power of social networking sites to aid social justice became apparent to the world when they were used to rally support for the civil uprising in Egypt. Despite government bans and censorship, social networking sites allowed Egyptian citizens to coordinate demonstrations that eventually lasted eighteen days and involved over a million people. These sites also allowed their struggle for democracy to be broadcast to the world.

There are really no rules for how to write for personal profiles on social networking sites. There is, though, one extremely important guideline—never assume that your page is as personal as you might think it is. Your audience may be much wider. Post only what you'd be happy to say in person to a stranger.

Other things you might want to consider include the following:

- Netspeak (text speak) and emoticons are usually acceptable, although if you want your writing to be noticed and taken seriously you should consider a more formal register.
- Take advantage of the multimodal features of websites and express your thoughts in different ways—writing, videos, photos, voice recordings and art.
- Explore various communities and make connections with like-minded individuals and groups. Some of your best writing may come about through collaboration with others.
- Be prepared for feedback. People will post comments to your page and sometimes they may be critical. Take it in your stride—you might learn something valuable.
- Remember your 'netiquette' when responding to others, don't be rude or mean, don't SHOUT and try to respond reasonably quickly. If you are responding to someone else's page, respect their register. If it seems quite formal, your posts should be too.
- Remember that any documents, photographs and videos you post may become the property of the site and may be used without your control or permission. When you sign up for your own page, many social networking sites include a clause that means you hand over ownership to the site.
- Sometimes people post inappropriate or offensive comments and/or images. If you or your friends are sent any material which worries or concerns you, report it to an adult immediately.

As well as using words, websites have the advantage of being able to use images and graphics, sound, film and animations. Because websites can use such a variety of different types, or modes, of language they are often referred to as multimodal texts.

Here are some **features of multimodal texts**:

Non-linear structure	A book/novel is an example of a linear structure, but websites use hyperlinks, menus, widgets and a variety of text fields, which means that you follow the text according to your interest, jumping backwards and forwards and even outside the text as you navigate the links.
Hyperlinks	Certain words or icons can be hyperlinked, meaning that when clicked on they will take the viewer to another part of the site, or an external site, where further information is given.
Highly visual content	Websites can make extensive use of graphics and pictures, including moving images such as video files and animations.
Audio content	Websites can include music, voice recordings and sound effects.
Interactive content	Many websites allow for interactivity, inviting viewers to respond, post their own messages, participate in discussions, upload their own files such as videos, or even edit site content.
Widgets	Widgets are small programs that provide tools for websites. These might be a traffic counter, a discussion forum or a live weather feed. They might also allow users to link the website to their own personal website, or to community sites such as Facebook.

Individual profiles

Some individuals make their personal profile pages available for all. The UN Youth Ambassador for Australia has a profile page on Facebook so that anyone can browse their profile and follow their posts. If you are a Facebook member, you can also interact with the Ambassador, posting your own comments and offering your support.

The Youth Peace Initiative (YPI) is a group that uses social networking sites to connect like-minded teenagers. The initiative is aimed at facilitating youth action and idea sharing for peace and social justice. The YPI Facebook page allows users to sign up to the organisation or indicate their support by becoming a fan. Members use the wall to post messages about peace issues, as well as advice for those who want to be involved. There are also messages from other organisations like the UNYA and links to their pages. The site uses all the available Facebook functions to include videos, photo albums and weblinks. Visitors can also post their own responses. It really is a community gathering in a virtual space.

Breakaway tasks 10

Remembering

1 Name three social networking sites.

Understanding

2 Why should you not treat personal pages as completely personal?

3 Why do some people make their personal pages accessible to anyone?'

Applying

4 Using the format of a MySpace or Facebook page, create a profile for a character from your favourite book. (Do this on paper, rather than actually setting up a real page.) Think about how to capture their personality using details, pictures, notes, wall posts and so on.

5 Write an exchange of about eight SMS texts between two close friends. Rewrite the converstion in formal English, using punctuation for direct speech.

6 Use the internet to make a list of other youth activist networks. You might like to search for groups such as Amnesty International, Youth Decide, Youth Alive, ActNow, Stir and so on.

Analysing

7 Examine the language used in the posts you sourced in Question 6. What does this reveal about the target audience? If you have your own page on a social networking site, think about the language you and your friends use in your posts. Is it different from the language used on the youth activist sites?

8 What features of multimodal texts can you identify in the screen shots of the YPI website and Facebook page? Identify some of the ways the structure and language of these texts are different from more 'traditional' written texts.

Evaluating

9 Write up a list of the pros and cons of maintaining a personal page on a social networking site.

10 What are your thoughts on the way language is changing with the development of multimodal texts such as web pages?

Creating

11 In pairs or small groups, create a list of suggested rules for teenagers about how to use these sites safely.

Strands in action

Core tasks

1 Begin your own English reflection journal. Each time you read or view a new text, write a new entry reflecting on your response to the text. Consider the text's messages, values and construction and how they made you respond. You might also like to reflect on your own writing. Reflect on each of your English assessments, commenting on your strengths and weaknesses. When you get it back, read the comments your teacher provides and see how they match up to your own. As you add to your journal, try to notice patterns like common errors and use these as areas of focus for future tasks.

2 Pick an issue that affects a range of people in your school. For example, it could be the sharing of playground facilities, or it might be the cost of food in the school tuckshop. Design a questionnaire to survey a range of people in your school about their views on this issue. After you have collected a range of responses, reflect on the attitudes you encounter. Use your findings to write a letter to your principal representing the views of your school.

Extra tasks

1 Using one of the many free blogging websites, create a blog of your own. Use it to comment on issues in your world or around your school. You might even like to share your reflections to texts from your journal. You could collate your classmates' blogs onto a class website.

2 Watch a short film on a challenging theme. There are excellent, award-winning short films freely (and legally) available on YouTube. Consider your previous knowledge of its subject matter and reflect on how the film has challenged, altered or reinforced your views. Present your findings in the form of a brief oral presentation.

3 Have a class discussion to create a list of your class's top ten values. This may take some negotiation, so use your persuasive language skills! Discuss why they are important to you all.

4 Extend your vocabulary by creating a poster to display in your classroom of different 'attitude' words.

4

Making sense: analytical writing

Essays are one of the most important texts you will learn to write. You will probably have to write essays for nearly every subject you study, and the language skills you need to write a successful essay are relevant to many other forms of writing too.

Effective essays

Analytical essays are those that analyse a given text or problem. You might be asked to analyse what is being done to reduce consumption of electricity in your school, or you might be asked to analyse the construction of a poem. While they can be on a multitude of topics, essays will follow a similar structure.

- **Introduction:** This outlines the topic or text being analysed and provides some background detail. It states the thesis or main argument of the essay. It also needs to capture the interest of the reader.
- **Main body:** This is a series of paragraphs that analyses the topic or text in detail. Each paragraph should focus on a different aspect of the topic or text. Each paragraph should contribute clearly to the overall thesis of the essay.
- **Conclusion:** This is usually a single paragraph that draws the essay to a close, summing up the various points of analysis and finishing with the thesis.

In writing an effective essay, follow these guidelines:

- **Use a formal register:** This suits the nature of an essay and will make your writing more convincing. Use formal language, a variety of sentence types and any subject-specific terminology or jargon as necessary.

DID YOU KNOW...

The word 'essay' comes from the Old French word *essayer*, which means 'to attempt'. *Essayer* itself comes from the Latin word *exagere*, which means 'to weigh out'. So an essay is where you attempt to prove or weigh the merits of an argument!

- **Adopt an objective tone:** This shows that you are approaching the topic with an open mind.
- **Present a clear thesis:** Build a clear line of argument through each of your paragraphs.
- **Provide evidence:** Use quotes and examples to support your argument.
- **Use a formal paragraph structure:** Follow the TEEC formula (see the Writer's toolbox on the next page).
- **Link paragraphs:** Present paragraphs in a logical order starting with the most significant point. Use transition markers to show their relationship to each other.
- **Proofread and edit:** Check your work for sense, succinctness and clarity.

Remember your formal paragraph structure for main body paragraphs: TEEC or TEEL.

- **T**opic sentence states the main idea of the paragraph and should be very specific.
- **E**xplanation develops the main idea in greater detail.
- **E**vidence provides the supporting proof for your explanation.

Then either

- **C**oncluding sentence sums up the paragraph and links to overall thesis.

or

- **L**inking sentence

Transition markers are words or phrases used to show the relationship between ideas.

Type of transition	What this transition marks	Examples
Continuation	The next point continues in the same direction.	secondly, in addition, furthermore, another point is, as well as this, also
Contrast	The next point will head in a different direction.	in contrast, on the other hand, however, but, nevertheless, alternatively
Concession	The next point might go against your argument.	however, after all, although it may be said, I must admit
Cause and effect	The next point is a result of the previous one.	consequently, as a result, therefore, accordingly
Conclusion	This is the final or overall point	therefore, finally, in conclusion, lastly
Chronology	Shows the time relation to the previous point.	after this, prior to, meanwhile, later, thereafter, while, then

Breakaway tasks 11

Remembering

1 What register of language should be used to write essays?

2 What are transition markers?

Understanding

3 Why is it important to begin the main body of your essay with the most significant point of argument?

4 What does a thesis do?

5 Why is the inclusion of evidence important?

Applying

6 Create a short debate on whether essays are the best way to assess students. Get into a group of six and form teams of three. Each team needs to take opposing sides in the argument. Each person in the team should provide a point of argument and try to rebut (counter) the last argument by the other team. Try to use transition markers effectively to structure your debate.

Evaluating

7 Find the last essay you wrote for English and evaluate whether or not it follows the guidelines for essays above. Then swap with a partner and evaluate each other's essays in the same way.

Interesting introductions

Your introduction is the first impression a reader—or marker—will have of your essay. It is so important that it captures their attention while giving an accurate view of your thesis. There is no one 'perfect' way to write an introduction, but after you've practised a few, you may wish to experiment with more original and interesting ways to preface your essay. Just remember that your introduction should be relatively concise.

Here are some ideas to get your creative juices going: start with an interesting or dramatic quote that reflects your thesis, or pose a rhetorical question. Alternatively, begin with some dialogue, a hypothetical conversation that reflects the different viewpoints on your topic, before your thesis makes your chosen viewpoint clear.

Analysing in practice

Generally, for any kind of textual analysis, you need to identify the ideas of the text (the messages and attitudes it conveys) and how it has been constructed to convey these ideas. You should also consider the impact this has on the audience.

Re-read the Chris Varney speech that is presented earlier in this chapter. Here is a sample note-making framework analysing how he has constructed his speech so that it persuades his target audience.

You could adapt this framework to suit other types of texts.

		Evidence
Purpose of speech	To persuade the UN that the youth of Australia are aware of climate change and are passionate to see the UN address the issue. To show the UN the human effects of this issue.	'History will define us in 2009 by the measure of our actions at Copenhagen to protect the future of today's young people.' 'I heard young people's passion for a global education, one that arms them with a thorough understanding of how to tackle the unsafe climate futures.' 'Climate change is having a detrimental effect on the lives of young people right now.'
Audience	UN representatives from the governments of the world (sophisticated audience).	Addresses UN directly at UN Summit in Copenhagen.
Techniques used to persuade (appeals to the head)	Statistics: shows the extent of youth support. Formal register: sounds knowledgeable and courteous. Jargon: sounds knowledgeable. Expert opinion: Sets himself up as an expert on youth attitudes by outlining his experience.	'37 400 young people united in an Australian youth vote.' 'Today I come before you on behalf of my generation of young Australians.' 'sustainable climate', 'emissions reduction target' 'My nationwide consultation tour with our UN Youth Association.'
Techniques used to persuade (appeals to the heart)	Anecdote: personalises the tragedy Emotive language: highlights terrible nature of this issue. Inclusive language: includes both the UN and Australian youth in the issue. Alliteration: adds 'catchiness'.	'On February 7, 2009 I tried to resuscitate a man but could not.' 'worst natural disaster' 'detrimental effect' 'intense heat wave' 'Brisbane to Bunbury, Darwin to Dubbo'
Structure	Call to action: sets out the problem (the effects climate change is having on Australians already) and calls for action to create a solution. He starts with a personal account to encourage a sympathetic audience.	'Let the agreement forged be bold enough to respond to tragedies like Black Saturday by cooling our climate.'

Once you have made your notes, you can begin to plan your essay. It is important when planning the main body paragraphs to put them in order of importance.

Essay plan

Introduction:
Thesis: Chris Varney uses a 'call to action' structure and a variety of persuasive techniques, such as anecdotes, statistics and formal register, to persuade the UN that Australian youth are demanding the UN take decisive action on climate change.

Main body 1: Appears credible to his audience:
- uses formal register
- is courteous
- establishes experience.

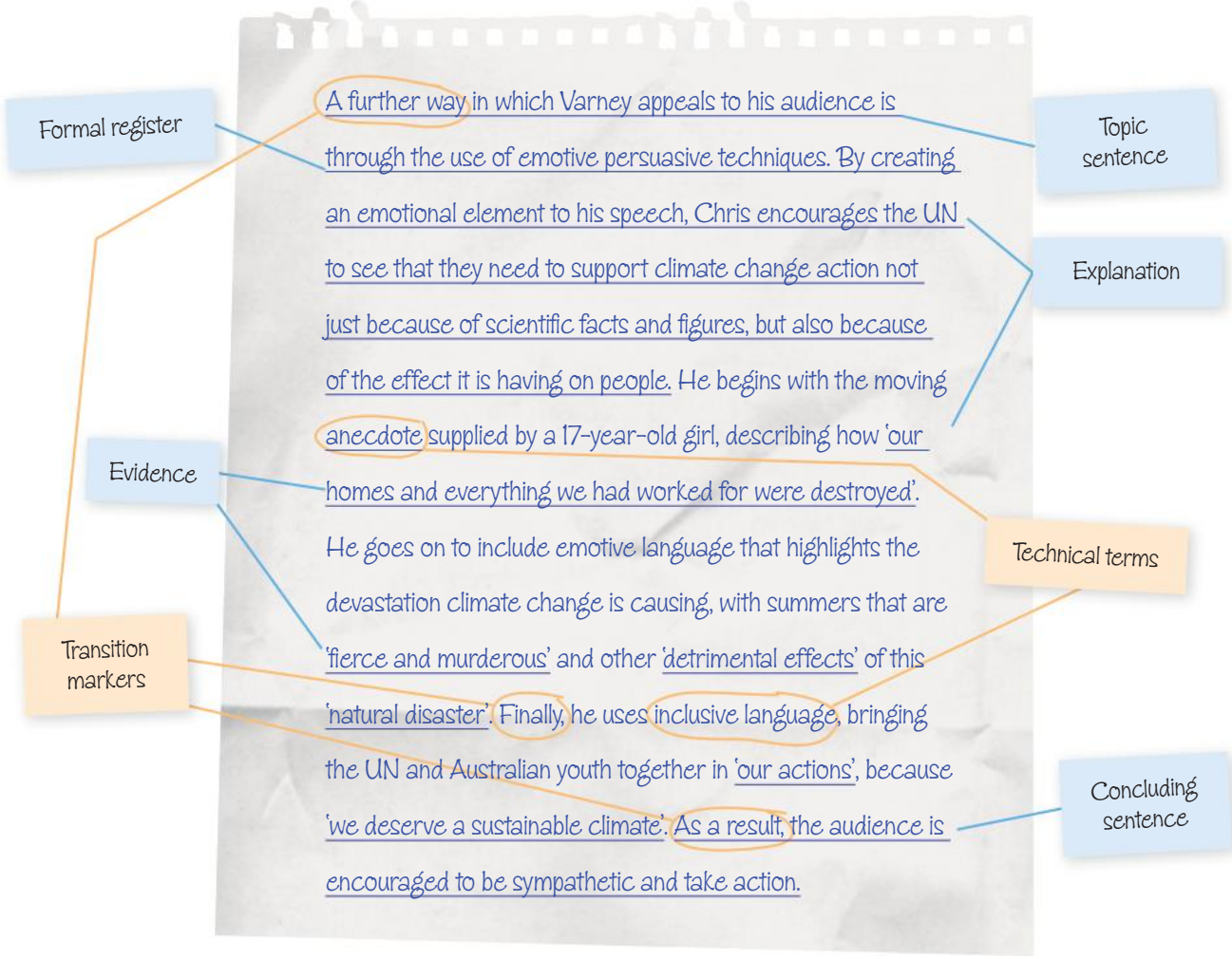
Main body 2: Appeals to their heads:
- presents facts and statistics on number of Australian youth he represents and the extent of their passion
- uses jargon appropriate to the level of knowledge of the issue.

Main body 3: Appeals to their hearts:
- uses personal stories and anecdotes
- uses emotive language
- uses inclusive language.

Main body 4: Structure:
- uses a 'call to action' to leave a strong impression and put responsibility onto the UN to follow up on the start made by Australian youth.

Conclusion:
- Sums up and reiterates thesis.

Now all you have to do is turn the plan into a series of well-drafted paragraphs. Here is a sample paragraph.



A further way in which Varney appeals to his audience is through the use of emotive persuasive techniques. By creating an emotional element to his speech, Chris encourages the UN to see that they need to support climate change action not just because of scientific facts and figures, but also because of the effect it is having on people. He begins with the moving anecdote supplied by a 17-year-old girl, describing how 'our homes and everything we had worked for were destroyed'. He goes on to include emotive language that highlights the devastation climate change is causing, with summers that are 'fierce and murderous' and other 'detrimental effects' of this 'natural disaster'. Finally, he uses inclusive language, bringing the UN and Australian youth together in 'our actions', because 'we deserve a sustainable climate'. As a result, the audience is encouraged to be sympathetic and take action.

A word on quoting

Analytical writing requires evidence to support the thesis you are presenting. Often that evidence will come in the form of quotes: quotes from experts, quotes from texts or quotes from people around you. It is important that you know how to incorporate quotes into your essay effectively.

All words that are not your own, but taken from another source, must be indicated by the use of quotation marks (speech marks). If you are including evidence from multiple texts, you should include the surname of the author and date of publication in brackets after your quote. You should then include a bibliography—a list of all the sources you have used—at the end of your essay. If you are writing an essay analysing just one text, however, then you usually don't need a bibliography. When quoting, you should do the following:

- Select the most appropriate quote to support your point.
- Take only the part of the text you need.
- Transcribe quotes accurately.

Also remember:

- Quotes rarely 'prove' anything; instead they 'suggest', 'demonstrate', 'indicate' or 'imply'.
- You can use an ellipsis (...) to shorten long quotes but you should never leave out important words or change the author's intention.
- You can use square brackets [ ] to insert words to clarify an author's words, for example to substitute a character's name for 'him' in a quotation.

When writing, many students introduce their evidence with the tired old phrase: 'This is shown in the following quote'. While, technically, there is nothing wrong with introducing a quote this way, it's not the most sophisticated method. You're not likely to impress your teacher with your linguistic originality! You should try to embed your quotes. This means to place them within your own sentence—not forgetting to use speech marks, of course.

Sometimes your quote might be too long to embed in your own sentence. If it is particularly long, you should place it on a new line and indent the quote. Here are some examples of effective quoting:

- To help create a sense of comedy, the character in Murri Woman adopts 'an American accent' when she says 'Who owns the car, Ma'am?'
- When he asks the reader to 'observe through the wire', al Assad reinforces the barrier between them and incarcerated asylum seekers.
- In his poem *In the Negative*, Bruce Dawe uses dialogue effectively to convey the sense that migrants felt helpless in many situations:
  - — 'No children either,' she said. 'There's a special rule ...'
  - — 'We understand. Get rid of the kids,' I said at last to my wife.'
- Hopwood's regret is shown when she writes, 'I wish I had understood this as a child.'

Breakaway tasks 12

Applying

1 Explain why the following sentences are not good topic sentences.

- He uses good structure to appeal to his audience.
- Emotive language is an important persuasive device.
- One example of statistics is where Varney says he's engaged 10 000 young Australians.
- His audience would reckon Varney knows his stuff when he says he's travelled round Australia chatting to teens.

2 Write another main body paragraph for the Chris Varney essay, using the plan provided.

Analysing

3 Annotate your paragraph, identifying the different types of sentences and your transition markers.

Evaluating

4 Swap paragraphs with a partner. Use a PMI (Plus, Minus, Interesting) chart to evaluate the paragraph.

Creating

5 Try writing an introduction for the essay on your own. Use the thesis statement from the plan and start off with a sentence to interest the reader.

6 Create a plan for the following essay topic: 'How does al Assad's poem "Asylum" convey the attitudes of the writer?'

Strands in action

Core tasks

1 Find the lyrics to a popular song that could be considered a protest song. Analyse its message and construction using the following framework:

	Notes	Evidence
Purpose / Message		
Audience		
Voice / persona created		
Poetic devices used to convey message		
Structure		

Once you have made your notes, plan and draft an essay analysing how this song has been constructed to promote its message.

2 After you have written your essay, organise a group discussion exploring how songwriters promote their messages in indirect ways.

Extra tasks

1 Go through your old essays—they can be from any of your subjects. Find examples of paragraphs for which you received positive feedback from your teachers. Collate these into a booklet of model paragraphs for your reference. Organise them according to the type of paragraph they are: introductions, main body paragraphs, conclusions.

2 Create a brief summary outlining how to structure an essay and a paragraph to place in the front of your English file.

3 Expand the list of transition markers in the section 'Effective essays' at the start of this module. Use a thesaurus or other sources to find alternative words and phrases that indicate the relationships between ideas or paragraphs. Collate these into a comprehensive glossary for your reference.

The best way to sound like you know what you're talking about is to know what you're talking about.

Anonymous

The art of oral communication

Chapter overview

For nearly every human being, the principal form of communication is by mouth. It is estimated that, on average, every adult speaks approximately 16 000 words per day. In a year, that's six million words!

While it's easy and natural to communicate with people we meet informally, not everyone can confidently speak in front of a large group or audience. Often this is because of shyness, or fear of failure. However, public speaking is an important skill to learn and you'll use it more often in your life than you might realise.

1

Public speaking

Public speaking is the practice of delivering, in front of an audience, a prepared, structured speech that is designed to inform, persuade or entertain. Speeches can take the form of a single person speaking before an audience, a group of speakers participating in a debate, or an actor delivering a soliloquy or monologue. Regardless of its delivery, every speech is designed to communicate a message to the audience.

Why is public speaking important?

If you learn to do it well, public speaking can:

- increase your confidence. Once you have learnt the skill of speaking in front of an audience, you'll be more confident when meeting new people or when dealing with new situations.
- make you more comfortable around other people, including strangers. If you can present a speech in front of a whole room, you can comfortably speak with people you have just met.
- improve your language skills, as you learn to select the right words
- improve your non-verbal communication skills, such as eye contact and intonation, as these are an important part of public speaking
- help you with thinking on your feet
- make you a better researcher, organiser and planner (skills that are really important when you leave school and get a job)
- help you broaden your communication channels, as you learn to speak with different audiences.

DID YOU KNOW...

In 2008, Newspoll found that 23 per cent of people surveyed feared public speaking ahead of death.

How to write an effective speech

Ensuring that you are well prepared is one of the best ways to overcome your nerves when speaking in public. The more organised you are, the better you will know your topic and the more confident you will be.

A speech should follow a structure that results in a comprehensive and effortless talk. All the components of your speech should build on each other in order to convey your message.

Step 1: planning and preparation

Before you begin writing your speech, it is important to ask yourself some questions about your audience, purpose and constraints.

- **Audience**—who will your speech be delivered to? How old are the people you are addressing? What interest do they have in the topic? Are they familiar with it, or will you be teaching them about something new? Is there anything you should *not* say to this audience? What does the audience need or desire from your speech?
- **Purpose**—why are you giving this speech? Is it to inform? Persuade? Entertain?
- **Constraints**—how long does your speech need to be? Where will it be delivered? Are you able to use visual aids? Will there be a platform or podium for you to use?

Using a **library catalogue** to find reference material is nearly as easy as using Google to search on the internet. Library catalogues tell you what material is held by a particular library or libraries. This can include physical items such as books, magazines, journals, CDs and DVDs as well as any electronic resources.

You can search a catalogue by author, title, subject or keyword. A search of any of these will bring up a list of items. There will be details about each item such as title, author, publication information, subject headings, as well as its call number, where it is located in the library and whether it is available for loan.

Step 2: researching your topic

Researching your topic is a key step. If it's up to you to choose your topic, make sure you choose one with which you are familiar. If you are not able to choose, then start your research early so that you become confident with the subject.

Before beginning your research, it's a great idea to start a KWL chart. A KWL chart will help you organise your thoughts so that your research can be more focused and effective. This chart documents:

- what you already know about the subject
- what you want to know about the subject
- what you have learnt.

Once you have completed the first two columns on your chart, it's time to start your research.

Begin your research in the library or on the internet. The internet has overtaken the library as the most popular medium of research; however, it's not always wise to believe everything you read on the internet.

If you choose to begin your research in the library, then a quick chat with the librarian is a great place to start. They will be able to suggest books you will need and some further topics that relate to yours. If you're not able to speak to the librarian, use the catalogue to locate a reference book on your topic.

Name_____ Date_____

KWL chart

Before you begin your research, complete the first two columns with as much detail as you can. Complete the last column after you finish you research. Have you found out eveything you want to know?

Topic		
What I know	**What I want to know**	**What I have learnt**

A KWL chart

Breakaway tasks 1

Remembering

1 What is public speaking?

2 What is a KWL chart?

3 How can a KWL chart help when researching a topic?

Understanding

4 Create a poster that demonstrates how to use a KWL chart.

5 How can thorough and effective research at this stage assist you in the long term?

Applying

6 Draw and complete a KWL chart on a topic of your choice.

What to include in your research

What you research depends on the purpose of your speech. At secondary school you will mostly be asked to inform or persuade your audience. When framing your research questions you should consider the who, what, when, where and how aspects of your subject. Here are some questions to consider to focus your research.

For an informative speech …

- What is the history of the topic?
- Who are the people involved?
- Where did the event take place?
- When did the event occur?
- What are the key events to do with the topic?
- Why is this topic important?
- What does it tell us about the world?

For a persuasive speech …

- What are the issues of the topic?
- Why is this topic an issue?
- What makes it controversial?
- What are the sides of the argument?
- What is my stance?
- What evidence can I find to support my stance?
- How will I persuade my audience to agree with my stance?

Step 3: writing your speech

Many speech makers find it useful to write out their speech before they make their palm cards. This ensures familiarity with the content, which helps to avoid nerves and retain the audience's attention.

The structure of your speech depends on its purpose.

Informative speeches

An informative speech includes the following:

Introduction

The introduction should include a catchy or witty line that will immediately spark your audience's interest. It needs to tell them what your speech is about and why you have chosen this topic, that is, why it is significant.

Body

Include the most important point you wish to make about the topic and any supporting evidence, followed by the next most important points, with supporting evidence, until all points are made. Make sure you have covered who, what, when, where, how and why.

Conclusion

Give a summary of the main points of your speech. Leave your audience with something to remember your speech by. It could be a famous quote, a question for the audience to consider, or an interesting story that relates to your topic. Always remember to thank your audience for listening.

A useful way to remember the structure of a speech is: 'Tell them what you're going to talk about (your introduction), tell them (the body of the speech), then tell them what you spoke about (the conclusion).'

Persuasive speeches

A persuasive speech includes the following:

Introduction

Make sure you write an introduction that sparks the audience's interest and give them a reason to listen. Tell the audience what you will be speaking about and your contention.

A **contention** is the main point that you will discussing or arguing.

Body

There are a number of steps to include here:

1 **Need step**—Your job during this step is to either:
   - show your audience what is wrong with a proposed change, or
   - show your audience why a change needs to be made.

   You develop this step by:
   a telling your audience why there is a need
   b proving the need through quotes, facts, illustrations or stories/anecdotes
   c showing the audience how this need relates to them.

2 **Satisfaction step**—Next you provide a solution to the problem that you have highlighted. You can do this through one or more of the following steps.
   a Tell the audience the attitude you wish them to adopt towards the change.
   b Point out step by step how your solution fixes the problem.
   c Give an example of your solution being effectively used.

3 **Rebuttal step**—Here you try to persuade your audience that the alternatives to your argument are not acceptable. You can tie this in with the visualisation step (see below) by stating all the negatives that will arise if your solution is not used.

4 **Visualisation step**—Encourage your audience to picture the problem once your solution has been applied. You can use one of the following methods to do this:
   - State all the positive outcomes of your solution.
   - State the negative outcomes if your solution is not used.
   - Combine the two. Begin by describing the negative outcomes and finish by showing how these could become positive.

Conclusion

Conclude your speech (also the 'action step') by:

1 restating your main idea and summarising your most important points
2 expressing to the audience what you wish them to have learnt from your speech
3 concluding with a statement that they'll remember.

Now that you have your speech organised, the next task is to get ready for the delivery.

Step 4: writing your palm cards

Palm cards are small cards that fit into the palm of your hand and are used to prompt your memory while delivering a speech. You should never write your speech word for word onto palm cards; just jot down a few key ideas, words and phrases that will help you to remember your main points and maintain the flow of your speech. This also allow you to interact with your audience through eye contact and gestures.

A well-researched and rehearsed speech flows naturally, so write your palm cards early and use them to practise, both in front of the mirror and an audience.

DID YOU KNOW...

Palm cards are also known as 'cue cards'.

Each section of your speech (from the introduction to the conclusion) will need to be reduced to one key word or phrase that will trigger your memory. Go through your speech and highlight the main idea in each paragraph. Use a different colour highlighter for every paragraph.

Next, for each paragraph, highlight the supporting ideas and evidence for the main point you identified using the same colour highlighter you used for the main idea.

Finally, highlight quotes and important facts that you don't wish to forget. Maintain the same colour highlighter for each paragraph.

The next task is to transfer this information onto palm cards. Every main idea will have its own card supported by sub-points, evidence, quotes and important facts. This guarantees that you have all the information you require at your fingertips.

So, what do good palm cards look like? On the next page are suggested palm cards for an acceptance speech given by Oprah Winfrey in September 2002 when she was awarded the first ever Bob Hope Humanitarian Award at the 54th annual Emmy Awards for her services to television and film.

OPRAH WINFREY RECEIVES THE FIRST BOB HOPE HUMANITARIAN AWARD

By Oprah Winfrey

SPEECH

This is the introduction. Winfrey introduces the (main) idea of what it means to be human through the use of a quote from Terence (Roman playwright, Publius Terentius Afer); the quote captures the audience's attention.'

There really is nothing more important to me than striving to be a good human being. So, to be here tonight and be acknowledged as the first to receive this honour is beyond expression in words for me. 'I am a human being; nothing human is alien to me.' Terence said that in 154 BC and when I first read it many years ago, I had no idea of the depth of that meaning.

I grew up in Nashville with a father who owned a barbershop, Winfrey's Barber Shop, he still does, I can't get him to retire. And every holiday, every holiday, all of the transients and the guys who I thought were just losers who hung out at the shop, and were always bumming haircuts from my father and borrowing money from my dad, all those guys always ended up at our dinner table. They were a cast of real characters—it was Fox and Shorty and Bootsy and Slim. And I would say, 'Bootsy, could you pass the peas, please?' And I would often say to my father afterwards, 'Dad, why can't we just have regular people at our Christmas dinner?'—because I was looking for the Currier & Ives version. And my father said to me, 'They are regular people. They're just like you. They want the same thing you want.' And I would say, 'What?' And he'd say, 'To be fed.' And at the time, I just thought he was talking about dinner. But I have since learned how profound he really was, because we all are just regular people seeking the same thing. The guy on the street, the woman in the classroom, the Israeli, the Afghani, the Zuni, the Apache, the Irish, the Protestant, the Catholic, the gay, the straight, you, me—we all just want to know that we matter. We want validation. We want the same things. We want safety and we want to live a long life. We want to find somebody to love. Stedman, thank you. We want to find somebody to laugh with and have the power and the place to cry with when necessary.

Winfrey uses anecdotes from her childhood to show how far she has come in her observations and beliefs about humanity. This is an important idea as she is receiving an award for her service to humanity. She shows her understanding of humankind by explaining wants and needs that are common to everyone, and uses her anecdotes as evidence to support this.

1 Introduction

Honourable award

'I am a human being, nothing human is alien to me.' Terence 154 BC

'I had no idea what this meant.'

2 Body

Anecdote: discuss Christmas dinner as a child. Remember Fox, Shorty, Boots and Slim.

Dad: They want the same as you, to be fed. At the time, unsure what he meant.

Everybody wants the same thing:

Validation

Safety

Long life

Freedom of emotion to love, laugh, cry

Winfrey further shows her relationship to humanity by thanking those who have shared their stories with her. This is further evidence of her premise that all humans want the same things because what makes her so easy to relate to is her humanity.

Winfrey sums up her speech with another quote, from American poet Maya Angelou. By concluding with a quote, Winfrey is relating to her audience and leaving them with something to think about.

The greatest pain in life is to be invisible. What I've learned is that we all just want to be heard. And I thank all the people who continue to let me hear your stories, and by sharing your stories, you let other people see themselves and for a moment, glimpse the power to change and the power to triumph.

Maya Angelou said, 'When you learn, teach. When you get, give.' I want you to know that this award to me means that I will continue to strive to give back to the world what it has given to me, so that I might even be more worthy of tonight's honour.

Source: Oprah Winfrey, 22 September 2002

3 Body

The greatest pain in life is to be invisible.

All people want to be heard.

Thank everyone for sharing their stories.

4 Conclusion

'When you learn, teach. When you get, give.' Maya Angelou

Discuss what award means.

Thank everyone.

DID YOU KNOW...

The Bob Hope Humanitarian Award is one of the greatest honours that can be bestowed by the Board of Governors of the (American) Academy of Television Arts and Sciences and pays tribute to Bob Hope, the American comedian who spent more than fifty years of his life in the public eye, performing many acts of humanitarianism.

Important tips for writing palm cards

- There should be only one main idea per card. Have this as the heading and colour code it so you can quickly see the point you have reached.
- Use large handwriting for your cards so you can read them easily.
- Write on one side of the card only.
- Number your cards in case you drop them.
- Use dot points to structure the supporting ideas and evidence.
- Highlight important quotes and facts so that you do not forget to use them.
- Make a note of where you plan to use props.
- Don't be tempted to write out your whole speech on the cards. This defeats the purpose of having them and interrupts the flow and interaction with the audience.

Breakaway tasks 2

Remembering

1 What is an informative speech?

2 What is a persuasive speech?

3 Make a list of the steps to follow when organising a speech.

4 Decide whether the following statements are true or false.

a The only thing that matters with delivering a speech is the words that you say.

b Public speaking is important as you will use it your whole life.

c When researching an informative speech you should consider, who, what, when, where, how and why.

Understanding

5 Explain why palm cards are used for public speaking.

6 Explain the difference between an informative and a persuasive speech.

Evaluating

7 Explain in a paragraph each of your true/false answers from Question 4.

Strands in action

Core tasks

1 Choose one of the following issues:

- racism in Australia
- refugees
- global warming
- child adoption by celebrities
- drugs and alcohol in sport.

Conduct some research in the library and on the internet. Find at least five sources on your topic (at least two must be printed text) and make a list of ten facts and two visual aids you could use in a presentation. Cite your resources for each one.

2 Prepare a short presentation based on your research.

3 Present it to a small group of your classmates. Ask them to review your performance.

Extra tasks

1 Find a recent news article on a topic that interests you and conduct some further research of the topic at the library. Write a three-minute speech discussing the main arguments of the article and any other points of interest you found in your research. Make sure that you cite your sources.

2 Prepare palm cards for the speech you have written for Question 2 above.

'**To cite your resources**' means to create a list of the sources of information you have used. You must do this so you do not unknowingly claim the work of others as your own. You can learn more about citing and referencing in the Harvard style by visiting **Pearson Reader**.

Web Destination

2

Delivering your speech

Giving a speech is not just about having the right words to say—it's also about how you deliver the message you are trying to communicate. Think about your teachers. What do they do that helps you to engage with what they are saying? Is it just the words they use or do they do something else that helps support their message?

Methods of communicating

Methods of communicating include:

- use of language
- tone
- pace of the delivery
- volume of the voice
- body language and gestures
- visual aids.

Language

The words you use should be easily understood by your audience. Try not to use technical terms or jargon that is unfamiliar to them. If you need to use a technical term, make sure you briefly explain what it means. Try to use language that comes naturally to you.

Jargon is the technical or specialised language of a trade, profession or group. For example, 'RAM' and 'MEG' are computer-related terms.

Tone

Your tone is the quality and expression of your voice. When you speak, your voice rarely maintains the same tone. When you're excited, your voice rises in pitch and when you're feeling sad, your voice tends to become flat and low.

Speaking in only one tone (known as a 'monotone') can become boring for your audience. It is important that you vary your tone and pitch to emphasise what you are trying to say.

Pace

The speed at which you speak has an impact on your audience. If the pace of your speech is too fast, it is difficult to understand. If your speech is too slow, you run the risk of boring your audience and causing them to tune out. Pace your speech so that it is clear and every word you utter can be understood.

Volume

There's no point in delivering a great speech if your audience cannot hear what you are saying. Try to speak loudly enough so that the people at the back of the room can hear you, but not too loudly, as you do not wish to shout at your audience.

Body language

Body language is the silent communication that you engage in when you speak. It is just as important as what you are you saying and helps to keep the audience's interest. Your body language includes:

- **posture**—if you are giving a speech in your classroom, make sure that you are standing up and do not sit on or behind a table. Keep a relaxed, upright posture with your feet shoulder-width apart and your hands neatly in front of you. You may find yourself giving a speech at a lectern or podium. If so, holding each side of the lectern will help calm your nerves and give you an air of authority.
- **hands**—when you get nervous you may tend to fidget, so it's important to keep your hands under control. Do not put them in your pockets, as you will look informal and uncaring. Try not to put them behind your back, either, as this will make you look a little ponderous. Keep them relaxed and at your side and raise them when you wish to make a gesture or look at your palm cards.
- **eye contact**—this is one of the most important non-verbal forms of communication and is an essential element of good public speaking. By capturing a person's eye at the beginning of your speech, you can help maintain their interest throughout. You also make them feel included in what you are saying, as if you are talking to them personally. Make sure you catch the eye of someone at the front, in the middle and at the back of the room, as well as on both sides so your audience does not lose concentration.
- **gestures**—these are the movements you make throughout your speech. Try to keep them natural, as forced hand movements look artificial. Hand movements can be a good way to emphasise an important point.
- **dress**—make sure you are neatly and comfortably dressed. This gives the impression that you are a responsible person who knows what they are talking about.

Visual aids

If possible, provide support material in the form of pictures, charts, a slideshow presentation or a short video. Visual aids can be a great technique to help you convey your message more powerfully.

- Before you begin, make sure your aids can be clearly seen from every seat in the room. Make sure your aids are visually appealing, and keep them simple for greater impact.
- Remember to speak to your audience and not to your slides.
- Do not include so many slides that they become the focus of your speech.
- Remember, it is what you are saying that is important—your aids are there only as a supporting element.

Audio support

If you are using audio support, such as a microphone or music, it is important to make sure that it is working and can be clearly heard by all. Try and get to your venue early and ensure that everything is set up and ready to go. It can look unprofessional if you have to adjust any of your settings in the middle of your speech. Check the volume on all equipment, setting it at a level that can be easily heard at the back of the room, but not so loud that it drowns you out.

Being prepared

- Practise in front of a mirror, parent, sibling or friend until you are comfortable with what you are going to say and how you are going to say it. You could even record your speech and play it back so that you can hear how you will sound.
- Know your information and notes well so that you only have to refer to your palm cards if you get stuck on a point. Practise keeping to your time limit and know how you will use your visual aids on the day.
- Find out how many people you will be addressing. This will help calm your nerves, and allow you to prepare yourself.
- If you make a mistake don't worry. Chances are the audience will not notice. If it is obvious, just correct yourself and move on.

Breakaway tasks 3

Remembering

1 Decide whether the following statements are true or false.
   - a Maintaining eye contact with your audience is a way to keep them engaged in your speech.
   - b The main idea is to get through your speech as fast as you can, so you do not bore your audience.
   - c Visual aids are extremely important and should take precedence in your speech, especially over your content.
   - d Maintaining eye contact with your audience is the most important aspect of body language.
   - e What you unconsciously communicate via body language is just as important as what you say in your speech.

Understanding

2 Using your own words, write a definition of each of the following: language, pace, volume, tone, body language, visual aids.

3 Write a 50–100-word instructional text for someone who is just about to deliver a speech for the first time.

4 Illustrate what you believe to be the most important components of public speaking. You may convey this via a cartoon, drawing or collage.

5 Explain in your own words the reasons why public speaking is important.

Applying

6 When would you need to give a speech?

Evaluating

7 What step do you find the most interesting when giving a speech? Why?

Creating

8 Devise your own way to remember the steps you need to follow when writing a speech. You could write a poem, limerick or song. Share this with your class.

Strands in action

Core tasks

1 Think of a speech you have given, or a speech you have heard, that did not go well. Suggest reasons why the speech was unsuccessful. Using the steps you have learnt, suggest how you could improve the speech.

2 Create a concept map to show how a speech is developed from idea to delivery. Produce your map on an A3-size sheet and use colour to make it more visually appealing to your audience.

Extra tasks

1 Create three visual aids for the following speech and indicate how they will be used. Present the speech to your class using the visual aids.

> Recently we have experienced long periods of drought. Water levels are at an all-time low of just 12 per cent, which is a decrease of over 4.2 per cent per year over the past five years. Things are dire.
>
> Having already introduced restrictions on watering lawns and washing cars, and run a heavy media campaign on taking four-minute showers, we must ask ourselves, what more can be done?
>
> I am suggesting a new campaign to emphasise each individual's responsibility—a neighbourhood program of water savings. In this campaign we will praise those who save water, and ask people to report those who are socially irresponsible. A series of posters and billboards, as well as radio and TV advertising, will encourage us to stand up for ourselves and report water-wasters.

2 Select an audio support (a piece of music or sound effects) that might be suitable for a speech on each of these topics and explain how you would use it:

- the importance of friendship
- a report on your favourite band
- a debate about logging native forests.

3 **a** Imagine that you are unable to communicate using your voice. With a partner choose one of the following messages each. Make sure one of you chooses from list A and one from list B.

b Each partner should deliver their message without speaking while the other partner guesses which message is being enacted.

List A

- Fortune favours the brave. (Publius Terence)
- He who hesitates is lost. (anonymous)
- Let thy words be few. (Ecclesiastes 5:2)
- It is better to fall short of a high mark than to reach a low one. (H. C. Payne)
- Winning isn't everything, but wanting to win is (Vince Lombardi)

List B

- Victory belongs to the most persevering. (Napoleon Bonaparte)
- There are no gains without pains. (Adlai Stevenson)
- They can because they think they can. (Virgil)
- Never say die. (proverb)
- The man who removes a mountain begins by carrying away small stones. (Chinese proverb)

3

Great speeches in history

Some of the best speeches, such as speeches delivered on the eve of war, can still inspire audiences centuries after they were delivered, even though they are no longer relevant. What is it about these speeches that moves audiences? Is it their language choice, their delivery, or their content? In this module you will examine some enduring speeches and see what makes them great.

Mustafa Kemal, also known as Ataturk

Elements of a speech

Mustafa Kemal, also known as Ataturk (meaning 'Father of the Turks'), was elected in 1924 as the first President of Turkey. Before that, Kemal, a military officer, commanded the 19th division of the Turkish army at Gallipoli in 1914 and it is his command that has been credited with holding off the allies from entering Turkey during this time.

Kemal's declaration that fallen enemy soldiers were in fact loved and respected by the Turkish people was a difficult idea to grasp for generations who had lived through a bitter and bloody war. Kemal's acknowledgement made it easier for families to believe that that their loved ones were respected and cared for by the inhabitants of the country they were buried in.

So, what is it that makes this speech so enduring? Professional speechwriters Don Watson (speechwriter for former Australian Prime Minister Paul Keating), Ted Widmer (speechwriter for former President of the United States of America Bill Clinton) and Michael Gurr (speechwriter for former Premier of Victoria Steve Bracks) discussed this topic on ABC Radio National's *The Book Show* and decided that there are three key elements to a speech:

- language
- delivery
- relevance.

An analysis of Kemal's speech follows.

TRIBUTE TO THE ANZACS KILLED AT GALLIPOLI

SPEECH

Those heroes that shed their blood and lost their lives ...
You are now lying in the soil of a friendly country.
Therefore, rest in peace.
There is no difference between the Johnnies
And the Mehmets to us where they lie side by side,
Here in this country of ours.
You, the mothers, who sent their sons from far away countries ...
Wipe away your tears.
Your sons are now lying in our bosom
And are in peace.
After having lost their lives on this land, they have
Become our sons as well.

Source: Mustafa Kemal, 1930

Language

The language of a speech refers to how the speech is written. Great speeches:

- **use lots of verbs and active words** so that the audience can relate to what is being said. For example:

> Those heroes that shed their blood and lost their lives ...
> You are now lying in the soil of a friendly country.
> Therefore, rest in peace.

These verbs help the audience to relate to the speech by evoking an emotion within them. Words such as 'lost' and 'shed' cause the reader to believe that lives were sacrificed and they are able to relate to this, particularly in a post-war environment, where nearly everyone was affected by the loss of a loved one at war.

Use of the present tense (active voice) and second person singular ('you') imparts a sense of urgency and purpose. Continued use of the present tense reinforces the message.

- **often use the second person**. For example:

> You, the mothers, who sent their sons from far away countries ...
> Wipe away your tears.
> Your sons are now lying in our bosom
> And are in peace.

The use of the second person here makes the audience feel that they are being spoken to personally. If the speech was written in the third person, it would be too easy for the audience to dismiss it as relating to someone else.

Some great speeches have been written in the first person plural 'we' form to convey inclusivity. For example, Winston Churchill's speech to Parliament in 1940:

> we shall fight on the beaches ... we shall fight in the fields and in the streets ...

- **pitch the speech at a level that people can relate to**. For example:

> There is no difference between the Johnnies
> And the Mehmets to us where they lie side by side,

Using the personal names of Australian and Turkish soldiers conveys to the audience an empathy with the shared suffering of the soldiers of both countries on the part of the speaker and asks the audience to remember that men, not soldiers, lost their lives in Gallipoli.

- **use repetition**—this reinforces the message of the speech. For example, repetition of the words 'lost', 'lying', 'peace' evokes a feeling of consolation. The audience is offered comfort and sympathy in their grief.

> Those heroes that shed their blood and lost their lives ...
> You are now lying in the soil of a friendly country.
> Therefore, rest in peace.
> Your sons are now lying in our bosom
> And are in peace.
> After having lost their lives on this land, they have
> Become our sons as well.

- **are simple**—this does not mean that complicated ideas cannot be dealt with in a speech; rather, audiences need to be led step by step to the conclusion you wish them to reach. For example:

  After having lost their lives on this land, they have
  Become our sons as well.

Writer's TOOLBOX

A sentence in the **active voice** is a sentence in which the action is carried out by the subject. For example, in the sentence 'The soldier defends his station', the subject is 'the soldier', who is carrying out the action—'defends his station'.

A sentence in **passive voice** is a sentence in which object becomes the subject which is acted upon. In this example, 'The station was defended by the soldier'. Passive sentences are less direct and less personal.

Delivery

Great speech makers:

- are passionate about their subject matter
- know the topic inside out.

Let's have a look at these elements in practice by analysing the speech given by Queen Elizabeth I to her army encamped at Tilbury, England, in 1588 as the Spanish Armada, a fleet of 130 warships was preparing to launch an attack on England.

SPEECH BY QUEEN ELIZABETH I

By Queen Elizabeth I

SPEECH

My loving people, we have been persuaded by some that are careful of our safety to take heed how we commit ourself to armed multitudes for fear of treachery; but I assure you, I do not desire to live to distrust my faithful and loving people.

Let tyrants fear. I have always so behaved myself that, under God, I have placed my chiefest strength and safe guard in the loyal hearts and good will of my subjects, and therefore I am come amongst you, as you see, at this time, not for my recreation and disport, but being resolved, in the midst and heat of the battle, to live or die amongst you all, to lay down my life for my God and for my kingdom and for my people, my honour, and my blood, even in the dust.

The verbs 'persuaded', 'careful', 'commit' and 'assure' introduce the speaker (the Queen) as an authoritative figure who only has her listeners' best interests at heart. The verbs all convey a sense of responsibility and duty not taken lightly. The use of the terms 'faithful' and 'loving' begins to establish the relationship between the Queen and her audience.

The Queen continues to establish her authority through the use of the first person pronoun 'I'; however, she is keen to show her audience that she admires and respects them by announcing 'I have come amongst you ...'. She again reinforces her role as sovereign through the pronoun 'my'—'my kingdom', 'my people', 'my honour'.

Here, the Queen shows her listeners just how important they are.

Pronouns are repeated throughout the speech to highlight the importance of everyone's role. 'I' and 'my' show the responsibility felt by the Queen, whereas 'you' and 'your' highlight the importance of the Army.

I know I have the body of a weak and feeble woman, but I have the heart and stomach of a king, and a king of England too, and think foul scorn that Parma or Spain, or any prince of Europe should dare to invade the borders of my realm; the which, rather than any dishonour shall grow by me, I myself will take up arms, I myself will be your general, judge, and rewarder of every one of your virtues in the field. I know, already for your forwardness, you have deserved rewards and crowns; and we do assure you, in the word of a prince, they shall be duly paid you.

In the meantime my lieutenant-general shall be in my stead, than whom never prince commanded a more noble or worthy subject, not doubting but by your obedience to my general, by your concord in the camp, and your valour in the field, we shall shortly have a famous victory over those enemies of my God, of my kingdom, and of my people.

Source: Queen Elizabeth I, 1588

Strong language is used to convey the Queen's strength of character.

The strong imagery used here conveys the strength of the Queen, showing that she is willing to fight and die to protect her land and people. The Queen's passion for her role and her country are keenly felt, as well as her commitment to the cause.

The inclusive use of 'we' here signals to the audience that their efforts are important in order to overcome their enemy.

The Queen uses the second person here to include her audience and make her speech more accessible. She discusses 'your virtues' and 'your forwardness' conveying to her audience the importance of their role.

The Queen leads her audience step by step through her speech. In the beginning she shows them that she believes in the cause; that even though she is unable to fight, she still has the strength of a warrior. She then pays them compliments and explains that with their efforts and with her (and her lieutenant-general's) leadership, they can conquer the Spanish.

Breakaway tasks 4

Remembering

1 What is the purpose of repetition in speeches?

2 What is the purpose of using verbs and action words during a speech?

Applying

3 How could you adapt a historic speech to modern times? What considerations would you have to give to audience, time and purpose? Where would you deliver the speech and how? Write your considerations in your notebook.

4 Research famous speeches that are known for their strength of language. Use the internet to help you compile a list of three or four speeches.

Analysing

5 Use a graphic organiser of your choice to highlight the key similarities in language use of the speeches you found for Question 4.

6 Create a checklist of things to remember when looking at language in a speech.

Passion

Being able to speak passionately comes from having commitment and belief. A lack of commitment can result in a uninspiring performance. This makes it hard for the speaker to convince their audience that they are knowledgable on the subject.

Passionate performances also require a speaker to be focused on the moment. If your attention is divided, you can expect your audience's attention to wander. You must ensure that you are communicating directly with the audience at all times. This means maintaining eye contact, using gestures, staying on the topic and injecting your speech with enthusiasm. Your goal is to have your listeners wanting to hear more of what you have to say.

Don Watson, Ted Widmer and Michael Gurr agree that there needs to be an element of theatre to a speech, but point out that it is more important to 'shoot for honesty' rather than 'show biz'. Flamboyance may amuse your audience for a while, but a genuine, heartfelt speech will connect with them in a much more direct way.

Knowledge

The most effective way to establish credibility with your audience is to ensure that you have a thorough understanding of the topic. A lack of knowledge (especially a lack of research) will result in an average performance. It's not enough to use quotes and statistics; you must engage with the content and present varied and interesting information in order to connect.

Understanding the issues and nuances of your topic will assist with the continuity of your speech. It will help to hold the attention of your audience and will enhance your credibility when answering questions from the audience.

Lastly, an in-depth knowledge means that you are able to 'ad lib' if necessary. If you sense that you are beginning to lose audience interest or if, in fact, your audience are keenly interested in the point being made, you can either change direction or lengthen your speech accordingly. It is extremely important that you learn to understand your audience and tailor your speech to them. This may mean having to come up with something different on the spot.

'**Ad lib**' is an abbreviation of *ad libitum*, from the Latin, meaning 'at pleasure'. It means to improvise, and is often used to refer to speech-givers who 'make up' their speech as they go.

Relevance

All great speeches are relevant to their time. They cover topics that people have experienced or witnessed, such as joy, intolerance, sorrow and war, and discuss things that people know, can sense and can relate to. The audience's ability to relate comes not only from the content of the speech, but also from the language used.

A wonderful example of a speech relating to a broad audience is Abraham Lincoln's Gettysburg address. This speech was delivered in 1863 during the American Civil War, not long after the northern and southern states had met in a bloody battle at Gettysburg, Pennsylvania. Due to the large number of deaths during this battle, a section of the battleground was to be turned into a national cemetery to honour the dead. President Lincoln was asked to speak at the dedication and at one point he said the following:

> But, in a larger sense, we cannot dedicate—we can not consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract.
>
> Source: Abraham Lincoln, 1863

What is so significant about this section of Lincoln's speech is his choice of three active verbs, 'dedicate', 'hallow' and 'consecrate'. Each of these words means to 'make sacred'; however, the use of three different words allows each member of the audience to relate to the speech through the word that is familiar to them. Many of the listeners may not have known the meaning of 'hallow' or 'consecrate', yet they would have understood the intent behind Lincoln's speech as they were able to relate to the word 'dedicate' and could therefore associate the meaning of his speech with their lives.

Over 7500 men were killed at the battle of Gettysburg—that was over three times the population of the town itself! President Lincoln was actually invited to speak as an afterthought behind a famous orator and politician of the time, Edward Everett. Everett spoke for over two hours, whereas Lincoln's speech was only 272 words. It is now considered one of the most famous and poignant speeches in history.

Writer's TOOLBOX

Lincoln's speech highlights the importance of using verbs and an active voice to allow the audience to relate and remain interested.

Great historical speeches highlight to us that speech writing is not a static, step by step event. Each facet of speechwriting is tightly woven with the next so that they emphasise and complement one another, drawing together to form a memorable delivery.

Breakaway tasks 5

Understanding

1 Briefly describe how passion influences a speech.

2 Why is it important to have a good knowledge of the subject of a speech?

3 Explain how the delivery of a speech impacts on the audience.

4 What type of person would give this speech?

> Sadly, youth has always been wasted on the young. Those glorious days when your most pressing responsibility is homework, a few minor chores and being home for meals, are wished away by the young, who see youth as a time of restriction and boundaries.
>
> As we get older, we begin to yearn for those years. Despite the fact that young people see adults as being in control, answering to no one, adults are not free. We no longer have to obey our parents' orders, but instead answer to bosses, rules, laws, legislation and social expectations. Children are free to be unconcerned about big-picture issues but adults have to think about politics, taxes, finance, ecology and global harmony.
>
> Finally, as we age, we become aware of our mortality. The young believe themselves to be invincible, but we adults know they are not. We hold our breath as we watch our children take incredible risks—and survive.
>
> We are fearful for their safety and jealous of their assumption that all will be well. The old would be young, and the young, old.

Applying

5 What tips would you give to the person who delivers the speech in Question 4?

Analysing

6 Find examples of an effective speech and an ineffective speech. You may wish to use one of the speeches from this chapter as your effective speech. Also, go to **Pearson Reader** to view the ABC Radio National website which is useful as a source for other speeches.

Web Destination

Use a Venn diagram or other suitable graphic organiser to compare and contrast one effective and one ineffective speech.

7 Write a short paragraph outlining your conclusions based upon your answer to Question 2.

Evaluating

8 Would it ever be acceptable to leave out one of the elements of speech writing? When? Why?

9 Which aspect of speech writing do you find the most appealing? Why?

10 In your opinion, how important is the use of language to a speech? Why is this?

Kevin Rudd, Australian Prime Minister 2007–10, delivering his historic 'Sorry' speech, 2008

Great speeches in action

A speaker's passion, knowledge and relevance can be seen in the language they use, as well as the way they deliver their speech. On 13 February 2008, (then) Prime Minister Kevin Rudd delivered a speech in Parliament in which he formally apologised to Indigenous Australians for their treatment under past governmental policies, namely the forcible removal of Aboriginal children from their families practised from 1869 until the 1970s. This speech was a momentous occasion due to the fact that the previous Prime Minister, John Howard, refused to apologise, believing that it would leave the government open to compensation claims. An excerpt from Kevin Rudd's speech is analysed below.

APOLOGY TO AUSTRALIA'S INDIGENOUS PEOPLES

By Kevin Rudd

[T]oday we honour the indigenous peoples of this land, the oldest continuing cultures in human history.

We reflect on their past mistreatment.

We reflect in particular on the mistreatment of those who were stolen generations - this blemished chapter in our nation's history.

The time has now come for the nation to turn a new page in Australia's history by righting the wrongs of the past and so moving forward with confidence to the future.

We apologise for the laws and policies of successive parliaments and governments that |have inflicted profound grief, suffering and loss on these our fellow Australians.

We apologise especially for the removal of Aboriginal and Torres Strait Islander children from their families, their communities and their country.

For the pain, suffering and hurt of these stolen generations, their descendants and for their families left behind, we say sorry.

To the mothers and the fathers, the brothers and the sisters, for the breaking up of families and communities, we say sorry.

And for the indignity and degradation thus inflicted on a proud people and a proud culture, we say sorry.

We the parliament of Australia respectfully request that this apology be received in the spirit in which it is offered as part of the healing of the nation.

For the future we take heart; resolving that this new page in the history of our great continent can now be written.

The use of inclusive language here leaves no doubt about who is responsible for the 'action' being described in the first four paragraphs.

The use of the verbs 'reflect' and 'apologise' show the depth of thought surrounding the issue.

The repetition of synonyms 'apologise' and 'sorry' reinforce to the audience the message of sorrow.

This is evidence of Rudd's knowledge of the topic and shows he understands the results of past government policies.

The verbs here perform two roles: they pitch the speech at a level everyone can relate to (as we have all experienced these feelings at one time); and they show an understanding of what the victims endured. The audience can imagine the pain of a family being destroyed and therefore can relate to the speech.

Former Prime Minister Rudd's commitment can be seen here through a willingness to admit the injustices of the past.

Repetition

We today take this first step by acknowledging the past and laying claim to a future that embraces all Australians.

A future where this parliament resolves that the injustices of the past must never, never happen again.

A future where we harness the determination of all Australians, indigenous and non-indigenous, to close the gap that lies between us in life expectancy, educational achievement and economic opportunity.

A future where we embrace the possibility of new solutions to enduring problems where old approaches have failed.

A future based on mutual respect, mutual resolve and mutual responsibility.

A future where all Australians, whatever their origins, are truly equal partners, with equal opportunities and with an equal stake in shaping the next chapter in the history of this great country, Australia.

…

To the stolen generations, I say the following: as Prime Minister of Australia, I am sorry.

On behalf of the government of Australia, I am sorry.

On behalf of the parliament of Australia, I am sorry.

I offer you this apology without qualification.

…

We need a new beginning, a new beginning which contains real measures of policy success or policy failure; a new beginning, a new partnership, on closing the gap …

Let us turn this page together: indigenous and non-indigenous Australians, government and opposition, Commonwealth and state, and write this new chapter in our nation's story together …

Let's grasp this opportunity to craft a new future for this great land: Australia. I commend the motion to the House.

Source: Kevin Rudd, Prime Minister of Australia, 13 February 2008

The repetition of the word 'future' directs the audience's attention to moving forward.

The language used is dignified and sombre, reflecting the mood of the occasion.

Repetition of 'equal' reinforces to the audience that any racist policies are in the past.'

Repitition of 'I am sorry' further reinforces Rudd's message of sorrow and regret.

Further evidence of Rudd's commitment to the issue is seen through the offering of a personal 'I' apology.

Inclusive language 'we' indicates a future 'together'.

Repetition

DID YOU KNOW...

Go to **Pearson Reader** to read the full speech which is nearly 4000 words long and took nearly thirty minutes to deliver.

Web Destination

Actor John Howard

On 3 July 2000 the ABC TV program *The Games* used actor John Howard to deliver a sorry speech (something Prime Minister John Howard wouldn't do). In the fictional world of *The Games* the US Ambassador was increasingly worried about Australia hosting the (Sydney) Olympic Games because of Australia's human rights record with respect to Aboriginal Australians. In an effort to combat this, the characters hire Australian actor (and Aboriginal rights activist) John Howard to deliver the speech, hoping to dupe the rest of the world into believing that our human rights record had been redeemed.

Read the speech and answer the questions at its end.

APOLOGY MADE BY JOHN HOWARD ON NATIONAL TV

Good evening. My name is John Howard and I'm speaking to you from Sydney, Australia, host city of the year 2000 Olympic Games.

At this important time, and in an atmosphere of international goodwill and national pride, we here in Australia—all of us—would like to make a statement before all nations. Australia, like many countries in the new world, is intensely proud of what it has achieved in the past 200 years.

We are a vibrant and resourceful people. We share a freedom born in the abundance of nature, the richness of the earth, the bounty of the sea. We are the world's biggest island. We have the world's longest coastline. We have more animal species than any other country. Two thirds of the world's birds are native to Australia. We are one of the few countries on earth with our own sky. We are a fabric woven of many colours and it is this that gives us our strength.

However, these achievements have come at great cost. We have been here for 200 years but before that, there was a people living here. For 40 000 years they lived in a perfect balance with the land. There were many Aboriginal nations, just as there were many Indian nations in North America and across Canada, as there were many Maori tribes in New Zealand and Incan and Mayan peoples in South America. These indigenous Australians lived in areas as different from one another as Scotland is from Ethiopia. They lived in an area the size of Western Europe. They did not even have a common language. Yet they had their own laws, their own beliefs, their own ways of understanding.

We destroyed this world. We often did not mean to do it. Our forebears, fighting to establish themselves in what they saw as a harsh environment, were creating a national economy. But the Aboriginal world was decimated. A pattern of disease and dispossession was established. Alcohol was introduced. Social and racial differences were allowed to become fault-lines. Aboriginal families were broken up. Sadly, Aboriginal health and education are responsibilities we have still yet to address successfully.

I speak for all Australians in expressing a profound sorrow to the Aboriginal people. I am sorry. We are sorry. Let the world know and understand, that it is with this sorrow, that we as a nation will grow and seek a better, a fairer and a wiser future. Thank you.

Source: *The Games*, July 3, 2000

Breakaway tasks 6

Applying

1. In your opinion, is this speech believable? Give reasons for your answer.
2. Is the language used fit for a Prime Minister? Why/Why not? Provide examples from the speech to support your answer.
3. Highlight the important elements of this speech and discuss the effect they have on it.
4. Which speech do you prefer—Kevin Rudd's Apology to Australia's Indigenous peoples or the speech delivered by actor John Howard? Provide reasons and evidence for your answer.

Strands in action

Core tasks

Read the following speech by Winston Churchill to the British Parliament in the House of Commons on 4 June 1940. It is considered one of the defining speeches of the Second World War (1939–45).

WE SHALL FIGHT ON THE BEACHES

By Winston Churchill

SPEECH

4 June 1940

... I have, myself, full confidence that if all do their duty, if nothing is neglected, and if the best arrangements are made, as they are being made, we shall prove ourselves once again able to defend our Island home, to ride out the storm of war, and to outlive the menace of tyranny, if necessary for years, if necessary alone.

At any rate, that is what we are going to try to do. That is the resolve of His Majesty's Government—every man of them. That is the will of Parliament and the nation.

The British Empire and the French Republic, linked together in their cause and in their need, will defend to the death their native soil, aiding each other like good comrades to the utmost of their strength.

Even though large tracts of Europe and many old and famous States have fallen or may fall into the grip of the Gestapo and all the odious apparatus of Nazi rule, we shall not flag or fail.

We shall go on to the end, we shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our Island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender, and even if, which I do not for a moment believe, this Island or a large part of it were subjugated and starving, then our Empire beyond the seas, armed and guarded by the British Fleet, would carry on the struggle, until, in God's good time, the New World, with all its power and might, steps forth to the rescue and the liberation of the old.

Source: Winston Churchill, 1940

1 In your notebook, draw a chart with three columns labelled 'Language', 'Delivery' and 'Relevance'. Use the library and internet to conduct any research necessary to complete the following tasks.

   a In the 'Language' column, copy out the relevant sections of the speech under the subheadings 'verbs', 'anecdotes', 'active voice', 'repetition' and 'simplicity'.

   b Determine the impact these examples have on the overall speech.

   c In the 'Delivery' column, copy out instances that demonstrate the orator's passion and knowledge.

   d Research the Blitzkrieg (lightning war) and its effect on England. Then, in the final column, discuss the impact this speech would have had on the audience at the time. Highlight the passages that show its relevance, as well as aspects the audience could relate to.

2 Select one of the following topics and one of the audiences and write a speech. Your speech should be two–four minutes long and contain language that your audience will relate to.

Subject	Audience
Graffiti	Kindergarten children
Fundraising	A mother's group
Attendance	A tennis team
Holidays	Your teenage children
Tolerance	Your peer group
Racial violence	The police

Extra tasks

1 If you had access to any resource you required, how would you deliver any of the four speeches presented in this module? Plan your speech, making sure you consider the following questions:

   a What audience would you deliver this speech to?

   b What time of day would you choose? Why?

   c Would you include any audio or visuals? Why? If yes, what?

   d Draw the setting in which you would deliver the speech, for example Parliament House. Show how you would use the space effectively.

   e Annotate the speech to show where you would use gestures and which gestures you would use, along with any changes in intonation. Write a paragraph to justify these.

2 Imagine you have been charged with the task of adapting one of the speeches in this unit for an online environment. What media would you choose to use? Why? How would you present the speech so that the audience would gain an understanding of its historical and cultural significance? Plan your ideas on an A3 sheet of paper before completing this task electronically.

3 Create a guide for Year 7 students on how to deliver an effective speech.

4

Communication

Communication is one of the most important skills for human beings to function within and as a society. An important way for us to communicate is through debate of important issues.

The art of debating

The Ancient Greeks invented democracy and, with it, debate and public speaking.

In 1755 CE, a group called the Ancient Society of Cogers (thinkers) formed in London and started public debating sessions in taverns. This society still exists and continues to follow the debating traditions begun over 250 years ago.

What is a debate?

A debate is an argument conducted according to particular rules. It has a structure and purpose and often the participants are required to make a case for a topic they do not necessarily believe in. Debates allow both sides of an issue so that the audience can come to a considered conclusion on the issue by the end of the debate.

A debate involves two teams of three participants. Both teams are given the same topic and one team is assigned the affirmative (in favour of the topic) position, the other team the negative (not in favour of the topic). It is the job of each team to present points in favour of their argument and to rebut the arguments of their opposition.

Writer's TOOLBOX

In debating, a **rebuttal** is a contradiction of the opposition's argument. '**To rebut**' means to refute using arguments.

All debate topics begin with the word 'that', to allow two sides to the argument, for example 'That the death penalty should be reintroduced'. Participants must argue their case within a set time limit. It is important that members work together as a team. One way of doing this is to present a team line of argument. For the affirmative, this is a statement about why the topic statement is true, and for the negative, why it is false. The first speaker from each team presents their position and the following speakers reinforce and build on their team's argument.

How a debate is structured

A debate is made up of six parts, with each speaker having a clearly defined role. The first affirmative speaker always begins, and their role is to inform the audience of their definition of the topic.

First affirmative must:

- describe the topic
- introduce the affirmative team's line of argument
- briefly outline what each speaker in their team will talk about (known as the team split)
- present the first half of the affirmative case.

First negative must:

- accept or reject the definition. If the first negative does not do this, it is assumed that the negative team accepts the definition
- present the negative team line
- outline the team split
- rebut a few of the main points of the first affirmative speaker (this should take about one quarter of the speaker's time)
- present the first half of the negative team's case.

Second affirmative must:

- reiterate the affirmative's team line
- rebut the main points presented by the first negative (this should take about one-third of the speaker's time)
- put forward the second half of the affirmative's case.

Second negative must:

- reiterate the negative's team line
- rebut some of the main points of the affirmative's case (this should take about one-third of the speaker's time)
- present the second half of the negative's case.

Third affirmative must:

- not include any new points for their team
- repeat the affirmative's team line
- rebut all the remaining points of the negative's case (this should take about two-thirds to three-quarters of the speaker's time)
- summarise the affirmative's case
- conclude the debate for the affirmative.

Third negative must:

- not introduce any new points for their team
- reaffirm the negative's team line
- rebut all the remaining points of the affirmative's case (this should take about two-thirds to three-quarters of the speaker's time)
- summarise the negative's case
- conclude the debate for the negative.

Breakaway tasks 7

Remembering

1. What is the name given to the side that agrees with the topic of the debate?
2. What is the name given to the side that disagrees with the topic of the debate?
3. What is the purpose of a debate?
4. How many people make up a debating team?

Understanding

5. Write the role of each debater onto separate pieces of paper. Join with a partner and ask them to arrange each piece of paper in order of how the debate proceeds.
6. Write a clear sentence that explains the role of the affirmative team.

Applying

7. Create a list of tasks that the third speaker from each team must perform and explain how they should structure their time.

How a debate is judged

A debater and their team are judged on three key components:

- matter
- method
- manner.

These refer to what material is presented, how it is organised and the way in which it is debated.

Matter

The matter is what you say. It is the core of your speech because it is the material you present to your audience. The judge will award your team a score out of 40 for matter. Matter includes:

- defining the debate (do you stick to the agreed-upon definition?)
- the case that you put forward (can you present a well-researched, logical argument?)
- the arguments you develop (do you provide evidence, facts or examples to support your argument? Does your evidence support your argument, or detract from it?)
- rebuttal of your opposition's argument (do you provide evidence to rebut the opposition? Have you focused on their argument, rather than the person?)
- your summary (have you clearly summarised your main points?).

You should divide your matter into argument and example. Your argument is your contention (what you are trying to prove) and your examples are facts and pieces of evidence that you use in order to prove your argument. For example:

- Argument: 'That wearing school uniforms should not be compulsory.'
- Example: 'Developing one's own identity is an important part of adolescence and wearing a school uniform stifles this development.'

Method

The method refers to how you organise your speech and applies to both the team and the individual speaker. It is worth 20 points.

Team

How well the team members work together and how organised they are is taken into consideration. To guarantee good marks in this area, every member of the team must know and stick with their line of argument, as well as be aware of what is said by the other members of their team. Changing or forgetting the line of argument mid-debate would cause the team to be marked down.

Individual

It is up to each individual team member to have a well-structured and organised speech. You need to be clear about what arguments you will be using and the evidence to support them. A good debater signposts their debate. This means that clear signals are sent to the audience to show that they are moving from one argument to another. A good argument also shows clear links between the argument and the line of argument.

A rebuttal should be organised in a similar way. Attack each argument as the opposition has presented it, spending a little time proving why the argument is false and then moving on to the next one. Make sure that you have structured your speech so that it does not run over time and that you spend the same amount of time on each point. You do not want to spend too long delivering one idea only to have to rush to get through your remaining thoughts.

Manner

Manner refers to how you deliver your speech. You need to develop a style that is comfortable for you, one that doesn't look unnatural or forced. Your debating manner is worth 40 points and takes into consideration:

- **eye contact**—maintaining eye contact with your audience is a way of keeping them involved in your argument

- **stance, demeanour and gestures**—use your body as a tool for getting your point across. If you are comfortable making hand gestures, then do so confidently. Weak hand gestures will make you look inadequate. Turn your head and body to maintain eye contact with your audience and if you are comfortable taking a few steps, then do so. One word of warning with moving your whole body—do not pace! It makes you look nervous and uncoordinated
- **language and vocabulary**—use words that are not too formal, and that will be familiar to your audience. Avoid using slang or informal speech
- **voice projection**—use volume, pitch and speed to maintain your audience's interest. Make sure you are able to be heard by everyone in the room
- **nervous habits**—try not to shuffle your palm cards, rock from side to side, play with your hair, jiggle up and down or flap your hands around unnecessarily, as this will detract from your presentation.

Breakaway tasks 8

Remembering

1 What is a debate?

2 How many teams are involved?

3 How is a debate judged?

Understanding

4 Define the following terms in your own words: matter, method, manner.

5 Complete the following sentences.

a Debating matter is worth _____ points.

b A good debater _____ their debate.

c Your debating _____ is worth 20 points.

d _____ refers to how you deliver your speech.

e A sound _____ is an indication of a well-structured and organised speech.

6 What nervous habits may a debater exhibit when giving a speech?

Applying

7 In groups of three, divide the three ways a debate is judged among yourselves and complete a poster for each.

Evaluating

8 Name a circumstance in which the elements of debating manner would be useful to you and explain why.

Persuasive techniques

Whenever you present an argument or try and convince someone to agree with your point of view, you are trying to persuade them to change their mind. 'To persuade' is 'to make willing to do or believe by arguing, urging, etc.' These techniques are used in a persuasive speech or debate.

Whatever we do to make people 'willing to do or believe' can be classified as a persuasive technique.

There are many different methods of persuasion, a number of which are outlined below. To make your argument interesting, use a variety of techniques.

Emotive language

Emotive language is the use of words or phrases designed to bring out an emotional response in an audience. For example:

It's sad that the dog died.

becomes emotive when changed to

How tragic that life was so brutally wrenched from man's best friend.

There are many emotions that you can appeal to, including love, fear, pride, joy, anger and disgust.

Emotive language can be carefully selected to make an argument more appealing and the opposing side's unconvincing.

Analogies

An analogy shows the similarities between things that are otherwise unalike. In a debate you could make an analogy, comparing your argument to something favourable and your opposition's argument to something not so favourable.

Repetition

A word, phrase or sentence may be used more than once for emphasis. For example:

Does the Government know what Australians want? Does the Government even care? Have they bothered to ask those that really matter what they think? Have they bothered to ask the Australian public?

Here the repetition of questions drives home the point that the Australian Government must take into consideration the desires of the Australian people. This technique must be used carefully as too much repetition can bore the audience.

Hyperbole

Hyperbole (pronounced 'high-perb-o-lee') is overstating a point for effect. For example:

The New Year is a million light years away.

The exaggeration of time (a million light years) leads the audience to the conclusion that there's a long wait until the New Year.

In a debate, exaggerating the good points of your argument and exaggerating the bad points of your opposition's argument can really enhance the effectiveness of your speech.

Statistics

Statistics is the use of data to prove a point. The statistics used must be factual and their source (where they were found) should be supplied to establish the validity of the information. For example:

According to the TAC, road crashes are the biggest killer of young people aged 16 to 25. In their first year of driving, young people are about three times more likely to be killed or injured than older, more experienced drivers.

TAC research indicates that a young driver's risk of being involved in a fatal crash is over five times higher when carrying two or more passengers than when travelling alone and young passengers are most likely to be killed in a car when travelling with young drivers.

Breakaway tasks 9

Remembering

1 What is an analogy?

2 What is hyperbole?

Analysing

3 Design a questionnaire asking people about what they think are the most effective persuasive methods.

Strands in action

Core tasks

1 Does this article use or hint at any stereotypes? If so, what are they and how do they affect the audience?

> Late one night on a recent visit to the top end, I went out with a local ambulance crew. When we arrived, the police were already in attendance and what could only be described as a battle scene.
>
> The victim was a quiet, young woman whose proud, angular face was obscured by her own blood. She told police that she and her husband had been drinking when things took a turn for the worst. In a fit of jealous rage, her husband took to her with a nulla nulla (club), causing extensive damage to her face.
>
> The officers attended to her wounds as best as they could and then drove her to the local hospital. Her husband, upon seeing the police, fled into the dark of the night, hidden by the shadows thrown by the full moon.

2 Research one of the following issues and write a speech that supports or rejects the claim.

a Issue: Poverty in developing countries

Claim: That developed countries should pay an annual fee to help eradicate poverty in developing countries.

b Issue: Drunk drivers

Claim: That the Blood Alcohol Content (BAC) for all drivers should be 0.

c Issue: Violence in sport

Claim: That all sports people should take part in education sessions aimed at reducing violence in sport.

d Issue: Smoking and health

Claim: That smokers should pay a higher Medicare levy as they are a greater burden on the health care system.

Extra tasks

1 Complete the satisfaction and rebuttal steps for one of the following statements.

- School uniforms should not be compulsory.
- As a developed country, it is our duty to help those living in developing countries.

2 Make a booklet about either speech writing or debating. Include in your booklet:

- a definition of your topic
- a short history of the topic
- a structure or framework that your topic must follow
- an original example of this framework being used
- an analysis of how the example is a good model of the framework.

3 Create a web page to inform people about persuasive techniques. Include examples of the techniques and how to use them effectively. Find five techniques and examples not covered in this module that you have researched yourself.

4 Form groups of six. Divide into two teams of three then choose a topic for your debate from the list below:

- That school attendance should be voluntary.
- That violent video games should be banned.
- That parents should be punished for their children's mistakes.
- That learning a second language should be compulsory.
- That children's television has more negative than positive effects.
- That teenagers should be allowed to drive from the age of sixteen.
- That students should be paid to attend school.
- That Australia should abolish its states to become a unified nation without borders.
- That people who wish to own pets should obtain a licence.

a Allocate to each team member the role of a speaker and decide which team will be negative or affirmative.

b Prepare a full debate and present it to the class. A rubric for scoring can be found on **Pearson Reader**.

Debate scoring sheet
[for audience and instructor]

Debate Topic: _____ Date: _____ Pro or Con (circle one)

Team Member Names:

(1) _____ (2) _____

(3) _____ (4) _____

Criteria	Rate 1–10	Comments
Opening statement was clear, well organised, factual, and relevant.		
First argument in support of its position was stated clearly, was relevant, and well informed.		
Rebuttal to opposing side's first argument was clear, relevant, well informed, and effective.		
Second argument in support of its position was stated clearly, was relevant, and well informed.		
Rebuttal to opposing side's second argument was clear, relevant, well informed, and effective.		
Third argument in support of its position was stated clearly, was relevant, and well informed.		
Rebuttal to opposing side's third argument was clear, relevant, well informed, and effective.		
Closing statement was stated clearly, was relevant, and effectively summarised the team's position.		
Answers to audience questions were clear, well informed, and relevant.		
Overall preparedness, effectiveness and professionalism in the debate.		

Total points earned: _____ **divided by 10 =** _____ (score for debate)

5

Communication: the recital

A recital is a recounting of a poem or story in a public performance. Recitals are popular forms of entertainment and have been recorded as occurring as far back as prehistoric societies.

Delivering a recital

As with public speaking, when delivering a recital, knowledge of your purpose and audience is vital. Do not select a poem or passage that is too difficult for your audience to understand, or too simple. Also, because you have to speak from memory, do not choose a piece that is too long.

Some important elements to remember include:

- **pause**—pauses add meaning and emphasis to a recital and the punctuation of your piece gives you a guide as to where you should pause. You can also choose to include a dramatic pause in your presentation
- **climax**—this is the dramatic highlight of your piece. Try to create a feeling of suspense and anticipation through the use of your voice and by varying your pace and pitch
- **pace**—your pace needs to be varied in accordance with the feeling of your piece. Slow down when you have something important to convey and speed up when trying to create a feeling of excitement
- **pitch**—vary the 'notes' in your voice in order to maintain your audience's interest
- **voice**—let the pitch of your voice rise and fall with the emotion of the piece
- **movement of your body, face and arms**—your gestures should be appropriate to what is being said. Unless you are using your hands, they should hang beside your body so that they are not too distracting. Your face should convey the emotion of the piece you are reciting and should work in conjunction with your gestures. Your movements should be purposeful and planned so that they add to your recital and not detract.

DID YOU KNOW...

Traditional poems are commonly known as 'epic' poems. The oldest record of epic poetry is from Mesopotamia (Iraq today), known as the epic of Gilgamesh. This epic dates back to 3000 BCE and was written on clay tablets.

You need to create a mood that suits your piece through your use of your voice, face and body as there is just you—no pictures or printed matter to help. For your recital to be effective and memorable, you must combine these elements in such a way that the message of your piece is conveyed to your audience.

Breakaway tasks 10

Remembering

1 Write a definition of the term 'recital'.

2 Make a list of all the important elements of a good recital.

3 Why is it important to select an appropriate length for a recital piece?

Understanding

4 How do you make a recital piece 'live'?

5 In your own words, write how each of the listed elements affects a recital piece.

Applying

6 With a partner, devise a series of poses that represent the following:

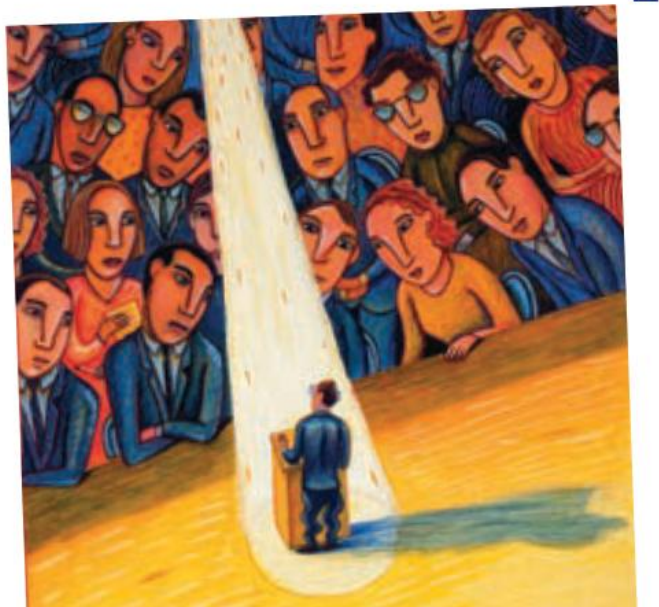
- pleading
- joking
- harmonious
- satisfied
- respectful
- vengeful
- grieving
- joyful.

Agree who will enact the poses and who will take photographs. Team up with another pair from your class and swap photographs. The challenge is to see which pair can name all the poses in the shortest time.

Analysing

7 Prioritise the six elements on the previous page in order of importance. Justify your position by writing a 150-word paragraph that explains your reasons for the order you chose.

8 Survey eight of your classmates, asking them how they ranked the elements in order of importance. Prepare a pie chart to illustrate your findings and display it in your classroom.



FEELIN' GROOVY

By Jo Ryan

POEM

I spent an inordinate amount of
Time
Trying to look groovy.
A lot of money to be seen at the
Groovy places
A lot of sweat trying to have a
Groovy body but
DAMN!
I'm groovy because
I've decided that
All of that doesn't matter.
I think
Confidence
Is groovy.

Source: Jo Ryan

WHERE DID YOU COME FROM, BABY DEAR?

By George MacDonald

POEM

Where did you come from, baby dear?
Out of the everywhere into here.
Where did you get your eyes so blue?
Out of the sky as I came through.
What makes the light in them sparkle and spin?
Some of the starry spikes left in.
Where did you get that little tear?
I found it waiting when I got here.
What makes your forehead so smooth and high?
A soft hand stroked it as I went by.
What makes your cheek like a warm white rose?
I saw something better than anyone knows.
Whence that three-cornered smile of bliss?
Three angels gave me at once a kiss.
Where did you get this pearly ear?
God spoke, and it came out to hear.
Where did you get those arms and hands?
Love made itself into hooks and bands.
Feet, whence did you come, you darling things?
From the same box as the cherubs' wings.
How did they all just come to be you?
God thought about me, and so I grew.
But how did you come to us, you dear?
God thought about you, and so I am here.

Source: George MacDonald

Strands in action

Core tasks

1 In small groups examine one of the poems on the previous page.

a Discuss how you could recite the poem you've chosen, making it colourful and full of feeling. Mark the poems with notes about where you might change your pitch and pace, insert pauses, or let your voice rise and fall with the feeling of the poem. Then consider your body, face and movement; what's appropriate for the poem?

b Divide the poem into two or three parts (one for each of you). Rehearse until you are all reciting in the same way, then present your poem to the class.

c While you are watching others perform, grade each piece out of five on the following questions:

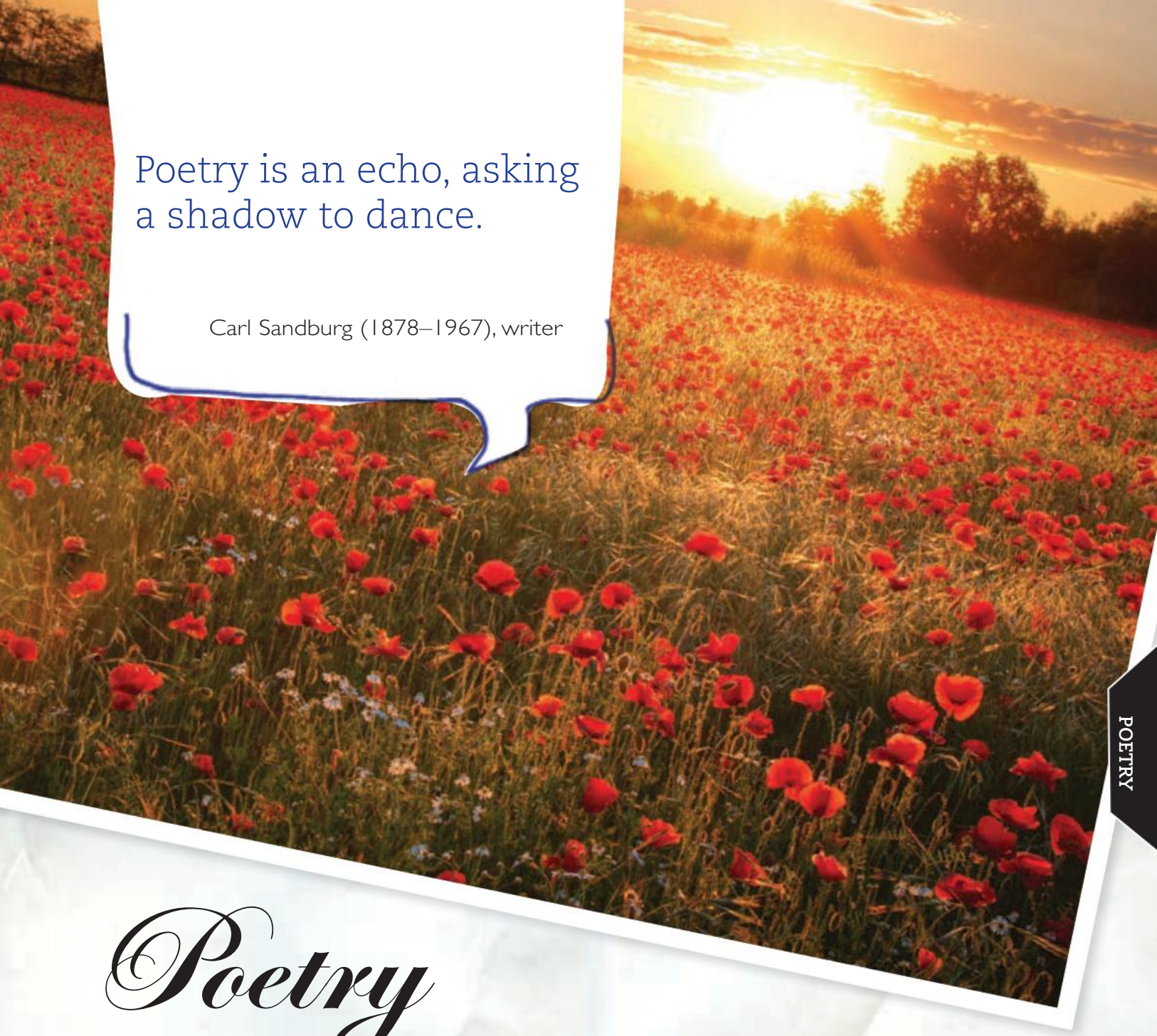
- Did the recital match the mood of the poem?
- Were the recital styles of each presenter consistent with the style of the poem?
- Did the presenters engage you as a listener?
- Were their movements or lack of movements appropriate?

2 In a small group choose a song lyric which you all agree would make an interesting piece to recite (without music). Complete steps **a** to **c**.

Extra tasks

1 In groups of five, write a very short story (no more than twenty sentences). As a group, decide on voices and a climax. Alternate the storyteller so that each person has three or four lines to speak. You may write your lines down. The emphasis here is on delivery (how you speak) because you are all telling the same story with the same characters and should present similarly. You must agree upon the presentation in advance and rehearse as a group. Finally, present your story to the class.

2 Use the internet to find a video clip of someone giving a recital. Note how they deliver their speech, song or poem, paying particular attention to how they get their meaning across. As you watch the video, copy out three to five lines of what is being said and make a note of how it is delivered. See if you can mimic the style of the presenter and then decide if you think the presenter has chosen the best approach. Justify your answer, giving reasons for why the technique is effective or not.



Poetry is an echo, asking a shadow to dance.

Carl Sandburg (1878–1967), writer

Poetry

Chapter overview

Poetry is one of the oldest and most respected forms of literary text. Some of the earliest stories we have were originally in poetic form. They were spoken or chanted for rapt audiences by storytellers who used the rhythm and rhyme of poetry to help them remember long and complicated narratives.

Over the centuries the poetic form developed, adapting to meet new and varied needs. Poetry became a favourite means of exploring ideas, both profound and simple. The timeless themes of religion, love, patriotism, heroism, pride and arrogance were explored through the many forms of poetry. It has also been used for humorous effect.

1

The mechanics of poetry

Poetry is a form of literature in which language is used to make us think and feel. Often, literary devices and figurative language are used in a poem to transcend the literal meaning of the words and to evoke a response from the reader. Poets use a wide range of tools and specific patterns to create particular effects.

Sound tools

Much of the effect of poetry comes from how a poem sounds. Naturally, this is particularly important when a poem is read aloud. Some common tools to create an auditory effect used by poets are rhyme, alliteration, assonance, enjambment, end-stopping and rhyme scheme.

Rhyme

Rhyme—both 'hard rhyme' and 'soft rhyme'—is a frequently used poetic tool. Hard rhymes have similar sounds at the end of lines. For example:

> It was the man from Ironbark who struck the Sydney town,
> He wandered over street and park, he wandered up and down.

Source: Banjo Paterson, 'The Man from Ironbark', 1892

The '–own' sound is repeated at the end of both lines. In addition, the '–ark' sound is repeated in the middle of both lines.

If sounds are nearly the same, this is called a 'soft rhyme' or 'near rhyme'.

> One thing that I always hate
> Is when I just sit and shake.

'Hate' and 'shake' share a long 'a' sound, but because the 't' and 'k' are different, this is a soft rhyme rather than hard or full rhyme.

Writer's TOOLBOX

Stanza—this is a sub-unit of a poem, much like a paragraph is a sub-unit of prose. It's often called a 'verse', but 'stanza' is the correct term. Each complete stanza in a poem is followed by a line break.

Free verse—this is poetry that doesn't have a rhyme scheme, or a regular rhythm pattern.

Blank verse—this is poetry that has a regular rhythm, but doesn't rhyme.

Some poems use a technique called 'internal rhyme'—that is, the rhyme occurs within the same line rather than between two lines. For example, see the first and third lines in the following:

> I am the daughter of Earth and Water,
> And the nursling of the Sky;
> I pass through the pores of the ocean and shores;
> I change, but I cannot die.

Source: Percy Bysshe Shelley, 'The Cloud', 1819

English Romantic poet Percy Bysshe Shelley (1792–1822) whose famous poems include 'Ozymandias', 'Ode to the West Wind' and 'Love's Philosophy'.

Alliteration

Alliteration is the same, repeated consonant sound often at the beginning of a number of words. For example:

He was a dopey, daggy dog
His friend? A happy, hearty hog.

Note also the alliteration within the words on both lines with the repeated 'p' and 'g' sounds.

Assonance

Assonance is the echoing of vowel sounds in nearby words. It is very similar to rhyming and is often used alongside it. For example:

'Do you know how to steal a crown?'

The long 'ow' sound in 'how' is repeated in 'crown'.

Enjambment and end-stopping

When the sense of a line isn't complete at the end of a line of poetry, this is called 'enjambment'. To understand the meaning, the reader must continue to the next line—or must sometimes read on for several lines. For example:

How clear she shines! How quietly
I lie beneath her guardian light;
While heaven and earth are whispering me,
Tomorrow, wake, but dream to-night.

Emily Brontë, 'How Clear She Shines', 1846

When the sense of a line is complete at the end of a line, the line is said to be 'end-stopped', as in this example:

Gold is for the mistress—silver for the maid—
Copper for the craftsman cunning at his trade!
'Good! 'said the Baron, sitting in his hall,
But Iron—Cold Iron—is master of them all.

Rudyard Kipling, 'Cold Iron', 1909

Rhyme scheme

Many different rhyme schemes, or patterns, exist in poetry. To identify particular rhyme schemes, a system of notation is used to indicate which lines rhyme. For example:

There was movement at the station, for the word had passed around
That the colt from old Regret had got away,
And had joined the wild bush horses—he was worth a thousand pound,
So all the cracks had gathered to the fray.

Source: Banjo Paterson, 'The Man from Snowy River', 1890

These first four lines from 'The Man from Snowy River' follow the ABAB rhyme scheme. This indicates that lines 1 and 3 (represented by the 'A' in the formula) have a similar rhyme pattern, and lines 2 and 4 (or 'B') have a similar rhyme pattern, although different from the pattern used in lines 1 and 3.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

Source: Lewis Carroll, 'Jabberwocky', 1872

This is the opening stanza of Lewis Carroll's nonsense poem 'Jabberwocky'. We don't need to understand the words—Lewis Carroll made up most of them—but we recognise the ABAB rhyme scheme.

Rhyme schemes can be much more complicated than these examples. For instance, Shakespeare's sonnets follows this scheme: ABAB CDCD EFEF GG.

Rhythm tools

The word 'rhythm' means a regular pattern of sound, and in poetry this refers specifically to how syllables work in each line, and throughout the poem as a whole. As poetry has evolved, many ways of classifying different rhythm schemes have been established. The most important feature of poetic rhythm, however, is the fundamental unit—the syllable.

When identifying a rhythm scheme, you should ask two questions.

- How many syllables are in each line?
- Which syllables are stressed and which syllables are not?

'Stress' means emphasis. When we speak, we emphasise some words more than others, and some syllables more than others. For example:

That was my armadillo.

The meaning of the sentence can change depending on which word is stressed.

That was my armadillo. (The thing that just flashed past us was my armadillo.)

That *was* my armadillo. (The thing in front of us used to be my armadillo. Now it is something else.)

That was *my* armadillo. (The armadillo belonged to me—not anyone else.)

That was my *armadillo*. (Just in case you didn't know what it was, it was an armadillo.)

Stress can work in a similar way with syllables. When spoken aloud, particular sections of words receive more emphasis than others.

For example, in the word 'monster', the 'mon' syllable is more emphasised than the 'ster'. Try saying it the other way around, emphasising the 'ster', and you will see how stress works.

In traditional poetry, lines with the same rhyme have the same number of syllables. In an ABAB poem, lines 1 and 3 generally have the same number of syllables as each other. Lines 2 and 4 also have the same number of syllables as each other. The lines could all have the same number of syllables, but they don't have to.

Image tools

Figurative language refers to words or phrases used in a non-literal way to explain abstract feelings, ideas or qualities. Poetry is the home of figurative language, whereby words and sentences aren't necessarily used in a literal, factual way. For example:

He is a pig.

If the speaker of this sentence was using figurative language, they could be describing someone with poor personal hygiene or sloppy table manners. If the speaker was using literal language, they would be talking about an animal with four trotters and a curly tail.

Figurative language is a powerful way of creating an image for the reader. The reader can imagine a sight, a sound, an experience, a feeling—or all of these at once, if the image is particularly vivid.

Simile

The simile is the comparison of one object (or person) with another, so the reader can imagine the qualities associated with the comparative object and then connect them to the original object.

A simile uses the words 'like' or 'as'. For example:

Hernando's smile is like a sunny day.

Trixie is as quick as a cheetah.

Bernice is like a machine.

Kwol's hair is as smooth as silk.

Metaphor

A metaphor is the equation of one object with another. It is not a comparison ('like'); it is another object—at least, in a figurative sense. Metaphors make an image more immediate, sometimes more startling and thus can have more impact than a simile. For example:

All day, the batsman was a snail.

He was a volcano just waiting to erupt.

I just died with embarrassment.

My home is my castle.

Personification

Personification is attributing human qualities or features to something not human.

Because I could not stop for Death—
He kindly stopped for me—
The carriage held but just Ourselves—
And Immortality.
We slowly drove—He knew no haste
And I had put away
My labor, and my leisure too,
For His Civility—

Emily Dickinson, 'Because I Could Not Stop for Death', 1924

Allusion

Allusion is where a poet makes reference to something else outside the poem, usually something well known. Other literary works are often alluded to in poetry, as are mythology, history or famous people.

Mourn, mourn, ye Muses, all your loss deplore,
The young, the noble Strephon is no more.
Yes, yes, he fled quick as departing light,
And ne'er shall rise from Death's eternal night,
So rich a prize the Stygian gods ne'er bore,
Such wit, such beauty, never graced their shore.

Aphra Behn, 'On the Death of the Late Earl of Rochester', 1915

Here, Aphra Behn refers to the Muses (figures from ancient Greek mythology, the guardians of art, music and poetry), Strephon (a lover and poet from Greek mythology) and the Stygian gods (the gods of the Greek underworld). All of these are used to heighten the sorrow at the death of one of her friends. Readers at the time (the late seventeenth century) would have picked up these references immediately.

Speaker

The speaker of a poem is not necessarily the same person as the poet. A poet can create a character and put them in a situation to speak a poem to us, just like a playwright creates a character in a play. Even when a poem contains obvious autobiographical details (such as Wilfred Owen's war poetry, which draw on his experiences in the First World War), it can be dangerous to assume the speaker and the poet are the same. The speaker can be involved in the events described in the poem (see 'Dulce et Decorum Est') or can be an all-knowing observer (see 'Beach Burial'), or a combination of the two, or something else entirely.

Strands in action

Core tasks

1 Go to **Pearson Reader** for a copy of Banjo Paterson's famous poem 'The Man from Snowy River'. Choose any two stanzas from the poem, and use your imagination to adapt the language for a modern-day Australian tale, which:

Web Destination

- features key 'characters' and 'events' that equate with your choice of Australian setting
- uses well-chosen, vivid vocabulary
- demonstrates your personal understanding of being an Australian today.

Replicate the rhyme scheme used by Paterson in your contemporary version of the poem. Keep in mind the sounds created through the use of the ABAB rhyme scheme, and read your poem aloud to ensure consistency of rhythm as well as rhyme.

2 When completed, briefly explain your choice of setting and characters to the class before reciting your poem. Be as creative and dramatic as you can.

Extra tasks

1 Write three more stanzas for your modern version of 'The Man from Snowy River'. You don't have to follow the storyline of the original poem—use your imagination for your own version. To ensure consistency within the poem, you will need to continue using the ABAB rhyme scheme. Read your poem to a classmate and ask for their feedback.

2 Poetry often evokes images and feelings, and has the ability to transport us to a different place or time. Go to **Pearson Reader**. Working in pairs, read Oodgeroo Noonuccal's poem 'We Are Going'. Write a short report on your understanding of the poem, including:

Web Destination

- details of the similes and metaphors used
- a description of the feelings evoked by the poem
- key words which evoke these feelings
- an explanation of the issue involved.

3 Create a collage on poster paper using examples of alliteration found in the headlines of newspapers and magazines. Write your own four headlines using this sound tool and add these to the collage.

2

War poetry

War has been one of the great subjects of poetry over thousands of years. The rights and wrongs of conflict, the role of duty and responsibility, the place of heroism and cowardice, and the impact and the dehumanising effects of war have absorbed some of our greatest poets and produced some of the most moving poetry.

War poetry has been written by people involved in war, as well as by people observing the effects of war from a distance, either reflecting on past wars, or writing from the home front well away from the battle lines. All these perspectives bring differing viewpoints to the experience of war, and help to shape the response.

First World War

The First World War (1914–18) is also known as the Great War, which is an indication of the widespread effect it had. Mostly fought in Europe, it created bloodshed and destruction on a scale never before seen. More than fifteen million people died.

Wilfred Owen

Wilfred Owen (1893–1918) enlisted in the British Army in 1915 and fought in France and Germany. He was killed on 4 November 1918, just a week before the war ended. Only four of his poems were published in his lifetime, but as the rest of his poems were made public his reputation grew. Now he is recognised as one of the greatest poets of the First World War—and one of the best of all war poets. Drawing on his personal experience in the trenches and in battle, he wrote about the horror of war in a way that few others could. Go to **Pearson Reader** for more information about Owen.

Web Destination

DULCE ET DECORUM EST

By Wilfred Owen

POEM

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs,
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots,
But limped on, blood-shod. All went lame, all blind;
Drunk with fatigue; deaf even to the hoots
Of gas-shells dropping softly behind.

Gas! GAS! Quick, boys!—An ecstasy of fumbling
Fitting the clumsy helmets just in time,
But someone still was yelling out and stumbling
And flound'ring like a man in fire or lime.—
Dim through the misty panes and thick green light,
As under a green sea, I saw him drowning.
In all my dreams before my helpless sight
He plunges at me, guttering, choking, drowning.

If in some smothering dreams, you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Bitter as the cud
Of vile, incurable sores on innocent tongues,—
My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: Dulce et decorum est
Pro patria mori.

Source: Wilfred Owen

Wilfred Owen

DID YOU KNOW...

Dulce et decorum est Pro patria mori (Latin): It is noble and glorious to die for your country.

POEM

EXPOSURE

By Wilfred Owen

Our brains ache, in the merciless iced east winds that
knive us …
Wearied we keep awake because the night is silent …
Low drooping flares confuse our memory of the
salient …
Worried by silence, sentries whisper, curious, nervous,
But nothing happens.

Watching, we hear the mad gusts tugging on the wire.
Like twitching agonies of men among its brambles.
Northward incessantly, the flickering gunnery rumbles,
Far off, like a dull rumour of some other war.
What are we doing here?

The poignant misery of dawn begins to grow …
We only know war lasts, rain soaks, and clouds sag
stormy.
Dawn massing in the east her melancholy army
Attacks once more in ranks on shivering ranks of grey,
But nothing happens.

Sudden successive flights of bullets streak the silence.
Less deadly than the air that shudders black with snow,
With sidelong flowing flakes that flock, pause, and
renew,
We watch them wandering up and down the wind's
nonchalance,
But nothing happens.

Pale flakes with fingering stealth come feeling for our
faces—
We cringe in holes, back on forgotten dreams, and
stare, snow-dazed,
Deep into grassier ditches. So we drowse, sun-dozed,
Littered with blossoms trickling where the blackbird
fusses.
Is it that we are dying?

Slowly our ghosts drag home: glimpsing the sunk fires,
glozed
With crusted dark-red jewels; crickets jingle there;
For hours the innocent mice rejoice: the house is theirs;
Shutters and doors all closed: on us the doors are
closed—
We turn back to our dying.

Since we believe not otherwise can kind fires burn;
Now ever suns smile true on child, or field, or fruit.
For God's invincible spring our love is made afraid;
Therefore, not loath, we lie out here; therefore were
born,
For love of God seems dying.

To-night, His frost will fasten on this mud and us,
Shrivelling many hands and puckering foreheads crisp.
The burying-party, picks and shovels in their shaking
grasp,
Pause over half-known faces. All their eyes are ice,
But nothing happens.

Source: Wilfred Owen

Breakaway tasks 1

Understanding

1 In 'Dulce et Decorum Est', why were the soldiers fumbling with their helmets?

2 Explain why the floundering man in 'Dulce et Decorum Est' is described as 'drowning'?

3 In 'Exposure', why are the bullets less deadly than the snow?

Applying

4 Find and list the three similes in these poems.

5 What is the rhyme scheme of 'Dulce et Decorum Est'?

Analysing

6 Choose one of the Wilfred Owen poems and list the number of syllables in each line. Are there any lines that have a drastically different number of syllables from the average? Why do you think that is?

7 What is the effect of the repetition of the line 'But nothing happens' in 'Exposure'? Make particular reference in your response to the line's significance at the end of the poem.

8 Who is speaking in 'Exposure'? Is it Wilfred Owen, or is it someone else? What difference does it make to know that Wilfred Owen experienced the events described in this poem?

Evaluating

9 From any of the Owen poems, write at least three lines that caught your attention and best described the reality of the war. Why did these lines stand out for you?

10 Describe the tone of voice of the last two lines of 'Dulce et Decorum Est'. What is the speaker of the poem feeling here?

11 How would a soldier on the other side in the battles described in these two poems describe the same events?

Second World War

The Second World War (1939–45) was a global war with main fronts in Europe, Asia and the Pacific. It was the most deadly conflict in history, with over seventy million people killed.

Kenneth Slessor

Kenneth Slessor (1901–1971) had his first poem published in *The Bulletin* magazine while he was still at school. Later he worked as a journalist for Melbourne and Sydney newspapers. During the Second World War he worked with Australian troops in England, Greece, the Middle East and New Guinea as an official war correspondent. After the war, he returned to Australia to continue working as a journalist.

Kenneth Slessor

'Beach Burial' looks at the after-effects of the Battle of El Alamein, which took place on Egypt's Mediterranean shore near the city of the same name. Australian and New Zealand troops suffered heavy casualties, but were instrumental in stopping the German advance.

BEACH BURIAL

By Kenneth Slessor

POEM

Softly and humbly to the Gulf of Arabs
The convoys of dead sailors come;
At night they sway and wander in the waters far under,
But morning rolls them in the foam.

Between the sob and clubbing of the gunfire
Someone, it seems, has time for this,
To pluck them from the shallows and bury them in burrows,
And tread the sand upon their nakedness;

And each cross, the driven stake of tidewood,
Bears the last signature of men,
Written with such perplexity, with such bewildered pity,
The words choke as they begin—

'*Unknown seaman*'—the ghostly pencil
Wavers and fades, the purple drips,
The breath of the wet season has washed their inscriptions
As blue as drowned men's lips,
Dead seamen, gone in search of the same landfall,
Whether as enemies they fought,
Or fought with us, or neither; the sand joins them together,
Enlisted on the other front.

El Alamein.

Source: Kenneth Slessor

Breakaway tasks 2

Remembering

1 Where did the battle take place and who is buried there?

Understanding

2 While the battle was going on, what did someone have time to do?

3 Why was 'unknown seaman' written on the tidewood crosses instead of a name?

Applying

4 'As blue as drowned men's lips' is a simile. Invent three new similes to describe how blue the smeared pencil writing looks.

5 What is the rhyme scheme of this poem?

Analysing

6 In the last stanza, what is the 'other front' referring to?

7 'Sob and clubbing of the gunfire' is a metaphor. What image does it evoke of the gunfire?

8 Why do you think the last stanza is so much longer than the other stanzas?

Evaluating

9 Complete this sentence: 'The underlying message of this poem is …'

10 Compare 'Beach Burial' with the Owen poems. Describe the difference in the way the speaker of each of the poems feels about war.

Creating

11 Give this poem a new title. Explain why you chose it.

Humour in war?

People cope with their experiences of war in different ways. Australian soldiers have been renowned not just for their bravery and endurance, but also for a laconic sense of humour.

laconic: using few words, a crisp retort; laconic wit was often associated with Australian stockmen.

TOBRUK TEST

By Hugh Paterson

POEM

You've heard of Bradman, Hammond,
MacCartney, Woodfull, Hobbs,
You've heard of how MacDougall topped the score
Now I'd like to tell you
How we play cricket in Tobruk
In a way the game was never played before.

The players are a mixture,
They come from every rank
And their dress would not be quite the thing at Lord's;
But you don't need caps and flannels
And expensive batting gloves
To get the fullest sport the game affords.

The wicket's rather tricky
For it's mat on desert sand
But for us it's really plenty good enough,
And what with big bomb craters
And holes from nine-inch shells,
The outfield could be well described as rough.

The boundary's partly tank trap
With the balance dannert wire
And the grandstand's just a bit of sandy bank,
While our single sightboard's furnished
By a shot-down Jerry plane
And the scorer's in a ruined Itie tank

One drawback is a minefield
Which is at the desert end
And critics might find fault with this and that,
But to us all runs are good ones
Even if a man should score
Four leg byes off the top of his tin hat.

Australian soldiers playing cricket in the ruins of a street, 1941

The barracking is very choice,
The Hill would learn a lot
If they could listen in to all the cries
As the Quartermaster Sergeant
Bowls the Colonel neck and crop
With a yorker while some dust was in his eyes

And the time the Signals runner
Scored the winning hit
When, as he sprinted round the wire to try and save
the four,
The Battery Sergeant Major
Fell into a crater deep
And the batsman ran another seven more.

If we drive one in the minefield
We always run it out
For that is what the local rules defines:
It's always good for six at least,
Some times as high as ten
While the fieldsman picks his way in through the mines.

Though we never stop for shell-fire
We're not too keen on planes,
But when the Stukas start to hover round
You can sometimes get a wicket,
If you're game enough to stay
By bowling as the batsman goes to ground

So when we're back in Sydney
And others start to talk
Of cricket, why we'll quell them with a look:
'You blokes have never seen
A game of cricket properly played
The way we used to play it in Tobruk'.

Source: H. B. Paterson

Tobruk: another site of fierce battles on the North African front. Australian troops were besieged by Italian and German forces, and held out in appalling conditions for over 200 days.

Bradman, Hammond, MacCartney, Woodfull, Hobbs: Australian and English Test cricketers.

MacDougall: hero of the humorous cricket poem, 'How M'dougal Topped the Score' by Thomas E. Spencer (1845–1911).

Lord's: the 'home of cricket' cricket ground in London.

dannert wire: bundles of rolled up barbed wire for protection

Jerry: derogatory term for Germans.

The Hill: legendary standing room spectator area at the Sydney Cricket Ground.

Quartermaster: soldier in charge of supplies and provisions.

yorker: a ball bowled so that it pitches directly under the bat.

Battery: group of artillery.

Stuka: German dive-bombing aeroplane.

Breakaway tasks 3

Remembering

1 Describe the location of the cricket match.

2 What allowed the batsman to run 'another seven more'?

Understanding

3 When is the best time to bowl?

4 Why do the batsmen keep running if they hit the ball into the minefield?

Applying

5 From the information in the poem, draw a map of the Tobruk Cricket Ground, including:
- the boundary (and what it is made of)
- craters
- the sightboard (and what it is made of)
- the grandstand (and what it is made of)
- the scorer's position (and what it is made of)
- the minefield
- the pitch.

6 What is the rhyme scheme for this poem?

Analysing

7 Describe the Australian soldier as depicted in this poem. How does this image differ from the images of soldiers described in war poems earlier in the chapter?

8 Most war poetry has been written by men for the obvious reason that there were so many men involved and so few women in comparison. Although women did serve their country in many capacities, the front line was usually the place for men. Using what you have read of the war poetry, do you think a woman would write about war differently? Which of the poems would be more likely to have been written by a woman than a man? Why do you think so?

Evaluating

9 Compare 'Beach Burial' and 'Tobruk Test'. Describe the different tones of voice used in each of the poems.

Creating

10 Write a similar poem for another sport played in a wartime area.

Strands in action

Core task

Write a poem about a significant battle using sound, image and rhythm tools. Plan your poem carefully, considering your purpose, audience, prospective narrator and choice of vocabulary. Research one of the following battles to provide the material for your poem:

- Thermopylae
- Waterloo
- Pinjarra
- Little Big Horn
- Rorke's Drift
- Lone Pine
- The Coral Sea
- Long Tan
- Fallujah (second battle).

You may write your poem using any poetic form, but the following details must be included:

- when the battle occurred and how long it lasted
- where the battle occurred (details of the geography/landscape)
- who was involved in the battle and the type of forces used (infantry/cavalry/navy, etc.)
- the outcome of the battle.

Your poem should be a minimum of five stanzas in length.

Extra tasks

1 Prepare a 300-word rationale for your poem, which includes a brief summary of the battle chosen and identifies and explains:
   - your purpose and audience
   - your use of sound, image and rhythm tools
   - your choice of speaker and poetic form.

2 Present your poem to the class as a recital. Begin with an introduction to the poem (see Extra task 1). You can use visual images of the battle and instrumental music in the background. Rehearse your poem with a partner, including visual and sound elements.

   When choosing the images, make sure they complement the mood you are trying to capture in your poem. If, for example, you are trying to get across the scale of the war, you are more likely to use panoramic or wide shots of many men in a war zone. If you are trying to get across the ways in which individual men were affected by the war, your images will be close-ups and mid-shots—perhaps with the war in the background, showing the relationship between the subject and its setting. Also, with the music, the tone of the music should reflect the mood of your poem. If your poem endorses the war as patriotic and good, your music should be enthusiastic and anthemic. However, if your position is negative, the music could be harsh and atonal to reflect the violence of the war, or sad and sombre if you are looking at the effect on soldiers.

3 Write another poem about the same battle from the perspective of one of the following:
   - an enemy soldier
   - a family member waiting for news
   - a medic/ambulance driver/person attending to the victims
   - a civilian accidentally involved in the battle
   - a survivor of the battle writing about it years later
   - an official war correspondent.

   When writing from another perspective, choose a different audience too which should alter the voice and material you cover.

3

The poetry of multicultural Australia

Australia is a nation of migrants. Throughout our history, people have left their lands of origin, crossing the seas to build new homes here. They have brought their dreams, their hopes and their ambitions to this country. Migrants have contributed to Australia's economy, culture and future.

Migration—a history

Early humans came to the Australian continent at least 40 000 years ago and had called Australia home long before the European explorers first came here. European migration to Australia began in 1788, when the first convicts set foot here, and from the 1790s, free settlers began to arrive. After that, people came in large numbers, attracted to Australia for many reasons, but almost all of them looking for a better life.

The growth in the wool industry in the 1820s brought many workers from England. Famine in Ireland caused many to leave and a considerable number ended up in Australia. The great gold rushes of the 1850s and 1860s inspired dreams of riches in many people, creating an immigration boom.

Large group of Italian migrants on Station Pier, Port Melbourne. 1958

In the twentieth century, after the Second World War, special programs were created by the government to encourage people to come to Australia. At first, because of historical ties to the United Kingdom, programs were targeted at British migrants, but they were soon extended to other European countries. The result was an influx of migrants from the Netherlands, Germany, Italy, Greece, Turkey and Yugoslavia all through the 1950s and 1960s. With the abolition of the White Australia policy in the 1970s, Asia became a rich source of migrants.

Migration today

Today's migrants come from a wide range of countries and together with people born here they combine to make up multicultural Australia.

According to the 2006 Census:

- 44 per cent of Australians were born overseas or had at least one parent who was born overseas
- people from over 200 different countries now call Australia home
- of those people born overseas, the greatest number came from United Kingdom, followed (in order) by New Zealand, China, Italy, Vietnam, India, Philippines, Greece, Germany and South Africa.

Since the Census, the Department of Immigration and Citizenship's Annual Report (2008–09) indicates that the proportion of migrants from the United Kingdom has continued to rise, as has the proportion of Indian immigrants.

The migrant experience

A vision of Australia through the eyes of a migrant can offer a rich and varied cultural perspective. And, as the language of poetry is the language of experience, the poetry of multicultural Australia can help those without a migrant experience to understand and appreciate a different experience from their own.

For more information about immigration and multicultural Australia, including film clips and personal stories, go to **Pearson Reader**.

Antigone Kefala

Antigone Kefala was born in Romania of Greek parents, and has lived in both New Zealand and Australia. While fluent in four languages, Antigone Kefala chooses to write in English and Greek.

THE WANDERER

By Antigone Kefala

POEM

The river
moved further away
in the heat of the road
shimmers of water
towards the horizon.

The salt
which they gave him at home
he would place on his tongue
to taste his own roots
and draw comfort.

The world
made of a matter that never
forgets, a symmetry so exact,
fatality at the heart
of each thing.

Source: Antigone Kefala

Breakaway tasks 4

Remembering

1 Where did the salt come from?

Understanding

2 Why was the man in the poem carrying salt?

Applying

3 What would you take on a long journey to remind you of where you came from?

Analysing

4 Why is the river moving further away in the heat?

Evaluating

5 On a scale of 1 to 10 (where 1 is 'not at all' and 10 is 'perfectly') how successfully do you think this poem captures the experience of a stranger in a strange land?

Creating

6 Suggest another title for this poem.

Jeltje

Jeltje is both a poet and a performance artist. Jeltje was born in Amsterdam, Holland and migrated to Australia in 1963 with her Indonesian–Dutch parents. She has published poetry both in Dutch and English.

COLONIALISM MIX

By Jeltje

POEM

mama and papa
were nursed
by babus:
young Indonesian women
who spent their youth
coddling the colonialists
sickly children.

as a child
i often asked
what my parents did
when they were
little.

my mother said,
that when the European Ladies
came for afternoon tea,
the children
were summoned
to greet them.
Mrs Q. asked the eldest
to say something 'nice' …
'Poop!' said my mother
& ran out the door!

my father remembers
playing with my mother
on the lawns
of the colonial estates
('they were
wild games!'
my mother adds.)
he also remembers
sitting around
with koki
around the fire
outside in the kampung
watching him cook,

after koki'd served
& washed up
inside
(my father
still likes
cooking sajurs
& improvised
sates!)

my father's mother
died when my father
was still young
she seems to have had
more contact with her children
than the other colonial mums.
she talked soft
with my dad,
& taught him
how to massage
her aching head
(it's been hinted at,
that my paternal grandmother
was of Indonesian
descent.)

i think
both my parents
have been homesick
for Indonesia
for a very long time!
they were shipped
'back to the mother country'
in their early teens.
my mother says,
they didn't like
what they saw.
she blames it
on the cold.

i blame it on
the early years spent
in Indonesia:
they just couldn't cope
with Dutch Burghers
& the money-pinching
attitudes …

i think
my mother & father
came to Australia
with a dream
of finding something
they'd left behind
in Indonesia.
how their faces
lit up! when
the migrant-ship
crossed the
Equator!
(my father
greeted the
Southern Cross
like a long-lost
friend!)

Source: Jeltje

colonialists: the Dutch who ruled Indonesia before Indonesian independence in 1949.

koki: 'cook' or 'chef'.

kampung: village.

sajur, **sate**: Indonesian food.

Dutch Burghers: middle class or officials of Dutch background living in Indonesia.

Breakaway tasks 5

Remembering

1 Where did Jeltje's parents spend their childhood?

Understanding

2 How much time did 'colonial mums' typically spend with their children in pre-independence Indonesia?

3 What was 'the mother country' for Jeltje's mother and father? Why?

Applying

4 Imagine you were away from home for a year. What three things would you miss most?

Analysing

5 Why did Jeltje's father's face light up when he saw the Southern Cross again?

6 Life in pre-independence Indonesia was very different for those of Dutch background and those of Indonesian background. Find three examples in the poem of these differences.

7 Why did Jeltje's parents come to Australia?

Evaluating

8 Who missed their Indonesian childhood more, Jeltje's mother or Jeltje's father? Why?

Asian Australian poetry

Australia's first major arrival of Asian migrants came in the great gold rushes of the 1850s, primarily to Ballarat and Bendigo. In fact, so many Chinese immigrants came to Victoria that by 1861 nearly 7 per cent of the Victorian population had been born in China. The White Australia policy greatly restricted migration from Asian countries, and when this policy was abolished in the 1970s, more people from Asia came to Australia. In the last half of the 1970s, Australia welcomed refugees from war-torn Indo-China (Vietnam, Laos, Cambodia), and people with an Asian background became an important part of the multicultural mix.

Zhang Yougong

Zhang Yougong migrated to Australia in 1996 from the province of Hebei, in north-east China, where he was born in 1969. Before he migrated, he published two collections of poetry in China, *The Beautiful Sadness* and *The Poet*. In Australia, he is an important voice in the Chinese–Australian literature movement.

POEM

AUSTRALIA

By Zhang Yougong

as a matter of fact we are all on the same train
although we arrive at different times and have different seats
we have a common goal
of enjoying the richness of australia
europeans broad shouldered and tall
are walking with a smile and the pride of pioneers
whose red faces are un-priced and un-dated monthly tickets
and among whom there is no lack of mixed post-war immigrants
some are ticket-evaders who jumped the wall
but as long as they do not open their mouths they are right

the yellow face creates a strange mentality
for asians
as if they were always holding a two-hour ticket
they panic they worry
they put up with it under other people's roof
although you have a backbone of five thousand years

you can't do anything about it because you are small and sallow
I went riding the red tram around melbourne city
for three days
and saw white come up black go down
yellow come up white go down
and I saw blond-haired and blue-eyed young men
proudly arm in arm with asian girls
and I saw white girls taking black boys as guides
and on my way to the railway station
I saw many brand new faces
which are products of intermarriage
of a new era
and you can't possibly check out on their ancestors

at the ticketing office of flinders station
the thing I produced
was still that yellow-coloured two-hour ticket

Source: Zhang Yougong, 'Australia', (trans. by Ouyang Yu), *Eat Tongue: A Bilingual Anthology*, Anna Lopata & Christine McKenzie (eds), Victorian Writer's Centre, 1997

Breakaway tasks 6

Remembering

1 How are the European and Asian immigrants described in 'Australia'?

2 In Zhang Yougong's poem, who does he refer to as 'ticket-evaders'?

Understanding

3 Who is 'all on the same train' in 'Australia', and why?

Analysing

4 In 'Australia', the poet likens living in Australia to travelling on a train. Why, then, do Asians feel 'as if they were always holding a two-hour ticket'?

5 How do you think the speaker in 'Australia' feels at the end of the poem?

6 In ' Australia' the poet uses both 'we' and 'they'. What is the effect of these pronouns on you as a reader? Are you a 'we' or a 'they'?

7 What does the poem assume about the European Australians? What does it assume about the Asian Australians? Do you agree with these assumptions?

8 Is the speaker part of the 'we' or 'they' in 'Australia' by Zhang Yougong? How do you know?

Evaluating

9 List three criteria for judging a poem. Give each poem a mark out of ten for each criterion.

Strands in action

Core task

Find another poem about Australia or the Australian identity written by a migrant author. Your task is to analyse the poem you have chosen and write a report of your findings. You should include in your report:

a a copy of your chosen poem as well as a short biography of the poet

b an explanation of your understanding of the poem, and how it relates to the theme of multiculturalism in Australia

c a short account of the historical context (what was happening in Australia and around the world at the time the poem was written?)

d notes to explain any unusual words, phrases or references used, and their effect within the meaning of the poem.

Extra tasks

Once you have completed the tasks below, combine them into a class multimedia presentation.

1 Record a reading of your chosen poem, with a music soundtrack and appropriate visuals.

2 Create a multimedia biography of your poet, with text, visuals, sound and (if possible) video.

3 Research one group of migrants who have contributed to Australian society and make a brief multimedia snapshot of their story, with text, visuals, sound and (if possible) video.

4 Make a hypertext version of your chosen poem. Your hypertext version must explain any odd or unfamiliar words, but must also describe all the poetic methods used in the poem. Refer to 'The mechanics of poetry' at the beginning of this chapter.

5 Select the poem that you think will remain relevant for another hundred years and present a 500-word piece to support this view. Use specific examples from the poem to produce evidence about the speaker's experience, then argue why this will stand the test of time.

Journalism can never be silent: that is its greatest virtue and its greatest fault. It must speak, and speak immediately, while the echoes of wonder, the claims of triumph and the signs of horror are still in the air.

Henry Anatole Grunwald (1922–2005), journalist

JOURNALISM

Chapter overview

Can writing change the course of history? The media have become a powerful force in our society and writers and journalists have investigated the world, written about it and sometimes changed it. They have interpreted the events, the times, the people, and the actions and influences that mould our society. Journalists have helped shape our world and the way we see it.

1

Words can change the world

The images of the brutality of South Africa's apartheid laws shocked the international community, which led to widespread trade restrictions by the United Nations (UN), ultimately helping to bring an end to apartheid.

Writers and journalists do not work in isolation or solely for themselves. They write for an audience. Should writers and journalists be able to change the way people think or act with their writing?

It can be argued that, along with visual artists, writers and journalists have had the biggest impact on their own society and on the societies of others. With the development of mass media, writers, journalists and photojournalists have been able to change the world.

The rise of the power of the journalist is a result of two important events in Western society: the Industrial Revolution and the great increase in literacy levels that started in the late eighteenth century.

The Industrial Revolution meant that industrial techniques could be applied to producing newspapers. Books could be printed more easily and by the tens of thousands and, just as importantly, newspapers, magazines and journals could also be printed in large numbers, both cheaply and quickly. A daily edition meant that newspapers could comment on and influence current events, keep people informed and updated and provide a forum for a variety of ideas.

DID YOU KNOW...

The total number of newspapers published in the United Kingdom increased by 250 per cent from 1810 to 1850. In the United States of America the number of newspapers grew from 376 in 1810 to 2226 by 1900.

A literate population was also important. Why mass produce newspapers if no one can read them? The Industrial Revolution also saw a massive increase in the growth of cities and eventually the growth of schools and education systems which led to a steady increase in the rate of literacy in the Western world.

With developments in camera technology photographic images became an important part of journalism. Some news photos have highlighted the need to change laws, shaped the way the international community has treated nations and even spurred on dramatic changes in governments.

It is images such as this Lewis Hine photo of a young girl in a factory in 1913 that have earned journalists and photojournalists the title 'society's watchdogs'.

Breakaway tasks 1

Understanding

1 What two events caused the rise of journalism?

Analysing

2 With a partner, conduct an internet search to find out more about the international sanctions that were put in place against South Africa in the 1970s and 1980s. What do you think was the UN's intention by imposing sanctions?

Evaluating

3 'The pen is mightier than the sword' is often stated. What do you think it means?

4 Do you agree or disagree with the statement above? Why?

5 Do you think it is possible to change the world by writing about it?

6 If it is true that journalists and writers can change the world, do you think it is desirable? What sort of responsibilities do you think might come with or should be attached to this power?

What is mass media?

There is always great discussion about the power of the media.

How do we define the media? It is generally taken to mean the institutions that collect and distribute information to a mass audience. The critical word here is 'mass'. While a newspaper is considered part of the media, a tennis club newsletter is not. A newspaper is available to a large number of people at the same time, while a tennis club newsletter is usually confined to the members of the club and is not available to the general public.

The common understanding of what constitutes the media is newspapers, magazines, television, radio and some elements of the internet. The development of the internet and new digital technologies has blurred the old lines that traditionally defined the media.

On the internet there are news sites run by traditional media organisations, such as newspapers or television stations. There are also online sources of information presented as news on blogs and sites that are set up and run by non-traditional organisations.

Social networking sites are another source of information on the internet.

Breakaway tasks 2

Remembering

1 Define the media.

Understanding

2 Name three traditional media organisations that have websites.

3 Name three social networking sites or blogs.

Evaluating

4 Do you consider social networking sites or blogs part of the media? Why or why not? What influence do you think they have on the wider community?

John Pilger

It is often argued that information is power. Writers, journalists and the media have the opportunity to collect, write and distribute information, so they therefore have power. Many writers also feel that with that power comes a duty and a responsibility.

John Pilger is an Australian journalist who has written on international issues over the last thirty years.

TELL ME NO LIES

By John Pilger

'It is my duty,' wrote the correspondent of *The Times* at the liberation of Belsen*, 'to describe something beyond the imagination of mankind.' That is how I felt in Cambodia in the summer of 1979. The ghostliness of Phnom Penh, the deserted houses, the flitting figures of skeletal orphaned children, like tiny phantoms, the millions of dollars in Cambodian banknotes washing through the empty streets in the monsoonal downpour, the stench of death from wells jammed with bodies and the nightly chorus of distress: these are indelible.

* Belsen was a German concentration camp run by the Nazis.

Source: John Pilger, *Tell Me No Lies*, Random House, 2004

The 'Tell Me No Lies' article had a huge impact on public perception of Cambodia. Within one day of being published in the *Daily Mirror* in the United Kingdom, £50 000 (about A$100 000+) had been donated to charities organising relief aid to Cambodia. By the time Pilger's TV documentary based on his writings

and travels in Cambodia had been completed a year later, A$45 million had been raised to help the people of Cambodia recover from the repressive regime of Pol Pot (1975–9). Many people credit Pilger's work with causing the British Government to oppose the recognition of the dictator Pol Pot by the United Nations. Pilger's writing certainly 'changed the world' for the people of Cambodia.

Breakaway tasks 3

Remembering

1 Where is Phnom Penh?

Analysing

2 What do you think *The Times* correspondent quoted in the extract meant?

3 Why do you think Pilger starts his paragraph with that quote?

4 Write down all the adjectives Pilger uses. How does Pilger use the adjectives to create a feeling? Would the writing have the same effect without them?

Evaluating

5 Do you agree with *The Times* correspondent that journalists have a duty to describe and inform the world of events such as the massacres in Cambodia? Why?

Cambodia, 1974

6 Which do you think conveys the atmosphere better, the words in the article or the photograph? Give reasons for your choice.

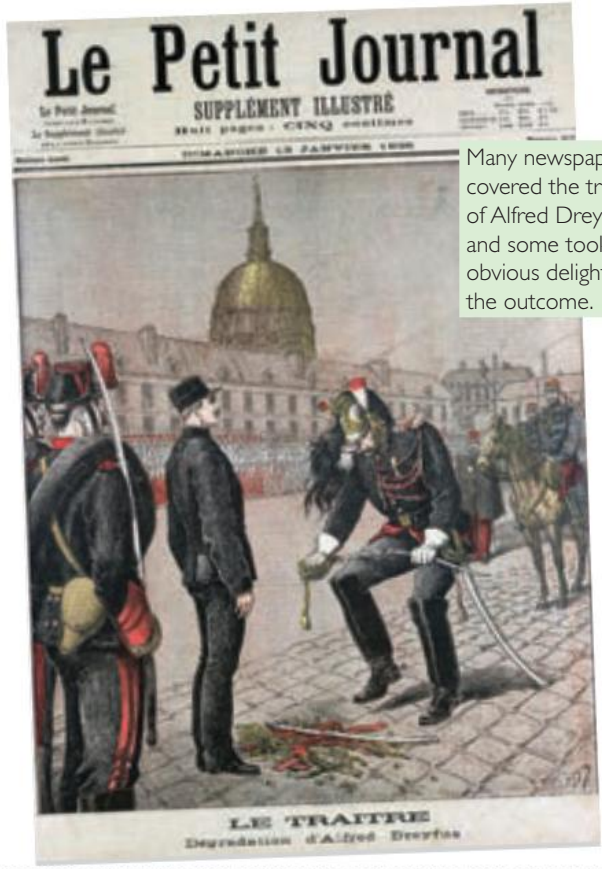
7 What are the strengths and weaknesses of words and images when it comes to informing us? Do you think one or the other is more powerful? Can they be combined?

Émile Zola

One of the most famous instances of the written word having the power to bring about change is the famous letter the French novelist Émile Zola wrote to the Paris newspaper *L'Aurore* in January 1898. The newspaper ran the letter on the front page under the headline 'J'Accuse' (I Accuse).

Zola chose to write in the form of an open letter to the French president and he wished to right what he saw as an obvious injustice.

Zola was accusing the French army of anti-Semitism (discrimination against Jews) and illegally detaining Alfred Dreyfus who was an artillery officer in the army. Dreyfus had been accused of spying for France's enemy, the Prussians. He was tried and found guilty of spying and treason, although the evidence was very flimsy and contradictory. He was dismissed from the army and he spent more than a decade in the hellish French penal colony in South America called Devil's Island.


Le Petit Journal
SUPPLÉMENT ILLUSTRÉ
LE TRAITRE

Many newspapers covered the trial of Alfred Dreyfus and some took obvious delight in the outcome.

Writer's TOOLBOX

An **open letter** is one addressed to a particular person but published in an open forum such as a newspaper.

An increasingly large number of people felt that the army was covering up and protecting the real culprit, who was an upper class 'gentleman', and that the army was using Dreyfus as a scapegoat because he was Jewish and not well connected.

There were unsuccessful appeals but Dreyfus's family never gave up protesting his innocence. However, it was not until Zola's letter that public attention was drawn to the injustice and Dreyfus was freed.

When looking at the extract from Zola's letter you need to take into account the literary tradition of the time, which favoured flamboyant and flowery writing. You also need to keep in mind the audience for whom Zola was writing.

An open letter is hard to write because the writer is writing for two audiences. The obvious audience is the person the letter is addressed to, but there is also the audience of the general public, or at least the readership of the newspaper or public forum in which the letter will be published.

L'AURORE

Littéraire, Artistique, Sociale

J'Accuse...!

LETTRE AU PRÉSIDENT DE LA RÉPUBLIQUE

Par ÉMILE ZOLA

A **scapegoat** is person who is wrongly punished to deflect blame from the real culprit.

J'ACCUSE ...!

By Émile Zola

Mr President,

Would you allow me, in my gratitude for the benevolent reception that you gave me one day, to draw the attention of your rightful glory and to tell you that your star, so happy until now, is threatened by the most shameful and most ineffaceable of blemishes?

You have passed healthy and safe through base calumnies; you have conquered hearts. You appear radiant in the apotheosis of this patriotic festival that the Russian alliance was for France, and you prepare to preside over the solemn triumph of our World Fair, which will crown our great century of work, truth and freedom. But what a spot of mud on your name—I was going to say on your reign—is this abominable Dreyfus affair! A council of war, under order, has just dared to acquit Esterhazy*, a great blow to all truth, all justice. And it is finished, France has this stain on her cheek, History will write that it was under your presidency that such a social crime could be committed.

Since they dared, I too will dare. The truth I will say, because I promised to say it, if justice, regularly seized, did not do it, full and whole. My duty is to speak, I do not want to be an accomplice. My nights would be haunted by the spectre of innocence that suffer there, through the most dreadful of tortures, for a crime it did not commit.

And it is to you, Mr President, that I will proclaim it, this truth, with all the force of the revulsion of an honest man. For your honor, I am convinced that you are unaware of it. And with whom will I thus denounce the criminal foundation of these guilty truths, if not with you, the first magistrate of the country?

…

I accuse Major Du Paty de Clam as the diabolic workman of the miscarriage of justice …

I accuse General Mercier of being an accomplice, if by weakness of spirit, in one of [the] greatest iniquities of the century.

I accuse General Billot of having held in his hands the unquestionable evidence of Dreyfus's innocence and of suppressing it …

I accuse General De Boisdeffre and General Gonse as accomplices of the same crime …

I accuse General De Pellieux and commander Ravary of performing a rogue investigation …

I accuse the three handwriting experts, sirs Belhomme, Varinard and Couard, of submitting untrue and fraudulent reports …

I accuse the offices of the war of carrying out an abominable press campaign …

Finally, I accuse the first council of war of violating the law by condemning a defendant with unrevealed evidence, and I accuse the second council of war of covering up this illegality, by order, by committing in his turn the legal crime of knowingly discharging the culprit.

While proclaiming these charges, I am not unaware of subjecting myself to articles 30 and 31 of the press law of July 29, 1881, which punishes the offense of libel. And it is voluntarily that I expose myself.

As for the people I accuse, I do not know them, I never saw them, I have against them neither resentment nor hatred. They are for me only entities, spirits of social evil. And the act I accomplished here is only a revolutionary mean for hastening the explosion of truth and justice.

I have only one passion, that of the light, in the name of humanity which has suffered so and is entitled to happiness. My ignited protest is nothing more than the cry of my heart. That one thus dares to translate for me into court bases and that the investigation takes place at the great day! I wait.

Please accept, Mr President, the assurance of my deep respect.

* Esterhazy was the one many believed was the real traitor. By acquitting him the inquiry was confirming Dreyfus's apparent guilt.

Source: *J'Accuse*, Émile Zola, 13 January, 1898
Translation by David Short

Portrait of Alfred Dreyfus, 1859–1935, French army officer tried for treason

Breakaway tasks 4

Remembering

1 Who was Alfred Dreyfus?

2 Of what was Dreyfus accused?

3 What is one of the reasons Dreyfus was made a scapegoat?

Analysing

4 Write in your own words the meaning of these words: benevolent, ineffaceable, blemish, calumnies, radiant, apotheosis, abominable, spectre, revulsion and denounce.

5 Use your definitions from Question 4 to find new words to replace Zola's original words. Rewrite the section using your own substitutions. You may have to modify some phrases. Which version do you prefer? Does your version keep the meaning and passion of Zola's?

6 Many people say Zola's actions were brave. What crime was Zola admitting he was committing? Do you think what he did was courageous?

Evaluating

7 Rewrite the first and second paragraphs of Zola's letter in modern English for young Australian readers.

8 What words or phrase does Zola use to accuse his list of perpetrators? How does he express his evaluation of them directly or indirectly?

9 How does Zola use the 'personification of innocence' to express his opinion?

10 Zola did not know the Dreyfus family and the trial had no immediate effect on him, yet he wrote the letter and exposed himself to criminal charges. What may have been the reasons for him to write the letter?

11 Do you think journalists and writers should take action like this?

Zola's impact

Zola's letter had its intended impact. Zola was arrested for libel, which is what he wanted, so that at his trial evidence of Dreyfus's innocence could be presented. On legal advice, Zola went to England and returned when he heard that Dreyfus had a new trial. The Dreyfus Affair had far-reaching consequences. It changed the promotion system in the French Army, making it more democratic, it drew attention to the discrimination of minority groups, and it saw the emergence of writers and intellectuals who used the mass media to allow their voices to be heard.

One of the most important aspects of Zola's letter is that it was one of the first times the world had seen the power of the mass media and the written word to effect immediate change. The media and writers now had the two necessary conditions to make their voices heard and to be able to make a difference. There was the technology to publish daily newspapers that could report on immediate events and there was a large literate audience waiting to devour writing.

'J'Accuse' has become an expression of journalistic outrage that goes across language barriers. It also ushered in the modern era of reporting in which words can act as agents of change and give a voice to people who would otherwise remain mute.

Seymour Hersh

Seymour Hersh is an American journalist who started his career in the 1960s. He continues to write and break stories of international significance.

He has written mainly from war zones and his writing is concerned with and exposes how armies and states conduct themselves, particularly when they are at war. Hersh has broken stories about atrocities and these have had major repercussions for the United States of America and its allies. He believes that it is the journalist's role to give voices to those who are not being heard; that journalists have a duty and obligation to expose what they see as crimes, wrongs or unethical behaviour. He also believes that the general public has a right to know what is being done on its behalf by governments and its people such as the army, the justice system and other institutions.

Seymour Hersh has broken two of the most significant stories concerning the behaviour of the US Army in the past forty years: the massacre of civilians in the village of My Lai in 1968 during the Vietnam War (1964–75) and the abuse of prisoners in 2004 in the US Army prison of Abu Ghraib in the Iraq War.

'**To break a story**' is journalistic jargon for being the first writer or media outlet to publish the story. Breaking a major story is the goal of most journalists.

In the late 1940s and 1950s the Vietnamese, Cambodian and Laotian people fought a war of Independence against France which was the colonial power. In 1954 the French were defeated and French Indochina was divided into Vietnam, Cambodia and Laos. Vietnam itself was divided into the Communist North and the South. Fighting broke out between North and South Vietnam. The United States of America, not wanting South Vietnam to become Communist, committed large numbers of troops to the Vietnam War in the early 1960s. This war caused huge divisions in American society and many felt America had no right to be fighting in Vietnam. In the 1970s America began withdrawing troops and left Vietnam altogether in 1973. Two years later the North won the war and the country was united.

US troops burn a village in South Vietnam, 15 November, 1965

Seymour Hersh, 1972

In 1969, Hersh was a young reporter when he heard that a US infantry company, Charlie Company, had massacred Vietnamese civilians in the village of My Lai. His investigation revealed that the soldiers had killed between 300 and 500 children, women and old men in cold blood, killing them in fields, huts and ditches. His writing and reporting caused a worldwide sensation and resulted in the trial and imprisonment of the lieutenant in charge, William Calley.

As with Zola's 'J'Accuse' in the 1890s, it is not just the immediate effect that makes Hersh's writing so important. The public exposure of the American atrocities caused many people to question the behaviour of American troops and so to question the war itself. The peace movement gained momentum and Hersh's words significantly changed public opinion about the war.

Hersh's writing is very different in style to Zola's, although we can argue the intent was much the same—to expose what the writer felt was a wrong that was being committed. Hersh was writing in a different time and place to Zola and to a different audience. He was not writing an open letter but a piece of investigative journalism, but just like Zola he also broke conventions. Many people believed that journalists should write in an objective style, and that journalistic writing should not include opinions or embellishment, just the facts.

'**To be objective**' means to be impartial and not influenced by personal feelings.

'**To be subjective**' means viewing something from a personal point of view.

Hersh was writing in a new style, one that later became known as 'New Journalism'. This style was, of course, still based on fact, but the writers believed that every piece of writing contained elements of the personal in it. They believed it was not possible to be objective and that a writer had an obligation to emphasise the fact that this was a piece written by a journalist (whose very presence at the event sometimes influenced the event itself) who was approaching the subject from a particular point of view. This approach has been interpreted differently by writers. Some place the writer at the centre of the piece by writing in the first person; others like Hersh try to build a total picture of the experience and write as if they and the readers were there and experiencing the event. Here is an extract from Hersh's article about My Lai.

THE MASSACRE AT MY LAI

By Seymour Hersh

Nobody saw it all. Some, like Roy Wood, didn't even know the extent of the massacre until the next day. Others, like Charles Sledge, who served that day as Calley's radioman, saw more than they want to remember.

But they all remember the fear that morning as they climbed onto helicopters at LZ Dotti for the assault on Pinkville. They all remember the sure knowledge that they would meet face-to-face for the first time with the enemy.

Calley and his platoon were the first to board the large black army assault helicopters. They were heavily armed, each man carrying twice the normal load of rifle and machine gun ammunition. Leading the way was Calley, who had slung an extra belt of M16 rifle bullets over his shoulder. There were nine helicopters in the first lift-off, enough for the first platoon—about twenty-five men—and Captain Medina and his small headquarters unit of three radiomen, some liaison officers and a medic. It was sunny and already hot when the first helicopter started its noisy flight to My Lai 4. The time was 7.22 a.m.; it was logged by a tape recorder at brigade headquarters. A brief artillery barrage had already begun; the My Lai 4 area was being 'prepped' in anticipation of that day's search-and-destroy mission. A few heavily armed helicopters were firing thousands of small-calibre bullets into the area by the time Calley and his men landed in a soggy rice paddy 150 meters west of the hamlet. It was harvest season; the green fields were thick with growth.

The first platoon's mission was to secure the landing zone and make sure no enemy troops were left to fire at the second wave of helicopters—by then already airborne from LZ Dotti. As the flight

US troops and an interpreter interrogate a woman in her village, South Vietnam, 1967

of helicopters hovered over the landing area, the door gunners began spraying protective fire to keep the enemy—if he was there—busy. One of the helicopter's pilots had reported that the LZ was 'hot', that is, Vietcong were waiting below. The first platoon came out firing. But after a moment some men noticed that there was no return fire. 'I didn't hear any bullets going past me,' recalled Charles Hall, a machine gunner that day. 'If you want to consider an area hot, you got to be fired on.'

Source: John Pilger (editor), *Tell Me No Lies*, Random House, 2004

Breakaway tasks 5

Remembering

1 Who was the officer in charge of the My Lai massacre?

2 How was the My Lai area 'prepped'?

3 From where did the helicopters leave?

Understanding

4 How do journalists like Hersh see the role of a journalist?

5 What are two of the characteristics of New Journalism?

6 What do you think Hersh means by the phrase that some soldiers 'saw more than they want to remember'?

Analysing

7 Hersh starts his article with the simple sentence: 'Nobody saw it all'.

- a What effect do you think this has on the reader? Does it make you want to keep reading? Why?
- b How does this sentence work as a comment on the situation that Hersh is investigating?

8 Hersh uses many military terms.

- a Write out each term used.
- b What effect does the use of military language have on the reader?
- c Do you think it draws the reader further in or distances the reader from the investigation? Why?

9 'It was harvest season; the green fields were thick with growth.'

Hersh uses very short sentences but his words can evoke powerful images or scenes. Find two other sentences where Hersh uses economical language to build or set a scene. How does he use language to do this?

Evaluating

10 Hersh and other New Journalists wrote as a personal response to an incident or investigation. Do you think it is desirable or even possible for a journalist to remain objective? Should objectivity be a desirable goal for a journalist?

Abu Ghraib

Thirty-five years after publishing his account of the My Lai massacres, Seymour Hersh once again broke a story that exposed soldiers behaving badly and even immorally. Just as with his My Lai writing, Hersh's articles on the American prison guards in the United States military prison outside Baghdad made Abu Ghraib a name known throughout the world. As with My Lai, it led to American soldiers being convicted and imprisoned and it effectively ended the careers of a number of others.

NEWSPAPER

TORTURE AT ABU GHRAIB

By Seymour Hersh

In the era of Saddam Hussein, Abu Ghraib, twenty miles west of Baghdad, was one of the world's most notorious prisons, with torture, weekly executions, and vile living conditions. As many as fifty thousand men and women—no accurate count is possible—were jammed into Abu Ghraib at one time, in twelve-by-twelve-foot cells that were little more than human holding pits.

In the looting that followed the regime's collapse, last April, the huge prison complex, by then deserted, was stripped of everything that could be removed, including doors, windows, and bricks. The coalition authorities had the floors tiled, cells cleaned and repaired, and toilets, showers, and a new medical centre added. Abu Ghraib was now a U.S. military prison. Most of the prisoners, however—by the fall there were several thousand, including women and teenagers—were civilians, many of whom had been picked up in random military sweeps and at highway checkpoints. They fell into three loosely defined categories: common criminals, security detainees suspected of 'crimes against the coalition', and a small number of suspected 'high-value' leaders of the insurgency against the coalition forces.

Last June, Janis Karpinski, an Army reserve brigadier general, was named commander of the 800th Military Police Brigade and put in charge of military prisons in Iraq. General Karpinski, the only female commander in the war zone, was an experienced operations and intelligence officer who had served with the Special Forces and in the 1991 Gulf War, but she had never run a prison system. Now she was in charge of three large jails, eight battalions, and thirty-four hundred Army reservists, most of whom, like her, had no training in handling prisoners.

General Karpinski, who had wanted to be a soldier since she was five, is a business consultant in civilian life, and was enthusiastic about her new job. In an interview last December with the *St. Petersburg Times*, she said that, for many of the Iraqi inmates at Abu Ghraib, 'living conditions now are better in prison than at home. At one point we were concerned that they wouldn't want to leave.'

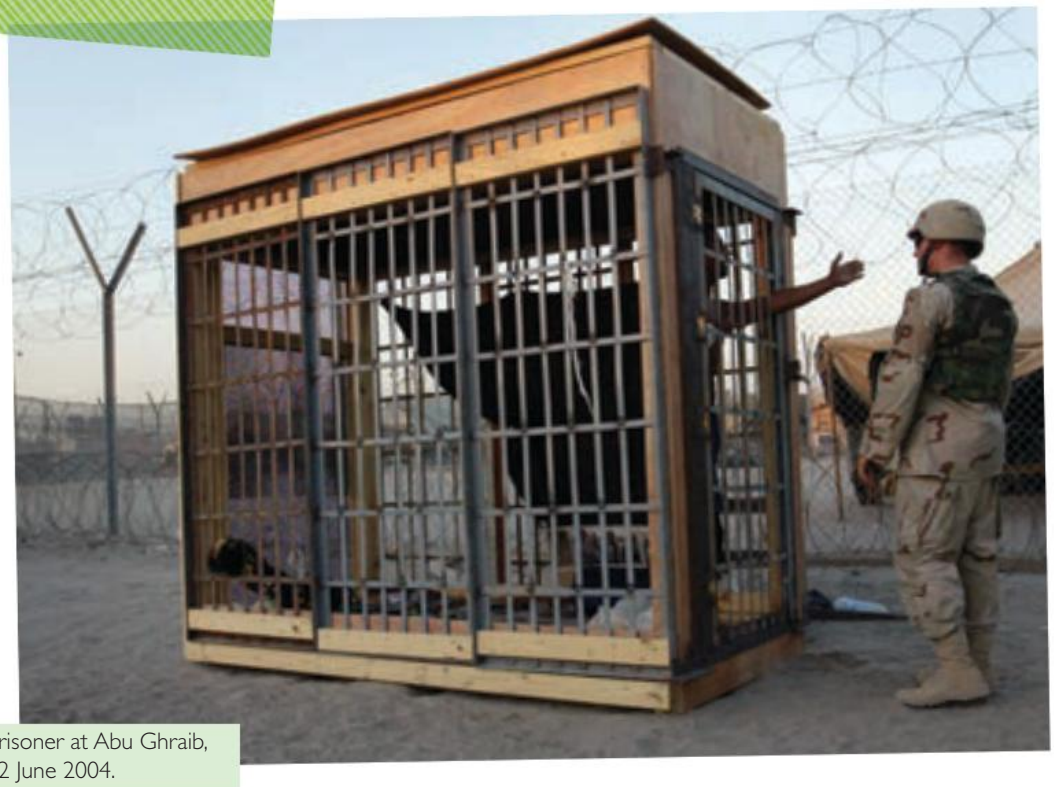
A month later, General Karpinski was formally admonished and quietly suspended, and a major investigation into the Army's prison system, authorised by Lieutenant General Ricardo S. Sanchez, the senior commander in Iraq, was under way. A fifty-three-page report, obtained by *The New Yorker*, written by Major General Antonio M. Taguba and not meant for public release, was completed in late February. Its conclusions about the institutional failures of the Army prison system were devastating. Specifically, Taguba found that between October and December of 2003 there were numerous instances of 'sadistic, blatant, and wanton criminal abuses' at Abu Ghraib. This systematic and illegal abuse of detainees, Taguba reported, was perpetrated by soldiers of the 372nd Military Police Company, and also by members of the American intelligence community. (The 372nd was attached to the 320th M.P. Battalion, which reported to Karpinski's brigade headquarters.) Taguba's report listed some of the wrongdoing:

'Breaking chemical lights and pouring the phosphoric liquid on detainees; pouring cold water on naked detainees; beating detainees with a broom handle and a chair; threatening male detainees with rape; allowing a military police guard to stitch the wound of a detainee who was injured after being slammed against the wall in his cell ... and using military working dogs to frighten and intimidate detainees with threats of attack, and in one instance actually biting a detainee.'

There was stunning evidence to support the allegations, Taguba added—'detailed witness statements and the discovery of extremely graphic photographic evidence.'

Source: Seymour Hersh, *The New Yorker*, 10 May 2004

Iraqi prisoners awaiting release hold up copies of the Quran at Abu Ghraib prison. After the shocking images of the Abu Ghraib torture scandal, the US military wanted to show things had changed, 19 June 2006.



Prisoner at Abu Ghraib, 22 June 2004.

Breakaway tasks 6

Remembering

1 Where is Abu Ghraib?

2 What did the report into Abu Ghraib find?

3 Who was General Karpinski and what happened to her?

Understanding

4 Why was Abu Ghraib such a notorious prison?

5 Summarise the wrongdoings that were occurring in Abu Ghraib.

Analysing

6 Look at the fourth paragraph that describes General Karpinski. How does Hersh describe her? Why do you think he chose that particular quote?

7 Look at the opening sentence of the next paragraph.

- a What effect does this sentence have on the quote from Karpinski?
- b What comment is Hersh making regarding Karpinski and competence?

Evaluating

8 Some critics have labelled Hersh a traitor for his writings. Hersh says the public has a right to know what its army is doing. Talking about one of his informants Hersh says:

> The war, the older woman told me, was not the war for democracy and freedom that she thought her young family member had been sent to fight. Others must know, she said.

Do you think the public has a right to know or are there some things that should be kept secret? Include reasons for your position in your answer.

9 Compare Hersh's writing on My Lai to his work on Abu Ghraib. What similarities or differences can you see? Which style do you prefer and why?

DID YOU KNOW...

Hersh has won the Pulitzer Prize for International Reporting, and the Polk Award for Journalism five times. Most recently in 2004, Hersh was given the George Orwell Award for Distinguished Contribution to Honesty and Clarity in Public Language.

Joe Sacco and the artist journalist

In this module we have looked at four examples of journalistic writing that have had an immediate impact on the world. Other journalistic pieces may not have such an immediate impact, but they still have an impact on us. Rather than look at a single incident in a moment in time, these journalistic pieces are created after a period of reflection, and attempt to place the event in context or explore its wider meaning. This is not writing created by historians, however. It is still journalism and contains elements of reporting, but it is reporting that covers a longer period of time.

Some reporters supply both words and images in their reports. Unlike the photojournalist who creates images and the reporter who writes articles, these artist journalists combine the two in a way that calls into question how we see reporting and newsgathering. Photojournalists use cameras to capture images and we tend to regard these images as objective or real. Artist journalists, however, many of them influenced by the New Journalism writings of reporters such as Seymour Hersh, see an important place for personal and subjective reporting. Reporters such as Joe Sacco combine reporting with personal observation and oral histories gathered from the wider area of conflict (in Sacco's case usually from war zones). Artist journalists raise questions about our expectations of reporters and the idea that someone may be able to report the 'truth' in all situations.

Joe Sacco was born in Malta in 1960 and moved to Australia when he was a year old. He lived in Australia until the age of twelve when his family moved to Los Angeles. Sacco started writing at university where he completed a Bachelor of Arts in Journalism. He became disillusioned with traditional journalism and concentrated on his hobby, which was cartooning. After travelling in Europe and the Middle East, Sacco saw an opportunity to combine his training with his hobby and he started producing graphic reporting from areas of conflict such as Israel and Bosnia. Sacco has won many awards for his work, including an American Book Award and an Eiser Best Graphic Novel.

INTERVIEW: JOE SACCO

By Laila El-Haddad

I think the whole concept of getting the story would be interesting to the reader, because I want to demystify it a little bit and give the reader a sense that they're travelling along with me trying to find these things out. I want to give the reader a taste of my experiences.

…

The most challenging aspect was the sheer length of time it was going to take. When I realise it's a very long and involved book I just sort of project myself a few years into the future and say 'do I have what it takes to do this? Is this book going to keep my interest?' The length of time is difficult but the book seemed to be worth that sort of time.

…

The rewarding part comes in fits and starts. When you really have something in your mind's eye and draw it right and I feel like I'm living and breathing it. That's what's rewarding—when you can sort of really feel it.

Source: *Al Jazeera*, 18 January 2010

Breakaway tasks 7

Remembering

1 Where was Joe Sacco born?

2 Look at the extract of the graphic novel on the next two pages. Where was Sacco stranded?

Understanding

3 Why is Sacco stranded? How can he get out?

4 Look up 'mystify' in your dictionary. What do you think Sacco wants to demystify?

Analysing

Read the graphic novel extract on the opposite page, then answer the questions that follow.

5 What does Sacco mean by 'We were back at square one'?

6 What was the jolt Sacco had and what had he come to understand.

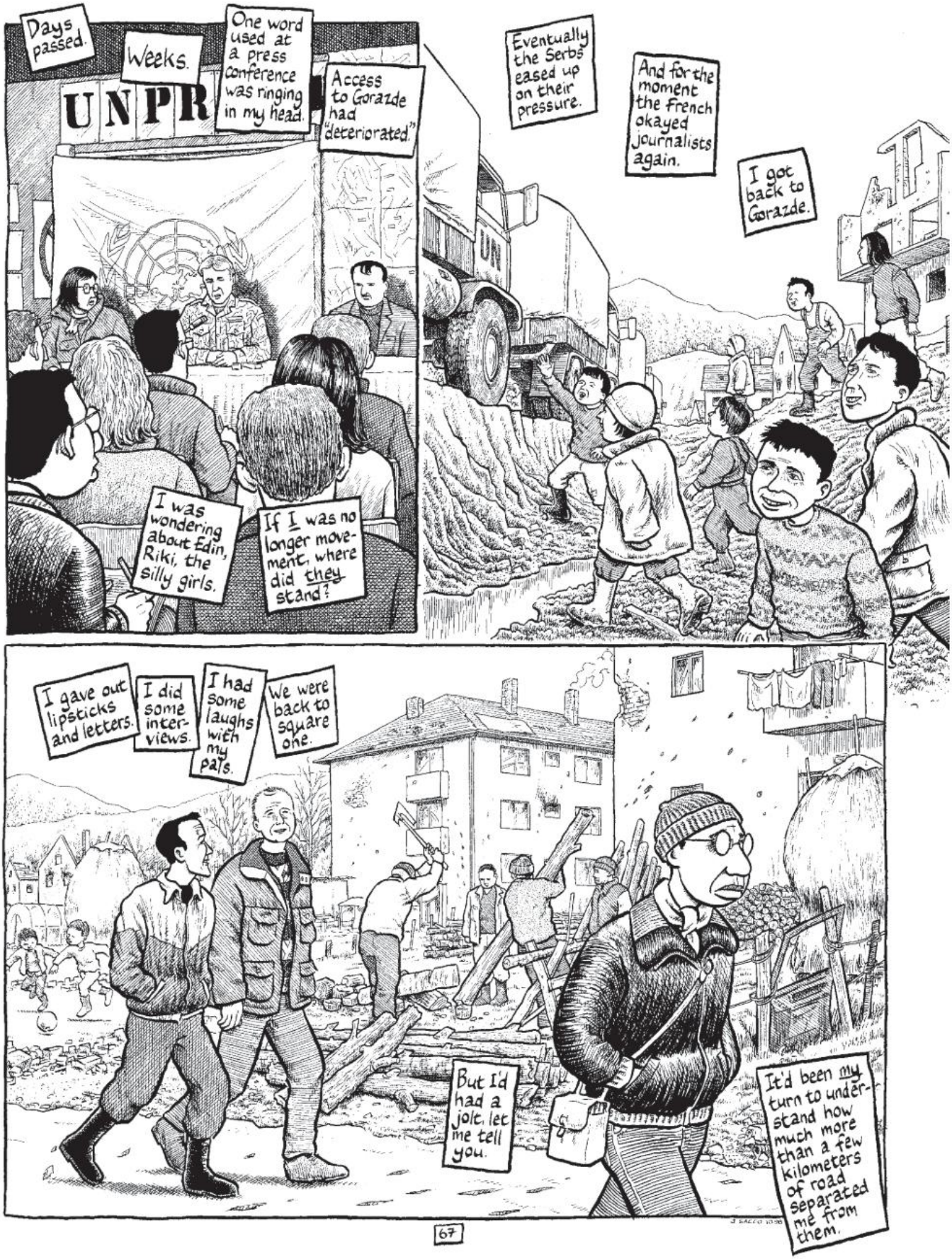
Evaluating

7 What points do you think Sacco is trying to make in the extract of the graphic novel?

8 How do you think Sacco combines words and images to convey his views?

9 Do you think graphic reporting is an effective way to communicate events? What do you think might be some of its strengths and some of its limitations?

THE BLUE ROAD: AN ASIDE
I told you before, the Blue Road could get dicey. At a certain point the Serbs started demanding to check the ID's of convoy passengers.
UN
In one incident, they blocked the return of a convoy to Sarajevo for hours because a certain journalist non grata had ridden it into Gorazde.
The French suspended journalists from their convoys and that left me stranded in Sarajevo. And you shoulda heard me, alternately bad-mouthing the Frogs and snivelling for updates from their captains and colonels.
OUI OUI... JE SUIS ME AGAIN, MON CAPITAINE.
ANY CHANGE?
ON TAKING JOURNALISTS TO GORAZDE?
MAYBE NEXT WEEK?
BUT YOU SAID THAT LAST WEEK.
The public information officer at the UNPROFOR headquarters wanted to be helpful, but—
IF THE FRENCH DON'T WANT TO TAKE YOU, YOU'RE DEAD IN THE WATER.
A lift with Russian peacekeepers wouldn't be a problem, but they had to check with—
— THE FRENCH.
J. SACCO 10-95
66



Source: Joe Sacco, *Safe Area Gorazde: The War in Eastern Bosnia*, Random House, 1992

Strands in action

Core tasks

1 The Australian press has long demonstrated the power of the word and the word combined with the image. Over the past forty years significant cases have included:

- Lindy and Azaria Chamberlain
- John Laws and 'Cash for Comment'
- The Australian Wheat Board scandal
- Children overboard and SIEV X
- The Four Corners program 'Moonlight State' broadcast on the ABC.

Research one of these significant cases and the effect of investigative journalism on the case. If you wish to look at a case not listed above, you will need to discuss this with your teacher. In your report you need to cover:

- who did the investigating and the writing
- how the investigation started and what its aims were
- whether or not the investigation achieved its aims
- what the outcome of the investigation was.

You will also need to provide a sample of the reporting and your personal response to it.

2 Organise a class debate on the topic 'Journalists must have morals and ethics to investigate those who have neither'.

Lindy and Michael Chamberlain leaving the Alice Springs Court, February 1982. Lindy was convicted in October 1982 of having murdered her baby daughter, Azaria, at a campsite at Uluru. Lindy Chamberlain always maintained her innocence and that it was dingo that had killed her baby. Her conviction was later overturned in 1988.

In 2000, Sydney radio station 2UE talkback host John Laws was implicated in the 'Cash for Comments' scandal. He was implicated in making undisclosed deals with big businesses to comment favourably on them in his daily radio show.

Chief executives of the Australian Wheat Board apologising for their firm's conduct, 2006 (the Australian Wheat Board made payments to the Iraqi Government of over $220 million in return for wheat contracts).

Extra tasks

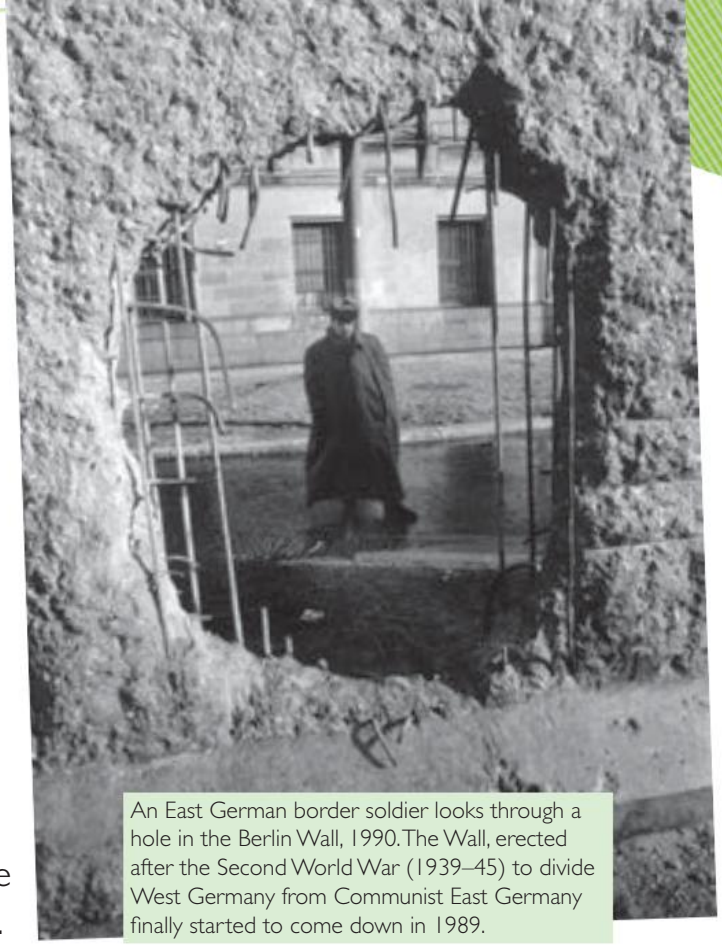
1 Investigate the Dreyfus case further. Write an account of Dreyfus's time while he was imprisoned on Devil's Island. You can choose from the following styles:

- a month of diary entries kept by Dreyfus
- a series of three letters from Dreyfus to his family
- a series of three letters from Dreyfus to Émile Zola
- an article for a newspaper on prison conditions by the paper's foreign correspondent.

2 Using Hersh's writing as your base, write out the My Lai extract as though it was a television news report you were viewing. You will need to write in the present tense as though you were watching the report. Start your piece with the words: 'We see an army helicopter rising from the ground.'

2

A picture is worth a thousand words



An East German border soldier looks through a hole in the Berlin Wall, 1990. The Wall, erected after the Second World War (1939–45) to divide West Germany from Communist East Germany finally started to come down in 1989.

Images are another powerful tool used by journalists to cause change. After we have read an article and absorbed the information from the words, it is often an accompanying image that lingers. A single image can encapsulate an idea in a way that alerts the world to a problem, issue or crisis.

Photojournalism developed largely as a twentieth-century phenomenon. While photography had been developed in the nineteenth century, it initially required large amounts of equipment and time.

In the 1920s, the German camera company Leica made a compact handheld 35mm camera. This could be carried anywhere and operated quickly and easily. It was much imitated and soon most photojournalists had one.

This stark image of cannonballs left after a cavalry charge in the Crimean War (1853–56) conveys the death and destruction of war in a way that words cannot.

DID YOU KNOW...

The first photograph was taken in 1825—it was a view from a window. The image took hours to capture and was very blurry. Early photographs could not include humans or animals because they could not stand still for so long!

Now photographers were as mobile as journalists. There was a huge increase in magazines devoted to news and accompanying photos; the most famous of these was *Life*. By the 1930s very few wars, crime scenes, natural disasters or human calamities went unrecorded by camera.

Why do we love the visual image when it comes to news, reporting and journalism? Many people argue that the camera and photographs are objective, while no matter how hard they try a journalist's words will always be subjective.

Some people say 'the camera never lies'. The debate over whether this is true is complex. It can be said that the camera is just recording what is in front of it. But it can also be said that while the camera may capture a reality, what it captures has been chosen and selected by the photographer. Out of all the things available to photograph, the photographer chooses one particular image. The photographer chooses what to exclude, and how to frame the shot. The image can

also be manipulated, cropped and adjusted. Also the breakthroughs in CGI (computer-generated imagery) and other techniques to alter images via photoshopping and other computer software may affect the integrity of the image. Certain images might not support a newspaper's position and will therefore be discarded.

Breakaway tasks 8

Remembering

1 When was the first photo taken?

2 Which camera changed photojournalism?

Analysing

3 'The camera never lies.'

a Do you agree or disagree with this statement? Why?

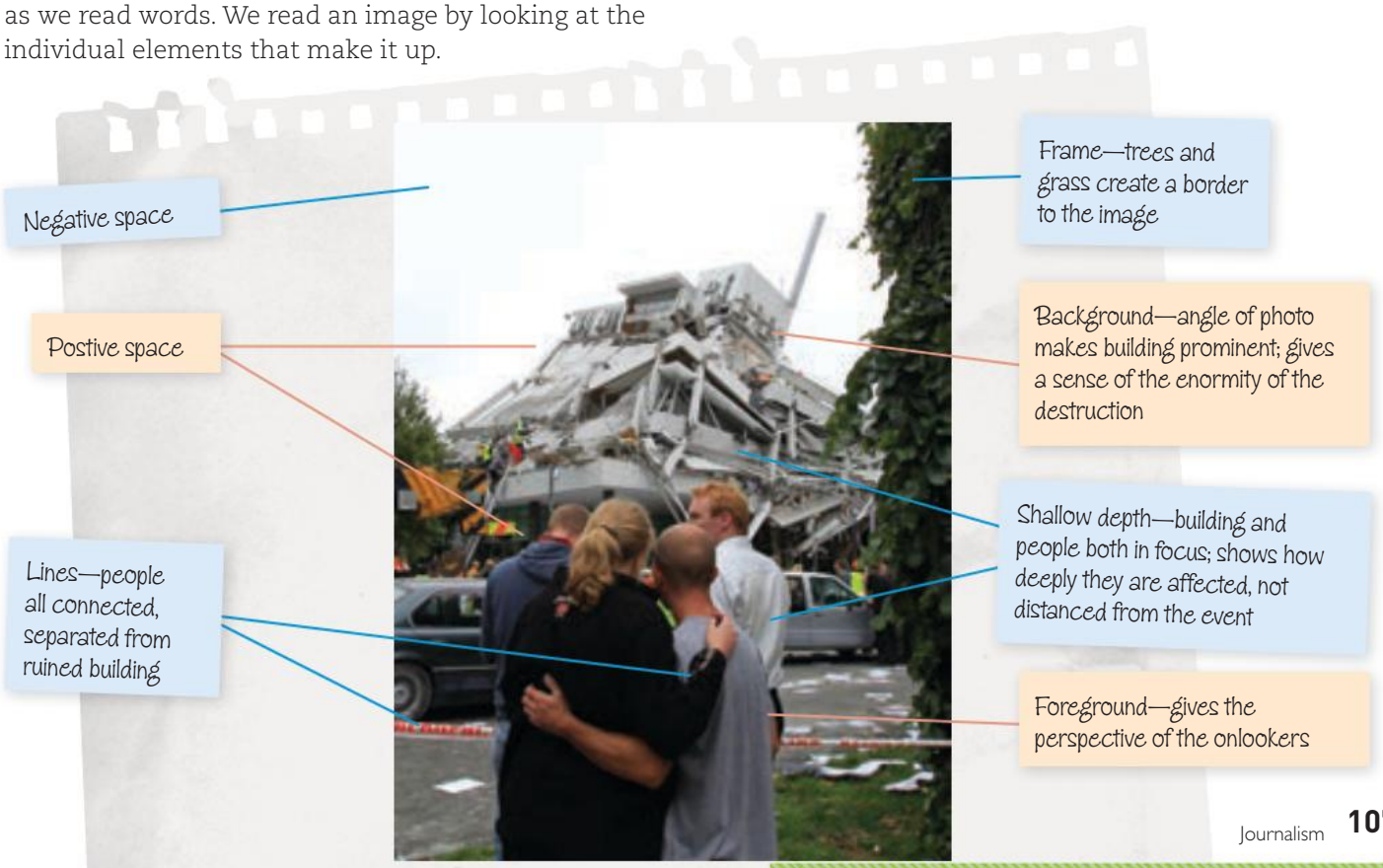
b Can you think of instances where you believe a camera has told a lie; that is, it has not reflected reality? You can use examples from the news or personal experience.

Visual language of photojournalism

We read photographic images to create meaning just as we read words. We read an image by looking at the individual elements that make it up.

When analysing a visual image we draw on the elements of visual language.

- **Space**—an area or shape within the image. We often talk about positive and negative space, not to be confused with positive and negative qualities. Positive space can be an object or shape and negative space is the area surrounding the postive space. In the photograph below the negative space is the grey sky and the positive space is the building.
- **Line**—the lines that run through an image or formed by objects in the images, such as poles, wires, windows, buildings and so on. Lines often lead our eye to an object.
- **Frame**—the edges or borders of the whole image, or borders within the image.
- **Foreground**—the area of the image that is closest to the viewer.
- **Background**—the part of the image that appears further away.
- **Depth of field**—what is in focus. Shallow depth of field usually means only the foreground object is in focus and the background is blurry. Deep focus means that objects both close and far away are sharp and clear.
- **Text**—any writing you can see.



Iconic images

The debate about objective versus subjective images can be seen in how people perceive the purpose of the image. It can be seen as a record of an event, or a statement about an event, or both. It is usually those that achieve both that reach iconic status as images that have changed the world, or the way we see the world.

The image below is certainly a record of the event—a protestor standing in front of Chinese army tanks in Tiananmen Square, the site of huge protests over days in 1989. More than 1 000 000 students and Beijing residents occupied the square in a series of pro-democracy rallies. The Chinese leaders felt threatened by the protests and sent in the army. When the dust settled, it was reported that nearly 10 000 had been killed or injured.

Lone protestor, Tiananmen Square, China, 1989

Writer's TOOLBOX

An **icon** is an image, often a religious one. The word 'iconic' has come to mean an important, enduring and symbolic image. A classic example of an iconic image that is both a record of an event and a symbol is the photograph of the lone protestor in Tiananmen Square in Beijing in 1989 confronting a column of tanks.

This image of the lone protestor standing in front of the tanks came to symbolise the resistance of the ordinary people. The power of this image lies in its visual language. The unarmed man (he is carrying just his jacket and a bag of shopping), the deserted boulevard, the burnt-out bus and the column of tanks bearing down on him create a powerful image of resistance. They give the viewer an impression of the tremendous courage of an individual who stood up and resisted oppression.

Breakaway tasks 9

Remembering

1 Where and when was the photograph of the man standing in front of the tank taken?

2 How many protestors were involved in the Tiananmen Square demonstrations?

Analysing

3 List the visual elements you can see in the Tiananmen Square image.

4 Use adjectives to describe these visual elements. Write a short personal response to the photograph.

5 This image of Sam the koala and a firefighter have come to stand for the suffering caused by the terrible bushfires in Victoria in 2009. What else can this image represent?

6 Write down the emotions you feel when you look at this image. What is it about the image that makes you feel this way? Look at colours, the positioning of the firefighter and the koala, both individually and in relationship to each other and other elements.

Photographic essays

Many iconic photographic images are of a specific moment. They capture a particular crisis or event.

There is also another form of photojournalism that tries to capture a concept, an idea or even an emotion, rather than a specific incident. This can take the form of a single image or a photographic essay.

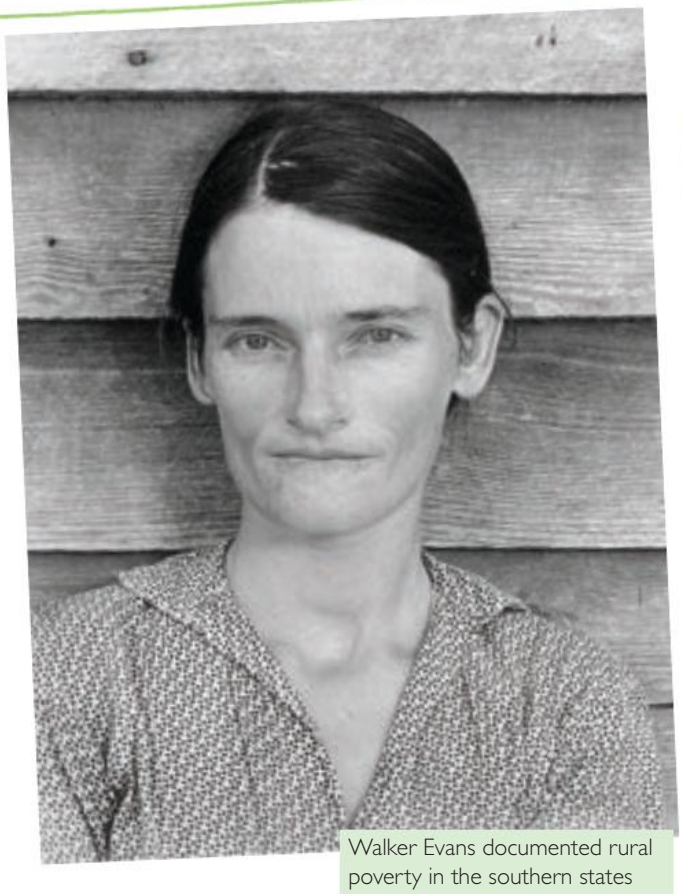
A **photographic essay** is a series of photos linked by an idea, concept, emotion or issue, which may be social, political or personal.

The photographic essay came into being in the 1930s. The technology of photography had been refined, cameras were handheld and could be quickly set up and used, and film was readily available. A number of photos could be taken before the camera had to be reloaded. At this time, magazines in the United States of America started to employ photojournalists.

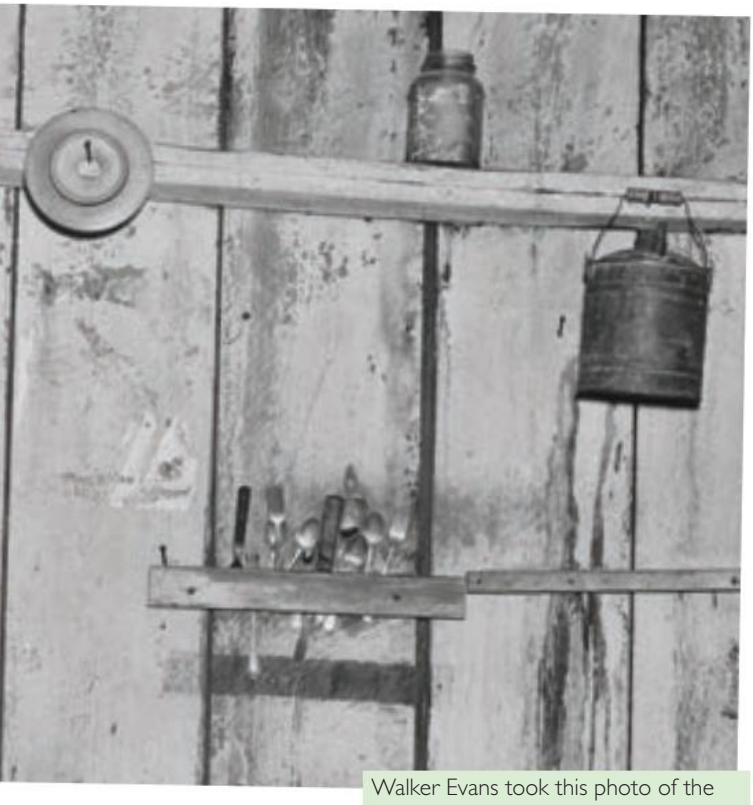
The 1930s saw one of the worst economic depressions in the world. In the United States of America more than 25 per cent of people were out of work, considerably more in the rural areas.

The government set up the Farm Security Administration (FSA) to try to alleviate rural poverty and to put funds into fixing the problems caused by the Depression on farms. The FSA employed a number of photojournalists to document rural poverty and build public sympathy for the FSA's work. The work of these photojournalists became what many consider to be one of the great collections of documentary photos.

These images tried to capture the feeling of poverty, to tell the stories of the rural poor and to bring public sympathy to them. Rather than being tied to a specific incident, these photos were linked by a concept—poverty and its effect on people. The images build up stories around them. We can look at the person in the image and imagine what their life has been like and we can try to imagine what will become of them. We can place ourselves in their shoes and sympathise with them and their predicament.



Walker Evans documented rural poverty in the southern states of America. This is Allie May Burroughs of Alabama, 1936.



Walker Evans took this photo of the kitchen wall in Bud Fields's home, Alabama. There were three adults and three children living in the house, 1936.

Breakaway tasks 10

Remembering

1 What was the percentage of unemployed people in the United States of America in the 1930s?

2 Which government department employed many photojournalists?

3 What were they documenting?

Understanding

4 What is the difference between news photojournalism and a photographic essay?

Analysing

5 Look at the photo of Allie May Burroughs.

- a Use two nouns and three adjectives to describe her.
- b What is she wearing? What is her hair like? Describe her face and expression. Do you think she is happy?
- c Describe the background. Do you think the lines made by the boards are significant?
- d Allie May is looking directly at the viewer. What effect does this have?
- e Could you date the photo just by looking at it? Do you think this image is tied to the Depression of the 1930s or is it a universal image of poverty and desperation? Why do you think this?

6 Look at the image of the kitchen wall.

- a Describe the family's kitchen possessions.
- b Describe the visual elements you see in the image, including objects. What effect do you think the vertical and horizontal lines of the boards have? Do they draw the viewer's attention to anything in particular?

7 Compare one wall of your kitchen to the wall in Fields's kitchen.

Creating

8 Using the image of Allie May Burroughs, write a short biography of her life so far. What do you think the future might hold for her?

9 Look at the kitchen wall. Using that as inspiration, draw or describe a wall in the Fields's living room and a wall in their bedroom.

10 Draw your kitchen wall from the answer in Question 7.

Breakaway tasks 11

Gideon Mendel (1959–) is an internationally acclaimed photojournalist. Born in Johannesburg South Africa, Mendel has won several World Press Photo awards and his images have been published in many leading international magazines.

Mendel took the photo below in 1992 in the United Kingdom. Analyse the image using the elements of visual language described earlier in this module.

Analysing

1. What is the positive space in this image? What is the negative space? What effect does the combination of positive and negative space have on the viewer?
2. Describe the lines in the image. What directions do they run in? Where and to what do they draw your eye?
3. Is there a frame within the frame? If there is, what effect does it have?
4. There is a striking juxtaposition in this photograph.
   a. Use a dictionary to define the word 'juxtaposition'.
   b. Describe the juxtaposition in the photograph.
   c. Do you think it is deliberate? Why/Why not?

Evaluating

5. Using your answers to the above, write a short personal response to the image. How did it make you feel and why? Do you think it is effective in drawing attention to the plight of the homeless?
6. What judgements do you think the photographer is making through the construction of the photograph?

Creating

7. Write a short piece describing the rest of the man's day and night.
8. Describe four photos you think could accompany this photo as part of a photographic essay.

Strands in action

Core tasks

Dorothea Lange took this image in 1936. It shows Florence Thompson, who was thirty-two years old, married and the mother of seven children. Florence Thompson lived with her family in a camp for pea pickers in California. Her family moved around America, living in their car and looking for work. When this photo was taken the family had sold the tyres of their car for food. They were stuck in the camp with no work, no transport and the only food they had were vegetables dug from the frozen fields and small birds the children could catch.

Dorothea Lange, 'Migrant mother', 1936

1 Use the following visual elements to analyse and respond to the image:

- space
- line
- frame
- focus
- positioning of the subjects
- colour or black and white.

2 Investigate the history of photojournalism and prepare a report for the class. You can present your report in a format you have negotiated with your teacher, such as a piece of writing, a slide presentation or a poster. Your report will need to contain information and images from at least three of the following photojournalists.

- Damien Parer (Australia)
- Lewis Hine (United States of America)
- Lee Miller—war photos (United States of America)
- Lu Guang (China)
- Peter Magubane (South Africa)
- Don McCullin (United Kingdom).

You will need to cover:

- how they started
- where they worked and who they worked for
- their particular style and what was distinctive about them
- two of their most famous photos, why the images are famous and an analysis of the images
- whether their photos have contributed to change in their country or the world.

Extra tasks

1 Create a photographic essay with a minimum of ten images and a maximum of twenty. Select a topic. It may be a social issue such as homelessness, the environment or racism. It may be a concept such as conflict, loneliness, family or friendship. It may be an idea such as a day in the life of your town or suburb, or a local event or character. Write out a plan stating what you are trying to achieve and how you will go about it.

You can present your images as prints or in a slide presentation. Write a short caption for each. When you have finished you will need to evaluate whether or not you have achieved what you set out to do.

2 Look at the image 'Migrant mother'. Write a story of the next six months in her life.

3 Look at the image 'Migrant mother'. Imagine that it is part of a larger photograph. Draw the rest of the photograph. As a guide, imagine that the existing image is only one quarter of the full image.

3

Mobile journalism

The rise of digital technology has seen a massive change in how journalists gather information, the tools they use and how they write. It has even called into question the idea of who or what a journalist is.

Digital technology refers to computers, the internet, digital still cameras, digital video cameras, digital sound recorders, advanced mobile phones and so on. The new digital technologies have made information sharing easier than ever before via websites, blogs and social networking sites.

Until recently, getting published was quite hard. An author who had written a book had to find a publisher willing to spend money on publishing it. Journalists had to find a publication that would pay for and print their stories. Now the internet enables anyone to publish, although often for no payment.

DID YOU KNOW...

According to *The Blog Herald*, by the end of 2009 there were more than 70 million blogs in the world! World leading blogging nations were the United States of America at 30 million, Korea at 15 million and China at 5 million. Australia had 400 000 blogs.

A reporter for the French newspaper *Libération* writing his story in the Bosnian war zone.

Defining journalism

With the new technology, a journalist is able to send their story back to the office from anywhere in the world, include images and video, and have a story published or broadcast for the world to see within minutes of it being written. Journalists are able to travel light and move swiftly. We no longer need to wait until the evening television news or the next day's newspaper to find the latest breaking news.

At what cost do we have this constant access? Some argue that we can keep our fingers on the pulse of world events and that having so many potential journalists has meant a great democratisation. They argue that everyone's voice can be heard and that there are no longer selected people who write and are published—the person in the street can also have their voice and opinions heard.

Critics of this argue that there is too much unfiltered information and that the digital revolution in journalism has lead to plethora of information that is unverified, unsourced, unedited and often untrue. The British comedian Ben Elton in an interview with *Sydney Morning Herald* said:

> '... and it's worse now that everyone's a journalist with their ... blogs and Twitter. The world's become one glorious nightmare of amateur opinions. Partly it's a great democracy and partly it's a lot of trainspotters [amateur enthusiasts] [messing] up the airwaves. Once something is out there on Google, some non-truth, it's there forever as well.

Source: *Sydney Morning Herald*, 14 November 2009

Breakaway tasks 12

Remembering

1 Name three digital technologies.

2 How many blogs are there estimated to be in the world?

Understanding

3 How have digital technologies changed journalism?

4 Write two benefits and two costs associated with the impact of new technology on journalism.

Analysing

5 What are two points Ben Elton is making regarding journalism? Do you agree with him?

Evaluating

6 The French philosopher Jean Baudrillard (1929–2007) said, 'Too much information stuns us into passivity'. What do you think he means by this? Could this apply to internet journalism?

7 Baudrillard also said, 'Information can tell us everything. It has all the answers. But they are answers to questions we have not asked.'

Discuss this statement in the context of internet journalism.

The blogosphere

The immediacy of the new digital media and journalism can be seen in the blog and blogging. A blog is a website or section of a website that a writer continually updates.

In some ways a blog is like a diary, a place where a writer can express their thoughts on a regular basis. But the audience for a diary is usually just the author, while a blog is published online and so is available for anyone to read and comment on.

A blog also has an element of interactivity. Many blogs have a comments section or at least a way to contact the author.

The word '**blog**' is a contraction of the words 'web' and 'log'—'web' stands for the world wide web and 'log' means a regularly updated record or chronicle. Bloggers are people who write blogs.

Some bloggers are also journalists and many newspaper websites also contain blogs. In these cases, the blogs are an extension of the traditional media.

However bloggers are not journalists or professional writers. While many bloggers just want to write and have their voices heard, there are also those whose blogs alert the world to events that the traditional media misses or cannot get reporters to. One of the most famous of these is Salam Pax who wrote 'Where is Raed?', a blog about the war in Iraq.

Pax lived in Baghdad and posted his thoughts about living through Saddam Hussein's rule and the Iraq War (2003–). The traditional media relied on him to keep them informed and to keep information flowing.

DID YOU KNOW...

Salam Pax is a pseudonym (a made-up name) as the writer feared for his life if he was identified. The name he chose was very appropriate, as 'salam' means peace in Arabic and 'pax' means peace in Latin.

This is an extract from his blog of 22 March 2003. Please note that the spelling and grammar have been left as in the original blog.

BAGHDAD BLOG

By Salam Pax

4:30pm (day 3)
half an hour ago the oil filled trenches were put on fire. First watching Al-jazeera* they said that these were the places that got hit by bombs from an air raid a few miniutes earlier bit when I went up to the roof to take a look I saw that there were too many of them, we heard only three explosions. I took pictures of the nearest. My cousine came and told me he saw police cars standing by one and setting it on fire. Now you can see the columns of smoke all over the city.

Todat the third in the war, we had quite a number of attacks during daytime. Some without air-raid sirens. They probably just gave up on being able to be on time to sound the sirens. Last night, after waves after waves of attacks, they would sound the all-clear siren only to start another raid siren 30 minutes later.

The images we saw on TV last night (not Iraqi, jazeera-BBC-Arabiya) were terrible. The whole city looked as if it were on fire. The only thing I could think of was 'why does this have to happen to Baghdad'. As one of the buildings I really love went up in a huge explosion I was close to tears.

today my father and brother went out to see what happening in the city, they say that it does look that the hits were very precise but when the missiles and bombs explode they wreck havoc in the neighborhood where they fall. Houses near al-salam palace(where the minister Sahaf took journalist) have had all their windows broke, doors blown in and in one case a roof has caved in. I guess that is what is called 'collateral damage' and that makes it OK?

We worry about daytime bombing and the next round of attacks tonight with the added extra of the smoke screen in our skies.

* Al Jazeera is an independent television news network in the Middle East.

Source: Salam Pax, Baghdad Blog

Breakaway tasks 13

Remembering

1 What is a blogger?

2 What does Salam Pax mean?

Understanding

3 What is the difference between a diary and a blog? How do you think this difference might affect the writing?

Analysing

4 Read the extract from Pax's blog. What clues do we have that the writing is done in a hurry?

5 What effect does the use of incorrect grammar have on you as a reader?

Evaluating

6 Compare Pax's writing with Seymour Hersh's writing on My Lai in Module 1. What similarities or differences can you see? Do you think they have a similar purpose and audience?

Creating

7 Imagine you are reading Pax's blog as it is happening and there is a comments section on his blog. Write a reply to his blog.

Strands in action

Core tasks

1 Go to **Pearson Reader** to visit the news section of a website from the following media organisations: a major Australian daily newspaper, a major Australian commercial television station, ABC television, SBS television and ABC radio. Pick a major news story of the day and answer the following questions.

a Is your story on all of the websites? If not, why do you think some sites have ignored it?

b How is the information presented on each site? What similarities or differences can you see?

c Look at the opening sentence of each story. Does each contain the same information? What differences are there? Is the writing style different? If so, why do you think that might be?

d Who do you think is the audience for each website? Do you think the writing reflects the readers?

e Look at the story in the print edition of a major Australian daily newspaper. Is it the same as the online version? Are there links or added sections?

f Is there an area for readers to comment? How many replies are there for each site? Compare the writing in the comments section.

2 Thanks to the internet everyone can now be a journalist. Is this good or bad? Write three arguments in favour of this statement and three arguments against it—you will need to gather evidence to support your statements. Now write a conclusion giving your personal response to the statement.

Extra tasks

1 **a** Rank the following sources of news in terms of trustworthiness of information: a commercial radio station, a major daily newspaper, ABC radio, a commercial television station and SBS television.

b Give reasons for your ranking. Now compare your rankings with a partner. What similarities or differences are there?

c Interview a parent or teacher and get their responses. Do they differ from yours? If they differ, why do you think that is?

2 Imagine a natural disaster has struck the area in which you live. Yours is the only house left with an internet connection. Write a blog that covers a period of three days. Remember, you are the only source of information that the world has from inside the disaster zone, it is up to you!

3 What would happen to the world's news-gathering sources if the internet crashed? Write a short response to this question.

4 'Social networking sites such as Facebook will eventually take over from traditional news sources such as newspapers and television.' Do you agree or disagree with this statement? Why? Write a short speech to the class to try and convince them of your opinion.

4

You, the journalist

To be a good journalist, you need to develop certain attributes. You should be able to write quickly and accurately. You should have a good 'nose' for news and all of your writing should be your original work.

Writer's TOOLBOX

Copying the writing of others is called '**plagiarism**'. You plagiarise when you use what someone else has written and claim it as your own work. This is one of the worst crimes a writer can commit.

Defining news

One of the most important characteristics a journalist can have is an awareness of what is newsworthy. A good journalist has 'a nose for news'.

So what is 'news'? Generally, news is broken into two main types: hard news and features. Even though stories may be written and reported differently depending on the medium—for example, TV news will report differently to radio, newspaper or online news—the distinction between hard news and features still remains within each medium.

Hard news is the 'news of the day'. It refers to stories that are current. A plane crash, an earthquake, a war and a challenge to the Prime Minister are all examples of hard news. Hard news is very time-sensitive; for example, a car crash three weeks ago is not hard news.

Features often build on hard news. They are not as time-sensitive and are often published in a weekend edition of a newspaper, a weekly current affairs television show or a weekly or monthly magazine. They often investigate the causes behind, or effects of, hard news. The impact on a family or community of a car crash, an investigation into racial abuse, or the environmental impact of coal-mining are all examples of news features.

In general what is considered to be news has the following characteristics. It is an event that:

- occurred recently
- had an impact on a number of people (for example, the power going out in your house is not news, but the whole city blacked out is)
- involved the public needing to know or the public being interested
- happened locally or had a local impact (for example, interest rates rising in Argentina probably only becomes news in Australia if it affects Australian exports)
- involved people the public wants to know about (for example, a shopper getting a parking ticket is not news but the Police Commissioner parking illegally is)
- was unexpected or unusual (there is an old news saying: 'Dog bites man' is not news, 'Man bites dog' is).

DID YOU KNOW...

Most of the time, we use the words '**journalist**' and '**reporter**' interchangeably. However, many news organisations maintain a distinction—a reporter covers the hard news and a journalist writes the features.

Breakaway tasks 14

Remembering

1 What are the attributes of a good journalist?

2 According to some people, what is the difference between a reporter and a journalist?

Applying

3 Look at four stories on the first five pages of a major daily newspaper. For each story, write down which of the above characteristics of news are in the story.

Analysing

4 Compare the stories on the first four pages of your local weekly free paper with the first four pages of the major daily newspaper in your area. Do the stories in both meet the characteristics of the news? What similarities or differences can you see between the stories?

Writing the news

As a journalist, you need to be absolutely clear about two things before you start writing—your purpose and your audience.

Purpose

There are a number of reasons to write a story, for example to inform the public, to expose shady deals or to entertain. If a writer is interested and engaged by a story, then the readers will be too.

Audience

Your writing will differ according to your readers. You would approach writing an article on skateboarding very differently if the audience is online skateboarding fans compared to the readers of a local newspaper.

The story

The basics that you need to cover in any news story are who, what, where, when and why.

- Who did it and who did it affect?
- What happened?
- Where did it happen?
- When did it happen?
- Why did it happen? (reasons behind the event or behaviour of those involved)

A good story will contain all of these elements. Consider this example.

> Today a Year 9 boy, Louis Chen, was accused of cheating on a maths test at Main St High School. Chen was discovered by his Maths teacher with notes hidden in his shoes. When asked why, Chen said, 'I've always been bad at maths and I need any help I can get'.

Breakaway tasks 15

Remembering

1 What are the five basics that need to be covered in a news story?

Understanding

2 Break the story of Louis Chen into the five basics.

3 Pick two stories from today's paper (online or hard copy) and write out how the five basics are covered.

Theory of writing

George Orwell (1903–1950) provides us with six rules that he says will keep our writing clear and functioning well to communicate our ideas.

THE SIX RULES OF WRITING

By George Orwell

1. Never use a metaphor, simile, or other figure of speech, which you are used to seeing in print.
2. Never use a long word where a short one will do.
3. If it is possible to cut a word out, always cut it out.
4. Never use the passive where you can use the active.
5. Never use a foreign phrase, a scientific word, or a jargon word if you can think of an everyday English equivalent.
6. Break any of these rules sooner than say anything outright barbarous.

Source: George Orwell, *Politics and the English Language*, Penguin Books, 1946

George Orwell

DID YOU KNOW...

George Orwell was a famous British author and journalist of the 1930s and 1940s. He is most famous for his novel, *Nineteen Eighty-Four*, but his many novels, essays and articles are considered to be the best portrait of British culture of the time. Many of his 'made up' words and phrases, such as 'big brother', have become part of our everyday language.

Openings

One of the most important parts of writing, particularly in journalism, is the opening paragraph. The opening should engage your audience. If readers do not like the opening, it is unlikely they will read further. Good ways to open your writing include an appropriate quote, a personal anecdote or a statement that may shock the reader. For example, George Orwell, one of the finest journalists and writers of the twentieth century, started his article 'Shooting an Elephant' like this.

> In Moulmein, Lower Burma, I was hated by large numbers of people—the only time in my life I have been important enough for this to happen to me.

This opening paragraph leads us to ask a number of questions. We are drawn into the writing to see if and how they will be answered; for example, 'Why was Orwell in Burma? Why was he hated? How was he so important?'

Middle paragraphs

Once you have grabbed your reader's attention with a snappy opening, you should use the body of your article to expand on the five basics and convey the purpose for which you are writing. Remember, you are trying to communicate an idea and your readers should be focusing on that idea—*what* you are writing about is more important here that *how* you are writing. Some journalists say that the writing should be nearly invisible and it is the idea that should stand out. Clearly choosing the right word to convey the news you are reporting on is very important, so take care to ensure that complicated language does not obscure the reporting.

The following extract uses clear language to report on the return to base camp of Edmund Hillary and Sherpa Tensing after their conquest of Mount Everest.

THE CONQUEST OF EVEREST

By James Morris

> There was a sudden rush up the snow slope in the sunshine to meet the assault party. Hillary, looking extraordinarily fresh, raised his ice axe in greeting. Tensing slipped sideways in the snow and smiled, and in a trice they were surrounded. Hands were wrung ecstatically, photographs taken, there was the whirr of the ciné camera, and laughter interrupted congratulations.

Source: *The Times*, 8 June 1953

Conclusions

The conclusion should sum up your ideas and the information that you have conveyed in the article. It should never introduce new information. A good conclusion leaves the reader satisfied by the article—their questions have been answered and they understand what has been conveyed to them. Some conclusions relate back to the opening. 'Shooting an Elephant' concludes:

> I often wondered whether any of the others grasped that I had done it solely to avoid looking a fool.

Other articles like to tell what happened after the key events. In the case of 'The Conquest of Everest', the author lets the reader know what the two mountaineers did when they were on top of the mountain.

THE CONQUEST OF EVEREST

By James Morris

> To the north the route to the summit on which pre-war Everest expeditions pinned their hopes looked in its upper reaches prohibitively steep. Tensing spent the fifteen minutes on the summit eating mint cake and taking photographs, for which purpose Hillary removed his oxygen mask without ill effects. Tensing produced a string of miscellaneous flags and held them high, while Hillary photographed them. They included the Union Jack, the Nepal flag, and that of the United Nations. Tensing, who is a devout Buddhist, also laid on the ground in offering some sweets, bars of chocolate, and packets of biscuits.

Source: *The Times*, 8 June 1953

Breakaway tasks 16

Remembering

1 Where was Orwell in 'Shooting an Elephant'?

2 What is more important than *how* you are writing?

3 What were the names of the two mountaineers who first conquered Everest?

Understanding

4 Why are an opening and closing sentence so important?

5 What must a conclusion never do?

6 Why did Tensing leave food on the mountain?

Analysing

7 Look at Orwell's rules. What do you think he means by each one? Why do you think each rule will make communicating your ideas better?

8 What effect does the closing sentence of 'Shooting an Elephant' have on the reader?

9 What emotions are being conveyed in the two Everest extracts?

Creating

10 Write an opening sentence for a news report on public transport in your city. You may wish to write in the traditional style of newspaper reporting, or you may wish to write in the New Journalism style.

11 Now turn your opening sentence into an opening paragraph.

The final product

SPACE SHUTTLE QUITS THE FINAL FRONTIER

By Brad Norington

There will be a lot of sad faces at NASA when the *Atlantis* space shuttle soars high above the Florida coast on its final mission.

If launch conditions permit, *Atlantis* and its crew of four astronauts will blast off from Cape Canaveral early on Saturday, Australian time.

Affection for the 30-year shuttle program runs deep among NASA's teams of scientists, technicians and astronauts.

But their bigger lament will be about the uncertain future of the overall US space program.

In the year of the 50th anniversary of president John F. Kennedy announcing plans to send men to the moon, the end of the shuttle era is a painful reminder of upheaval facing a US government agency that once led the way in space exploration.

Begun under Dwight Eisenhower and developed under successive presidents, NASA's space program was intended as a demonstration of US technological superiority and became a source of immense national pride. Winning the space race against the Soviet Union was a key part of US strategy during the Cold War.

NASA now stands accused by its critics of lacking direction and purpose. With the shuttle program gone, several thousand staff and many more sub-contractors are about to lose their jobs.

The US under Barack Obama's administration will rely on Russian Soyuz spacecraft to transport its astronauts to the International Space Station, while sending cargo into space will be left to private companies.

Told by the White House and US congress that its focus in future must be deep-space exploration, key questions for NASA remain unanswered.

Where will the money come from for expensive super-size rockets necessary for deep-space travel? And despite ambitious talk of future landings on Mars and nearby asteroids, what precisely is the planned destination for NASA's next generation of spacecraft?

…

The 30 years of shuttle history, starting with *Columbia*'s first flight in 1981, is a remarkable tale of achievement—and tragedy.

…

The shuttle has performed operations and returned safely 132 times but always had its limitations: as a low-orbit spacecraft it could never venture far from Earth. It was essentially a workhorse; not a vehicle for pursuing NASA's broader objective of exploring deep space.

Cost was also an issue. The bill for each shuttle trip has remained close to $US1.5 billion despite early dreams of a drastically reduced sum once launches became a regular event.

NASA also faced dealing with an ageing fleet: *Atlantis*, the last shuttle in operation for this week's final 135th launch, was commissioned in 1985. At some point, if the program had continued, NASA would have needed a fleet overhaul. The shuttle's most nagging problem, however, had been a design flaw that contributed directly to the loss of two spacecraft and deaths of 14 astronauts.

…

The *Columbia* disaster forced a temporary shutdown of the program and ultimately its demise. President George W. Bush endorsed a replacement program in 2004 called *Constellation* that sought to gradually phase out the three surviving shuttles and redirect NASA funds into new missions: a resumption of moon landings and the first manned flight to Mars. When Obama took over as President in 2009, the *Constellation* program was behind schedule because of under-funding by congress and technical difficulties associated with developing *Ares 1*, a proposed powerful new rocket.

Obama's solution, after a review uncovered a huge funding shortfall, was to cancel *Constellation* last year. He kept the program's long-term goal of deep-space exploration using heavy lift rocket boosters but dumped moon landings.

…

Critics who have condemned Obama's revamp include many who are regarded as heavyweights in the history of US spaceflight. People such as Neil Armstrong, the first man to walk on the moon in 1969.

…

The brunt of Armstrong's complaint was directed not so much at the shuttle shutdown as the decision to abandon *Constellation* and endorse budget cuts that he believes will prevent the US leading space exploration in the foreseeable future.

…

After 30 years, three shuttles remain: *Discovery* and *Endeavour* have already been mothballed for exhibition in museums, and *Atlantis* faces a similar fate after its 12-day voyage. The crew chosen for the last launch are Commander Chris Ferguson, pilot Doug Hurley and mission specialists Sandy Magnus and Rex Walheim.

Australia can claim its own piece of shuttle history with Andy Thomas, the Adelaide-born aerospace engineer and astronaut selected four times for missions aboard *Endeavour* and *Discovery* between 1996 and 2005.

Thomas, now 59, orbited the Earth more than 2400 times and spent 177 days in space. He had to become a US citizen to qualify for NASA training but rates nonetheless as Australia's first astronaut.

The first launch for Thomas aboard *Endeavour* remains his most memorable and exhilarating: he vividly remembers the shuttlecraft's rattle at blast-off and peering from his window seat to see a giant plume of exhaust smoke below. 'It is the ride of your life,' he says.

Thomas's longest single stretch in space was on his second mission in 1998 when *Endeavour* docked with Russia's Mir space station. He returned to Earth from that trip with the *Discovery* crew after completing 141 days in space and 2250 orbits.

On his third mission aboard Discovery in 2001, Thomas spent 6 1/2 hours outside the shuttle installing components on the ISS.

His last voyage on *Discovery* in 2005 was NASA's first shuttle mission after the Columbia disaster. Thomas tested new procedures for shuttle safety, including repair techniques for the thermal protection tiles to avoid a repeat of *Columbia*.

Thomas, who married fellow astronaut Shannon Walker and still works for NASA's astronaut office, supports the decision to retire the shuttle.

'Its time has come,' he told *The Australian*. 'The decision was made by the Bush administration after the *Columbia* accident when the writing was on the wall.

'It is time for the shuttle to be retired. It has completed its major mission, which was to build a space station. It's been a remarkable workhorse.'

Thomas accepts the shuttle has proved very expensive in both human and economic terms. After mastering low-orbit missions, he believes NASA is now ready for a new era of deep-space exploration. What's missing so far is assurances from Washington of deep pockets to fund the technology.

'There's a bumpy road ahead,' Thomas says.

Source: *The Australian*, 7 July 2011

Breakaway tasks 17

Understanding

1 Make a copy of the article and annotate it to identify each of the elements that are required in a news article.

2 What is the purpose and intended audience of the article?

3 Draw up a table in your notebook with the headings Who?, What?, Why?, Where? and When? Complete the table with examples from the article.

Analysing

4 Is the language the author has chosen for this article clear and appropriate? Justify your response with quotes from the article.

5 What do you think of the conclusion to the article? Does it fulfil its role adequately? Why?

6 Does this article comply with Orwell's 'Six rules of writing'? Do you think we are meant to take Orwell's rules completely seriously?

Evaluating

7 How successful is the opening of this article? Why?

8 Write a short critique of the article as a whole, making a judgement about its success. Use examples from the article to prove your contention.

Journalists and audiences

While it may sound obvious, it is very important for the journalist to consider the audience they are writing for, the person who will be reading the work, and why they are reading it. Clearly, there are often different audiences for different media; that is, a different group of people may read a newspaper to those who read a magazine or an online blog. And even when it is the same person reading the work, the reason they are reading it and their expectations of the writing will vary. A reader or audience brings expectations with them—the reader would not expect a joking, informal writing style when the topic is a human tragedy or a devastating financial crisis, for example.

The various sections of a newspaper—sport, business, fashion, the Arts, sport, international news, local news, real estate, cars, food and entertainment—all have a variety of styles to match the audiences and their expectations.

Breakaway tasks 18

Remembering

1 Name at least three sections of a newspaper.

Analysing

2 Over the next three days collect an article from at least three different sections of newspaper.

a Which audience do you think each article was written for?

b Look at the opening paragraphs of two articles from different sections. How does the writing differ?

Evaluating

3 Look at the sections you have collected. What style of writing appeals to you most and why?

Strands in action

Core tasks

1 Investigate an issue that is important to students at your school. It may be a school-based issue such as canteen food or uniform policies, or a wider issue such as the environment, recycling or lack of sports facilities in your town. Write a piece of feature journalism to be published in your school's newsletter, magazine or local paper.

2 Complete hard news stories for the following headlines:

- High school student wins Academy Award
- Entire English class disappears
- New law: driver's licences at 14!
- Man bites dog.

3 Write the opening paragraph for a news story for at least three of the following sections of a newspaper, magazine or for a website or blog. You may make up the event and any details you like (within reason).

- International
- Fashion
- Music
- Environmental
- Political
- Business, economics or finance
- Food and dining

4 It is fifty years in the future and you have been asked to write a news article that looks at what has happened to space travel in the time since the shuttle missions ceased. Plan and write your article.

Extra tasks

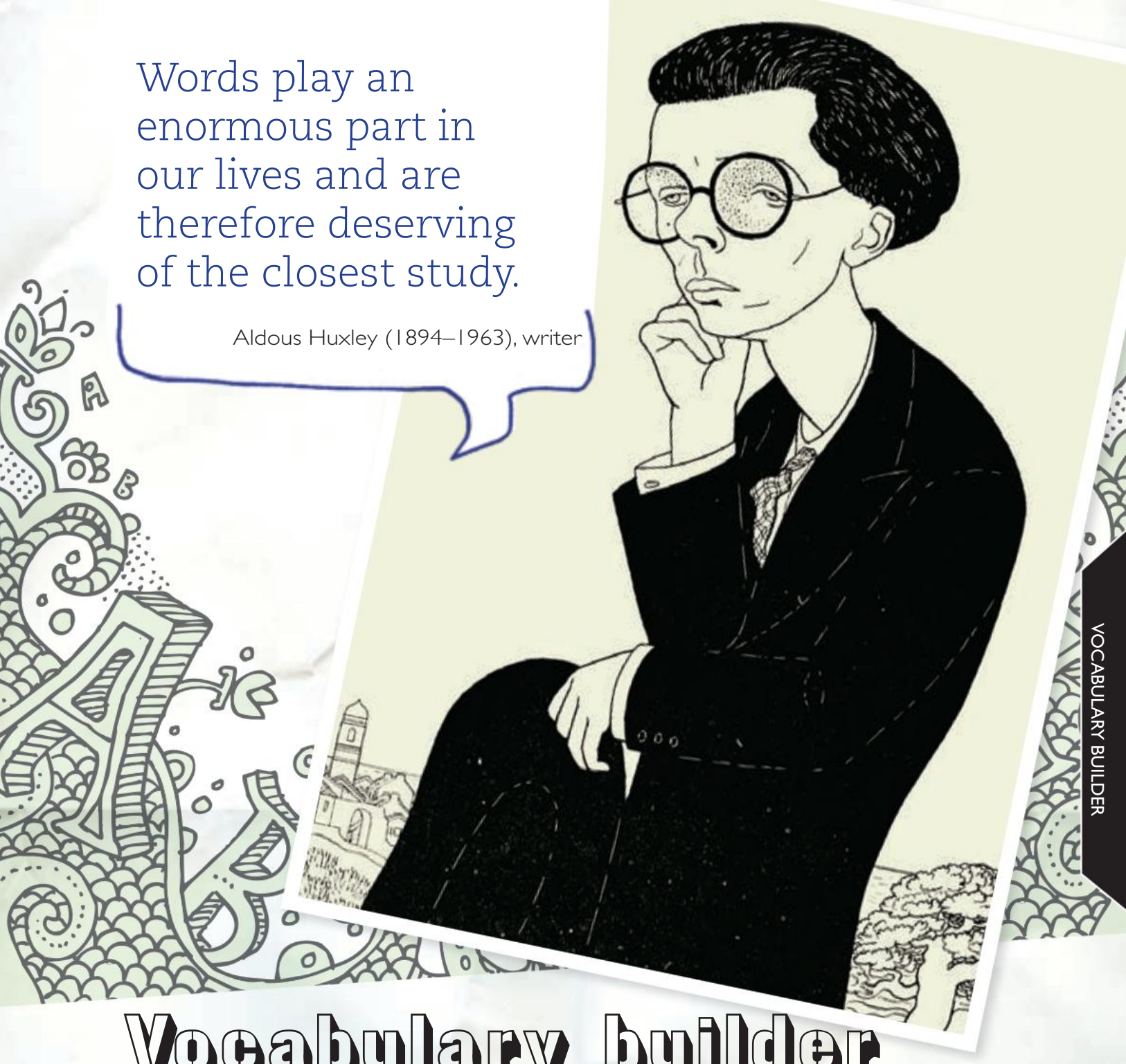
1 Record the television news tonight and rewrite the voice-overs to three of the stories. Play it back to the class with your voice-over.

2 Find a photo from a print news story (an older story is better). Write a new story to go with the photo. Place the photo with the two stories under it on the board. See how many in the class can pick the original story.

3 Examine the writing styles of a writer from the sports section, one from the political section and one from the entertainment section of a major daily newspaper. Write a story about your first day in a new school in the style of one of these writers.

Words play an enormous part in our lives and are therefore deserving of the closest study.

Aldous Huxley (1894–1963), writer



Vocabulary builder

Chapter overview

Aldous Huxley is most famous for his novel *Brave New World*. He was an extremely successful author of novels, travel books, histories, poems, plays and essays, despite the fact he only had vision in one eye and read using Braille. What made Huxley so successful was that he realised the choice of words he used was critical for conveying his intended messages.

Vocabulary is a fundamental aspect of communication. The way we speak and write is an immediate representation of ourselves, and people will judge us based on the vocabulary that we use.

Aldous Huxley observed that words make up a significant part of our existence and unlocking the knowledge and power of these words means opening yourself up to new experiences and understanding.

1

Spelling

Many people place great emphasis on learning how to spell correctly. This can be frustrating for those of us who are not good spellers, but it's important to realise that a large part of effective communication is being clearly understood. Incorrect spelling (and grammar) can detract from the message you are trying to share and all sorts of assertions and assumptions will be made about you, the author, based purely on how you communicate.

Spelling will also help you build your literacy and vocabulary skills. Good spellers tend to be fluent readers, so if you want to improve your spelling skills, read more!

Common spelling rules

1 'i' before 'e' except after 'c' when making the sound of 'ee'. For example:

brief: the 'ie' makes a long 'ee' sound, therefore it's 'i' before 'e'

receive: the letter 'c' is followed by a long 'ee' sound, therefore it's 'ei'

freight: the 'ei' is not preceded by a c; however, the 'ei' here makes an 'ay' sound, not 'ee', which is why it's an exception to the rule

2 Drop the 'e' at the end of a word before adding 'y'. For example:

ease becomes *easy*

noise becomes *noisy*

This rule is used because the letter 'y' makes three different sounds and two of these sounds are vowel sounds. For example:

'y' as in *yes*

'i' as in *silly*

'eye' as in *fly*

As the 'y' in 'ease' and 'noise' will make a vowel sound, the vowel 'e' is removed to make way for the new vowel sound.

3 Double the consonant at the end of a word when adding a suffix with a vowel. For example:

chop becomes *chopping*

sit becomes *sitting*

This rule is a pronunciation aid. It tells you that when you break the new word into syllables, you must pronounce the double consonant in each part. For example:

chop/ping

sit/ting

4 Drop the 'e' before adding 'ing'. For example:

fire becomes *firing*

notice becomes *noticing*

The 'e' has no job here; therefore it is dropped to add 'ing'.

5 Never drop the 's' when adding 'dis' or 'mis' to a word starting with 's'. For example:

dis-satisfied

mis-spell

The prefixes 'dis' and 'mis' have meanings on their own. 'Dis' means 'not' and 'mis' means 'wrong', so when you add them to a word, you're creating a totally new meaning. 'Dissatisfied' now means 'not satisfied' and 'misspell' now means 'spell wrong'.

DID YOU KNOW...

'Misspell' is one of the most commonly misspelt words! This is because many people drop the 's' when adding the prefix 'mis'. The prefix and the root word must be joined in their entirety, which is why 'misspell' should have a double 's'.

6 'k', 'g' and 'p' are silent at the beginning of a word if followed by a consonant (usually 'n'). For example:

knee

gnat

pneumatic

Breakaway tasks 1

Remembering

1 Write a list of six spelling rules. Keep this list handy as you will need it for the next task.

Understanding

2 Write in your own words the rule that applies to each of the following words.

believe

gently

disservice

becoming

pneumonia

deceive

misapprehend

Silent 'e' rules

In early English, many of the final 'e' letters were pronounced; however, this is no longer the case. Unless it is a word with a foreign origin (for example, café, which should be spelt 'café'), the 'e' at the end of a word is silent. While they may be silent, nearly all 'e' letters still have an important job today.

Bossy 'e' rule

The letter 'e' at the end of a word can be quite arrogant because it often tells the other letters in the word how to sound. There are two bossy 'e' rules in the English language.

Rule 1: The final 'e' makes the preceding vowel say its name. For example:

late: 'e' tells the preceding vowel 'a' to say 'ay' as in *acorn*, not 'a' as in *apple*

time: 'e' tells the 'i' to say 'eye' as in *item*, not 'i' as in *igloo*

rose: 'e' tells the 'o' to say 'oh' as in *open*, not 'o' as in *option*

Rule 2: The final 'e' tells the consonant before it to say its soft sound. For example:

charge: 'e' tells the 'g' to say 'gee' as in *geography*, not 'g' as in *graphic*

chance: 'e' tells the 'c' to say 's' as in *circle*, not 'k' as in *cup*

No job 'e'

Some final 'e' letters do not actually have a job. These 'e' letters are a hangover from 'Old English' (Anglo-Saxon English) and are no longer pronounced in modern times. A good way to recognise these words is to remove the 'e' and say the word again. If it is still pronounced the same, it's a 'no job e'. For example:

freeze pronounced 'free-z'

renege pronounced 're-neg'

promise pronounced 'prom-is'

house pronounced 'how-s'

Syllables

A **syllable** is the smallest unit of speech consisting of a vowel sound and usually a consonant sound. For example: 'an', 'ed', 'a', 'ip'.

Every syllable in English has a vowel or vowel sound (like 'y', which sometimes sounds like 'i'). This means that whenever you divide a word into syllables and write each part, a final 'e' is used at the end of a syllable that does not have a vowel. For example:

table: two syllables—'ta' and 'ble'

The first syllable has the vowel 'a'; however, without the final 'e' the second syllable would not have a vowel.

wriggle: two syllables—'wrig' and 'gle'

The first syllable has the vowel 'i'; however, without the final 'e' the second syllable would not have a vowel.

barnacle: three syllables—'bar', 'na' and 'cle'

The first syllable has the vowel 'a', the second syllable also has the vowel 'a'; however, without the final 'e' the third syllable would not have a vowel.

Foreign words

Did you know that no English word ends in 'v' or 'u'? So what about words like 'emu' or 'bayou'? The clue is in the first sentence—no *English* word ends with these letters. 'Emu' is an Aboriginal word and 'bayou' is French. For example:

have: a one-syllable word

The final 'e' is required so that the word would not end in 'v'. The same applies to words such as 'drove'.

blue: a one-syllable word

The 'u' fulfils the syllable rule. The final 'e' is used as no English word ends in 'u'.

Making words plural

1 When making nouns and words that end in 'ful' plural, just add 's'. For example:

handful becomes *handfuls*

2 Add 'es' to nouns ending in 'ch', 'sh', 'o', 's', 'x' or 'z'. For example:

church becomes *churches*
dish becomes *dishes*
hero becomes *heroes*
bus becomes *buses*
buzz becomes *buzzes*

Again, this is done for pronunciation. Try saying these words out loud. Can you hear that you pronounce that final 'e'?

3 Change 'f' to 'v' for words that end in 'f' or 'fe'. For example:

hoof becomes *hooves*
wife becomes *wives*

Note the common exception 'roofs'.

4 Some words change their vowels or spelling in order to become plural. For example:

foot becomes *feet*
man becomes *men*
mouse becomes *mice*

Note the word 'sheep' is invariable; that is, it does not add 's' or change when it is plural.

Breakaway tasks 2

Applying

Correct the following misspelt words.

bater	initiall
dissability	easey
loveable	foxs
glu	carring
noticeing	enclav

Commonly misspelt words

For many of us, spelling on the whole is not a big problem; however, there are often words or sounds that we always seem to get wrong.

Below you'll find some of the most common reasons for misspelling words and how to fix this.

Problem 1: incorrect pronunciation

As young children, many of us were first introduced to spelling through phonics. We studiously learnt all the different sounds that letters make and tried to reproduce these sounds in our spelling.

Unfortunately, when a word is unfamiliar to us, we do not always pronounce it correctly and therefore we cannot hear the exact sounds that make up the

spelling of that word. This is one of the major causes of incorrect spelling as we have 'phonetically' misspelled the word. For example:

realise is often incorrectly spelt as 'relise'

Phonics is a method of teaching reading through sounds. Examples of this are:
t + h make the 'th' sound,
just as c + k make a 'ck' sound.

Cure

By breaking the word into syllables (and remembering that every syllable has a vowel), the ear has a greater chance of hearing the sounds that make up the correct spelling of the word. For example:

realise is broken into 're/al/ise'

A great way of discovering how many syllables a word has is to clap as you say the word. If you clap for each sound segment you say, then you can easily discover how many parts to break the word into.

Problem 2: homophones

Homophones are those confusing words that are pronounced the same, but spelt differently and with different meanings. All too often, we confuse our 'principle' with our 'principal', our 'weather' with our 'whether' and our 'witch' with our 'which', which can often make for amusing reading, but it doesn't get us points in the spelling department. The most commonly confused homophones are 'there', 'their' and 'they're', and 'its' and 'it's'.

there indicates location, for example 'over there'
their indicates possession, for example 'their party'
they're is a contraction and is short for 'they are'

its indicates possession, for example 'its head'
it's is a contraction and is short for 'it is'

Cure

Unfortunately for some, computer spell-checkers do not pick up the incorrect use of homophones. This is because your spell-checker does not know how to understand what you have written, it only sees how you have arranged the letters.

The solution to this problem is very simple—learn to use your dictionary. If you are unsure whether or not you have used the correct 'weather', look up the meaning of the word. Better still, try to expand your vocabulary by learning the meaning of common homophones, and your writing will improve.

Problem 3: foreign words

Many English words have been adapted from other languages. Words such as 'café', 'restaurant' and 'cliché' have come into the English language from French, while 'kindergarten' has been taken from German. Even iconic Australian words like 'billy' (short for 'billycan') is said to have been adopted from Scotland.

It is believed that over two-thirds of English vocabulary has been taken from French, Latin, Italian, Greek and Spanish. No wonder spelling can be tricky!

Cure

Breaking the word into syllables is a good first step in attempting to spell an adopted word. If you are still unsure after having done this, try to stretch each syllable out so you can hear the sounds it makes. If this still does not work, try the tips on how to learn spelling in the next section, and, of course, look up the word in your dictionary.

Another way to remember how to spell a word is through morphemic spelling. Morphemes (such as prefixes and suffixes) are the smallest unit of language that carry meaning. Learning the correct spelling of these can help when trying to sound out a word.

Breakaway tasks 3

Remembering

1 List the reasons people often misspell words.

Understanding

2 What is a syllable?

3 How does it help you with spelling?

Analysing

4 Look at the table below. Listed are ten words and phrases commonly used in English today and their original language. Find out what each phrase means.

Language	Phrase/word	Meaning
Latin	ad nauseam	
Latin	alter ego	
German	angst	
French	au fait	
French	laissez-faire	
Latin	carpe diem	
Yiddish	chutzpah	
Russian	czar	
French	C'est la vie	
Spanish	Que sera sera	

Tips for learning how to spell

The following tips can help you to learn those tricky spelling words.

1 Say it out loud.

Say the word aloud, pronouncing each syllable as you go. While you say the word, visualise it and then write it down several times.

2 Use a dictionary.

Most words can be found in the dictionary—all you need to know is what it starts with. Once you find the word, study it and its spelling.

3 Memorise words.

There are many, many lists that can be found outlining the most commonly used words in English. Find these lists and learn the most commonly used English words. As well as this, learn the basic rules of spelling so you know when to use the different sounds produced in English.

4 Use mnemonics.

Mnemonics are strategies that will help you to remember. Many of you will have learnt 'Every good boy deserves fruit' to help you remember the notes on a treble clef (E, G, B, D, F) or 'Two sugars for dessert' (double 's' in dessert).

Mnemonics are created by assigning a word to the first letter of the words in a phrase you wish to remember, or a word to each letter of a word you are trying to spell. An example of this is 'Only cats eyes are narrow' for 'ocean'. Mnemonics can also be created by making up a rhyme to help you remember.

Breakaway tasks 4

Applying

Work out the spelling word mnemonics below.

a Big elephants can always understand small elephants.

b A rat in the house may eat the ice-cream.

c General Eisenhower's oldest girl rode a pony home yesterday.

d Rhythm helps your two hips move.

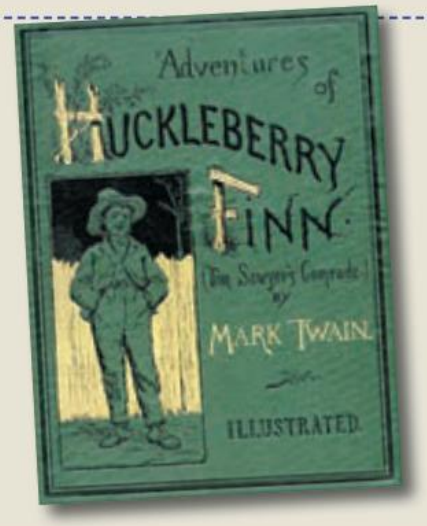
e Not every cat eats sardines (Some are really yummy).

Strands in action

Core tasks

1 Read the following extract and discuss how the author has used spelling to create an effect.

> Well, ther' ain't no sense in it. A body might stump his toe and take pison and fall down the well and break his neck and bust his brains out, and somebody come along and ask what killed him, and some numskull up and say, 'Why, he stumped his toe.' Would ther' be any sense in that? No. And ther' ain't no sense in this, nuther. Is it ketching?
>
> Mark Twain, *Adventures of Huckleberry Finn*, 1884



2 Devise and record a way to remember these words.

abandon	faction	knock
ballot	gamble	literature
calculated	helicopter	membership
deadline	illegal	necessarily
earnings	janitor	operator
parliament	jeopardy	buoyancy
passage	quantity	renew
shelter	transition	recommend

DID YOU KNOW...

Creative spelling can be used to great effect in writing and is usually used to enhance a character's speech.

Extra tasks

1 Create a poster for each spelling tip. Come up with an illustration or sample that can best convey your message for every poster you create.

2 Make a booklet about five spelling rules you think are important. Compare your booklet with the booklet of a classmate.

3 Write a sample letter to the Department of Education explaining why spelling is so important and arguing for more spelling lessons at school. Even if you do not agree with this topic, you can challenge yourself to put your knowledge to good use.

2

Grammar and punctuation

Grammar and punctuation are the cornerstones of good writing. They ensure that the message we are trying to communicate is clear and they act as a guide, steering the reader in the way that our writing should be understood. Incorrect grammar and punctuation can confuse the reader, causing them to lose interest.

Verb and noun agreement

It's really important when writing a sentence that your verbs and nouns get along. Think of them as neighbours (sometimes with a few houses in between). If they work in harmony, then peace reigns in the street. When neighbours do not get along, then chaos ensues. Watch that this does not happen to your sentences!

Writer's TOOLBOX

'**Singular**' means only one.

'**Plural**' is more than one.

Nouns and verbs must agree: if the noun is plural, then the verb must be plural, and if the noun is singular, then the verb must be singular too. For example:

The dog were eating a bone.

This sentence is grammatically incorrect. It does not work because the noun, 'dog', is singular, while the verb, 'were', is plural. The sentence should read:

The dog was eating a bone.

Imagine more than one sentence written without verb and noun agreement. For example:

Yesterday Felix and Minh was kneeling, collecting seashells when a big waves comes and wash over them. They was soaked!

Can you see now why the neighbours need to get along? Imagine reading a whole paragraph like this! The correct sentences should read:

Yesterday Felix and Minh were kneeling, collecting seashells when a big wave came and washed over them. They were soaked!

Writer's TOOLBOX

Another useful trick for using verbs and nouns successfully in your sentences is to turn verbs and verb phrases into nouns. This is called '**nominalisation**' and good writers use this process to make their writing more concise. Here is an example of nominalisation, with the verb phrases and their replacements in italics.

He asked Maia *to confirm* she had received the report and asked her to look out for *any parts that had been repeated*.

The italicised verb phrases become the nouns italicised below.

He asked Maia for *confirmation* that she had received the report and asked her to look out for *repetitions*.

Conjunctions

Being able to join two ideas together is really important when it comes to writing paragraphs, stories and essays. This is where conjunctions come in. A conjunction is a connecting word that joins two words, two phrases or two clauses.

Joining phrases and clauses

According to the dictionary, a phrase is 'a group of words forming a unit within a sentence, usually excluding a verb'. What this means is that a phrase is the part of a sentence that gives more information about the subject, but cannot make sense on its own. It usually does not contain a verb. For example:

> If you want a lift, you need to be at the bus stop on time or you will be left behind.

The phrase at the end of this sentence 'or you will be left behind' adds more information about what will happen if not on time. If written on its own, a reader would not be able to make sense of it as there is no subject or verb to which the phrase can be attached.

Just like a phrase, a clause adds more information about the subject of the sentence. Unlike a phrase, it contains a verb, yet it too does not make sense on its own. For example:

> The gardener, who was hot and thirsty, sat down in the cool shade of an oak tree.

The clause in this sentence is 'who was hot and thirsty'. It provides us with more information about the state of the gardener and contains the verb 'was'. Despite the fact it contains a verb, it would not make a lot of sense on its own.

Conjunctions connect two phrases or two clauses together so that they form one complete idea. For example:

> It was out in the open because I put it there.

> You'll find it hard to get used to, as the seasons are completely opposite to ours.

Some useful conjunctions to remember are:

and	but	because	so	whenever
after	until	although	however	neither/nor
either/or	whatever	yet	still	why
as	due to	since	though	while

It is important to make sure that whenever you use conjunctions, you use them correctly. Some conjunctions can only be used in specific circumstances. 'Who', 'whose' and 'whom' can only be used when referring to people and 'which' and 'that' can only refer to animals or things.

Breakaway tasks 5

Remembering

1 What is the process of nominalisation?

2 Why do good writers use nominalisation?

Applying

3 For what types of texts is nominalisation most appropriate? When is nominalisation vital?

4 Use the process of nominalisation to change the verb phrases in these sentences to nouns.

a While you might at first prefer a laptop computer to a desktop computer, you will soon find that the added weight of a laptop in your school bag is a problem.

b When the fight broke out at the stadium other spectators reacted violently to the mob's roaring and shoving, which led to a number of attacks on innocent bystanders and many people had to be treated by the paramedics.

Analysing

5 What is the similarity between a phrase and a clause?

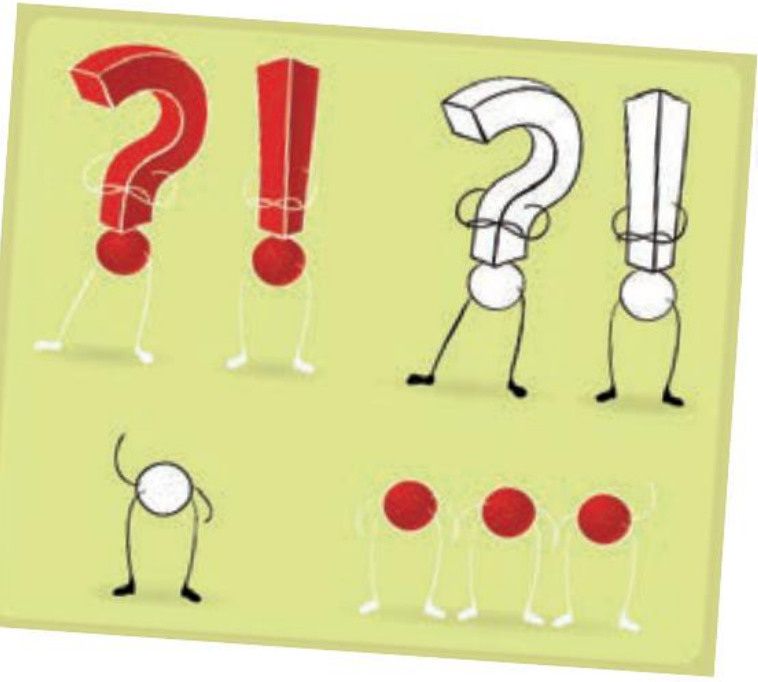
Evaluating

6 Why is it important for phrases and clauses to be used in writing? What would happen we did not use them?

Punctuation

Punctuation marks indicate to a reader when to pause, take a breath, end an idea or start a new one. They also convey emotion and build or create tension in a text.

The most commonly used punctuation marks are the capital letter and full stop because they indicate the beginning and end of a sentence, or the beginning and end of an idea. Some of the most commonly misused punctuation marks are the apostrophe, colon, semicolon, dash and hyphen. Their correct usage is explained here.



Breakaway tasks 6

Applying

1 Correct misused apostrophes or add missing apostrophes in the sentences below.

a She was not enjoying the sopranos song.

b It was her friend's jumper.

c I was lead to believe that Fionas taxi was arriving at 3 oclock.

d He stayed at his aunt and uncles' place for the holidays.

e Mums' tomatoes were riper than mine so she could'nt eat them.

The apostrophe

An apostrophe has three main uses and this is why it can sometimes be confusing.

1 Words that are contractions use an apostrophe to show where the letter or letters have been omitted. For example:

cannot becomes *can't*
could not becomes *couldn't*
has not becomes *hasn't*
I am becomes *I'm*
of the clock becomes *o'clock*
we will becomes *we'll*
who have becomes *who've*

2 The possessive case of a noun (that is, what belongs to the noun) in a sentence is shown by the use of an apostrophe. This can take one of three forms.

- An apostrophe and an 's' ('s) when it is singular. For example:

  the baby's toy, the woman's dress

- An apostrophe when the noun is plural and ends with an 's', 'es' or 'ies'. For example:

  the babies' toys, the girls' books

- An apostrophe and an 's' ('s) when the plural does not end in an 's'. For example:

  the women's dresses, the children's clothes

The colon and the semicolon

A colon is used before revealing a list or answer. For example:

Ivy went to India and put in her suitcase: a camera, a sari, two pairs of shoes, a sun umbrella and a wristwatch.

Why is the Emissions Trading Scheme so controversial? It's simple: businesses stand to lose a lot of money over it.

A semicolon is used before words that mark a change in topic or ideas, 'for example', 'however', 'because', 'therefore' and 'hence'. Semicolons can also be used to relate ideas without the use of a conjunction. For example:

I stayed by the phone all day; the tradesman never called.

Aaron told me he'd pick me up at 8 o'clock; however, he never arrived.

Punctuation can be used to clarify and improve expression, particularly when writing expository essays. Colons and semicolons, in particular, can be used to elaborate on and clarify ideas in complex sentences.

The dash and the hyphen

A dash has three main uses and can often be replaced by other types of punctuation.

1 It can give a summary or an explanation. Here it is used in the same sense as a colon:

> Briefcase, wallet, sunglasses and coffee—now all I needed was my keys.

2 It can indicate an aside. A dash is used both sides of the comment, similar to brackets. For example:

> Some years ago while on holidays—I forget where we were staying—we were able to see bottle-nosed dolphins in the wild.

3 It can show a break in speech or thought. For example:

> 'I—I—er—I haven't always been honest,' the career criminal stuttered.

A hyphen is used to create compound words, that is, two or more words joined together to create a new word. For example:

> ice + cream becomes *ice-cream*
>
> red + hot becomes *red-hot*
>
> day + time becomes *day-time*

Breakaway tasks 7

Applying

1 Insert colons, semicolons, hyphens and dashes into the following sentences as required.

- a The Vice President addressed the whole meeting about working together, camaraderie and meeting deadlines.
- b It was during my childhood about thirty-five years ago that I first met my wife, Nancy.
- c When I went to the shops I purchased bread, milk, butter, jam and a small bar of chocolate.
- d It was always a dream of mine to star on the stage therefore when the opportunity arose, I knew I had to take it.

Strands in action

Core task

Read the following expository paragraph entitled 'How is chocolate made?' Write a 50–100 word response in your notebook examining how punctuation is used.

HOW IS CHOCOLATE MADE?

Have you ever wondered how chocolate is made? The world's favourite treat is made from the cacao bean, grown on a small tropical tree native to Central and Southern America. Once the beans arrive at the chocolate factory they are sorted into type and then roasted to dry and darken the bean. The beans are then cracked and the outer shell is blown away. The remaining broken bean (known as the 'nibs') is ground into a paste known as 'chocolate liquor' (not liqueur, so no alcohol). From there, the chocolate liquor is mixed; sugar, vanilla, cocoa butter and milk are all used to create the taste we associate with chocolate. At this stage the mix is still quite grainy, so it is run through a series of steel rollers to smooth the texture. More cocoa butter and soy lecithin are added to enhance the texture and the chocolate is tempered (heated, cooled and heated again) to achieve a glossy exterior. Once these processes are complete, the chocolate is moulded and ready to eat.

Extra tasks

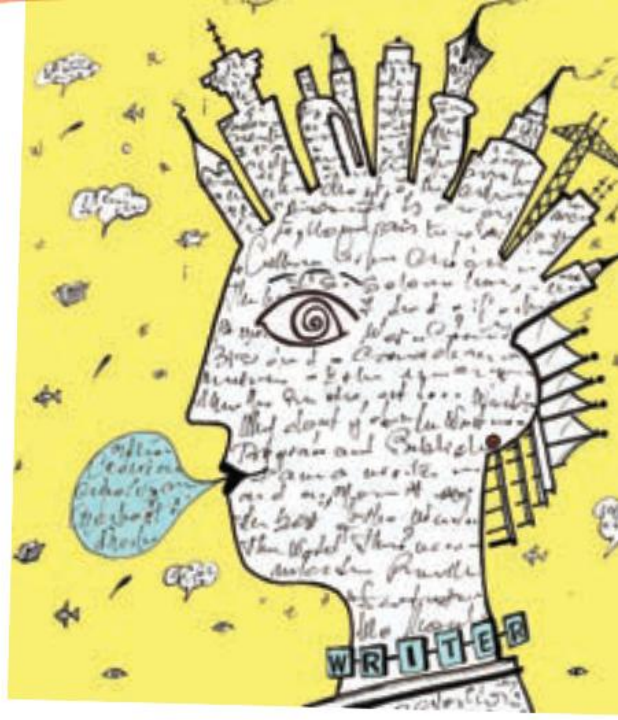
1 Compose a short poem or one-verse song teaching others about noun and subject agreement.

2 Create a five-panel cartoon of dialogue between two pieces of punctuation described in this section. What would they talk about? How would they interact? Be as creative as you like; however, make sure your cartoon relates to communication.

3 Create a picture using only punctuation marks.

3

Improving your writing



You can improve your writing by using different words. You can also improve your writing by using a dictionary and a thesaurus.

Choosing words

An essential part of clear communication is being able to use the right word at the right time. Far too often we use words and phrases that we are comfortable and familiar with and their overuse results in repetitive and boring writing. An easy way to overcome this problem is to learn how to use synonyms and antonyms.

Synonyms

A synonym is the name given to a word that has the same or a very similar meaning to another word. Synonyms are used to add interest and to make text more appealing to the reader. For example:

The teacher *walked* along the corridor.

Can become:

The teacher *hurried* along the corridor.

Even in this simple example the synonym 'hurried' for 'walked' immediately stimulates more interest, as it is not a word that is commonly used and it instantly adds more information. The reader now knows how the teacher was moving and this provokes a number of questions in their mind. Why was he hurrying? Where was he going? Was he able to move unimpeded?

Antonyms

An antonym is a word that has the opposite meaning to another. Antonyms are a useful tool when trying to create strong emotion in your writing. For example:

quietly is the antonym for *noisily*

ignore is the antonym for *notice*

Antonyms can be created by using whole new words, by adding or changing a prefix to a word, or by changing the suffix of a word.

For example:

fail—succeed	*ascend—descend*
safe—dangerous	*happy—unhappy*
open—closed	*agree—disagree*

Breakaway tasks 8

Understanding

Below are ten spelling lists of ten words each. The first two lists include commonly used words and their synonyms and antonyms.

List 1	**List 2**
love	big
desire	sizeable
cherish	large
adore	significant
idolise	considerable
treasure	gigantic
appreciate	stupendous
desire	enormous
relish	vast
hate (antonym)	small (antonym)

Complete these lists, finding nine synonyms for the word listed and write its antonym (where applicable). Use the look, cover, write, check spelling method to learn these lists.

List 3	**List 4**
happy	good
List 5	**List 6**
great	like
List 7	**List 8**
strong	nice
List 9	**List 10**
use	mad

Improving your writing

A good writer (and reader) knows that when they need help, they can turn to a dictionary or thesaurus. These handy tools can help you overcome many problems—spelling, comprehension, repetitiveness and monotony. Unfortunately, a lot of people are not confident about how to use these resources. Once you know what each symbol on the page stands for, a dictionary and a thesaurus will become your best friends.

How to use a dictionary

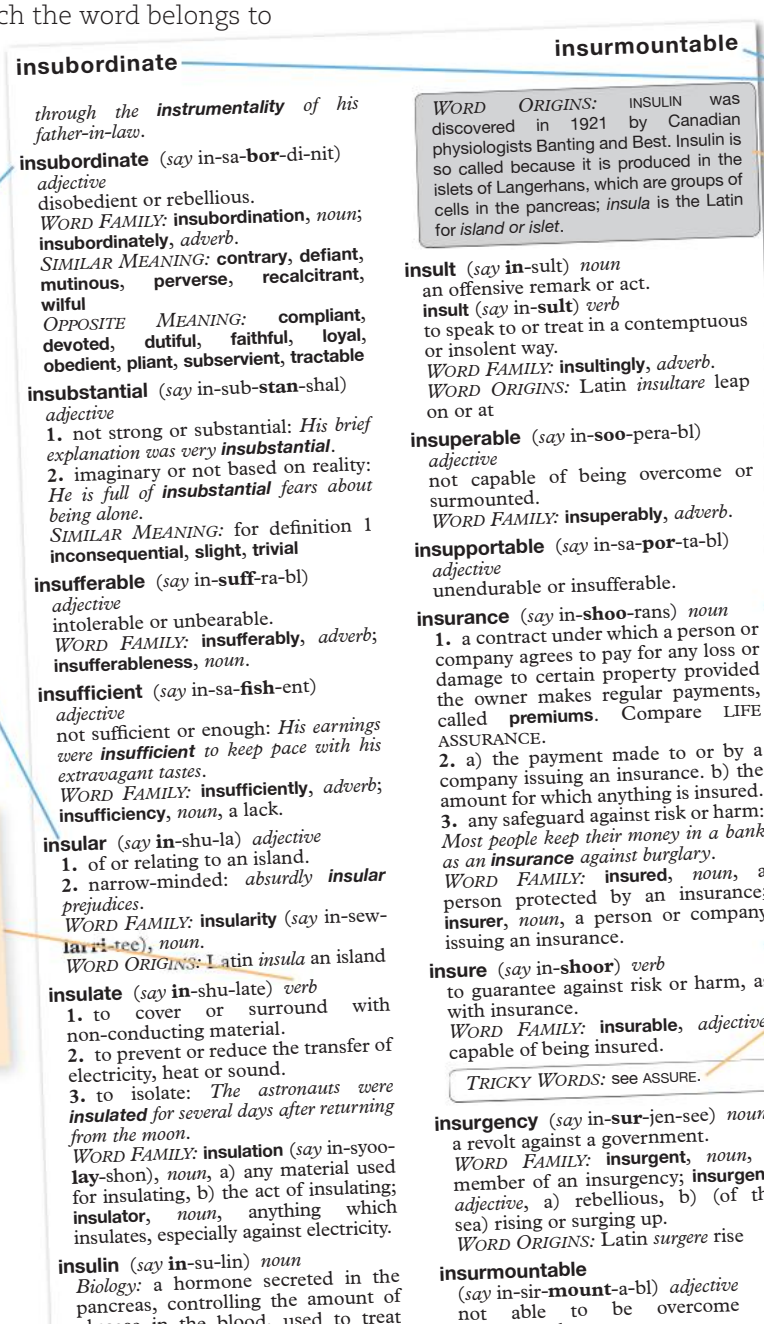
A good dictionary is a valuable tool. There is much more to a dictionary than just the definition of words. Nearly all dictionaries will include:

- how to spell a word (including alternative spellings)
- what part of speech the word belongs to
- how to pronounce the word
- the word's meaning
- the origin and history (known as 'etymology') of a word
- how to use the word in context.

Some dictionaries will also include:

- commonly used abbreviations
- homophones
- tricky words that the word can often be confused with.

A dictionary lists words in alphabetical order and words can be found by looking at the index words in bold font at the top of each page. These index words show the first and last words on the page, making it easier for you to find what page a word is on.



One of the greatest problems when using a dictionary is not knowing how to spell a word to begin with.

Sometimes a word sounds quite different to the way it is spelt. This can make it difficult to find because in a dictionary, words are arranged in alphabetical order. Some of the common sounds and their alternative spellings are:

c as in *cat*:	*cc*, *qu*, *ch*, *ck*, *k* or (plural) *x*
ch as in *chat*:	*tch*, *te*, or *ti*
f as in *find*:	*ph*, *gh*, or *ff*
g as in *give*:	*gh*, or *x*
j as in *jug*:	*dg*, *g*, *gg*, or *d*
n as in *nose*:	*kn*, *gn*, *pn*, or *mn*
r as in *rain*:	*rh*, *rr*, or *wr*
s as in *seat*:	*ce*, *sc*, *ss*, or *ps*
sh as in *show*:	*s*, *sch*, *ce*, *ch*, *c*, *sci*, *ti*, *ss*, or *si*
t as in *time*:	*th*, *tt*, or *pt*
y as in *you*:	*u*, *eu*, or *ewe*
z as in *zero*:	*s*, *ss*, or *x*

Breakaway tasks 9

Remembering

1 What is a dictionary?

2 How does it list words?

3 What can you use to help you find the correct page?

Applying

4 Use a dictionary to find the meaning of the following words: interim, mischievous, reverberate, writhe.

How to use a thesaurus

A thesaurus can be used (once you know the correct spelling and meaning of a word) to find the right variant to suit your needs. A thesaurus will also list the synonyms and homonyms of the word.

At the beginning of a thesaurus you will find all the words contained in the text. If there is only one meaning to the word, then immediately following it will be the page where you can find it and its similar meanings; however, if there is more than one definition, they too will be listed with their corresponding pages.

A thesaurus will also list which part of speech the word belongs to and similar words that are the same part of speech. If a word can take the place of more than one part of speech, synonyms for each additional word will be listed as well.

Synonyms for each definition of the word 'right' have been listed along with commonly used expressions containing the word and its synonyms.

Synonyms for each part of speech are listed.

right adjective 1. good, honest, virtuous, moral, ethical, fair, noble, equitable, just, correct, responsible, proper, genuine. **2.** 'the *right* answer': correct, accurate, true, precise, valid, perfect, unerring, faultless. **3.** rational, sane, lucid, sound, reasonable, normal, solid, clear-minded, healthy. **4.** 'the *right* response': proper, fit, suitable, appropriate, seemly, meet, becoming. ? *noun* **5.** goodness, honestly, virtue, fairness, righteousness, uprightness, integrity, truth. **6.** 'what *right* do you have to cut down that tree?': authority, claim, due, prerogative, control, power, title, birthright ? *verb* **7.** 'to *right* a wrong': correct, strengthen, reform, settle, redress, emend, rectify.

Breakaway tasks 10

Remembering

1 Describe the different uses for a thesaurus.

2 How is a thesaurus set out?

Applying

3 Use a thesaurus to find ten similar words to each of the following:

- careless
- simple
- important
- normal
- wrong.

Adding interest to your writing

As you have seen from the examples throughout this text, adding interest to your writing can be as simple as changing a few words in a sentence. By using the tools of the English language correctly, your writing naturally becomes interesting, as it is confident, fluent and appealing to its audience.

Below are the different parts of speech that you can use to create more dynamic text. You will have studied these many times at school; however, this time consider them as a way to enhance your written communication.

Adjectives

An adjective is a word used to describe a noun or pronoun. For example:

The *large*, *hairy* dog growled, revealing *sharp*, *yellowing* teeth.

The words 'large' and 'hairy' are used to describe the noun 'dog', while 'sharp' and 'yellowing' are used to describe the noun 'teeth'.

Adjectives can tell us:

- **more information about the noun or pronoun**—these are descriptive words such as 'hairy' and 'yellowing' above
- **how much or how many**—numbers can be adjectives when they tell us exactly how many people are involved, such as 'there were eighteen boys on the oval', or they can be more general such as, 'many of the books were old or destroyed'
- **ownership**—sometimes pronouns can be used as adjectives and are called 'possessive adjectives'. Words such as 'my car', 'her eraser' and 'their computer' show who has ownership of an item.

Adverbs

An adverb is a word that is used to describe the verb. It can tell when, how or where the action takes place and can come before or after the verb.

When

This gives the time the action took place. For example:

We arrived early to Hannah's 16th birthday.

How

This explains how the action (verb) occurs, occurred or is occurring. For example:

He *sleepily* shook his head.

Where

This describes the location of the action. For example:

The cat ran *away* from the creaky bicycle.

Interjections

An interjection is a word added to a sentence to show emotion. It is usually followed by an exclamation mark (!) yet sometimes this mark will need to go at the end of the sentence. For example:

Oh! You scared me.

Oi—come here!

Interjections are particularly useful for adding excitement and interest to your writing.

Articles

An article is a word that shows that a noun is about to follow. There are only three articles in the English language: 'the', 'a' and 'an'. For example:

The boy was painstakingly building *a* billy cart and *an* engine.

Prepositions

A preposition is a word that shows the connection between a noun and other words in the sentence. Prepositions indicate position. For example:

The horse galloped *beside* the busy highway.

Some useful prepositions are listed below.

towards	off	against	within
over	on	from	to
above	in	onto	up
into	beside	without	about
near	down	around	beyond

Gerunds

A gerund is a noun generally ending in 'ing' formed from a verb. For example:

Reading is Sam's favourite form of relaxation.

'Reading' (the name of Sam's favourite relaxation) comes from the verb 'to read'.

Breakaway tasks 11

Remembering

1 Complete the following sentences.

a Words used to name objects are known as _____.

b The tense in a piece of writing is indicated by _____.

c Possessive adjectives show _____.

d A word that shows the connection between a noun and other words is known as a _____.

Understanding

2 Copy the following paragraph into your notebook and circle the articles, underline the prepositions and highlight the interjections.

Oh no! He couldn't believe he'd done it again. He'd been in such a rush to get a seat on the bus that he'd left his keys in his locker. Now he'd be locked out until his father got home about 6.00 p.m.

3 Explain in twenty-five words or less exactly what a part of speech is.

4 In what other ways do writers innovate with language for effect. Consider sentence length, grammar and punctuation. Create some examples to demonstrate how innovation can make writing more interesting.

Strands in action

Core tasks

1 Using at least half of the words at the start of this module, write a short story describing your day so far. Make sure you use the words in their correct context.

2 Make up a list of twenty words that you believe are commonly overused. Swap this list with a partner and challenge them to find a minimum of five synonyms and the antonym (if possible) for the words in your list.

3 The following dictionary words, their part of speech and their meaning have all been jumbled up. Rearrange them so they make sense. You may use your dictionary to help you.

Word	Part of speech	Meaning
decagon	adjective	taking all of one's time or during normal working hours
eyelet	verb	any closed, plane figure with ten straight sides
full-time	noun	of or characteristic of noble families
stun	noun	a small hole with a trimmed edge or a small metal ring used to reinforce such a hole
patrician	noun	to knock unconscious or nearly unconscious by a blow, shock etc.

Extra tasks

1 Create an illustrative poster for five of the word lists you devised in Question 2 of the core tasks. Write out the original work, the synonyms and antonym you came up with and then draw icons or pictures that will help you to remember the words.

2 Challenge yourself to find five or more synonyms for each antonym you found in Question 2 of the core tasks.

3 Create a mind-map that shows the similarities and differences between dictionaries and thesauruses. You may also choose to complete this activity as a Venn diagram.

4 Create a rank order of importance for the components of either a dictionary or thesaurus. Start with the least important aspect and end with what you believe to be crucial.

There is no life I know
To compare with pure imagination.
Living there, you'll be free
If you truly wish to be.

Anthony Newley (1931–1999), songwriter,
with Leslie Bricusse (1931–), composer,
Willy Wonka and the Chocolate Factory

IMAGINE THIS...

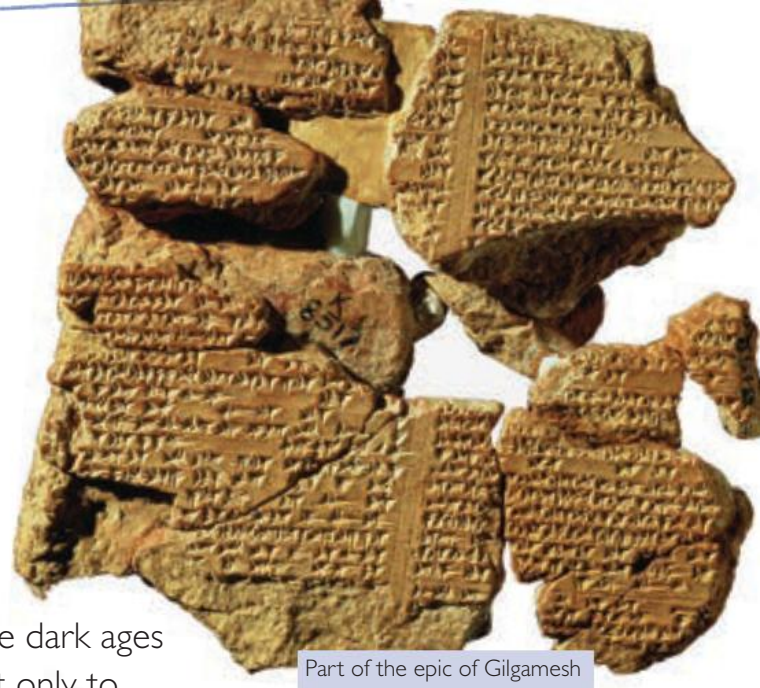
Chapter overview

Look around you. You're probably sitting in your classroom, which means you can see some books and desks, pens and your teacher. Have a good look around you. Everything you can see is the result of someone's imagination. The desks and pens, even the concept of 'school', were once nothing more than an idea in someone's imagination. Everything around you had to be imagined before it became a reality. Imagine that!

Our imaginations are remarkably powerful tools and well worth nurturing and developing. They're especially useful when it comes to creative writing and telling stories. Imaginative stories are so important because our understanding of who we are as people, of where we come from, where we are going and what we are all about, is defined by the stories we tell. In fact, the truth about humanity can be found in the stories we've imagined.

1

Finding the story to tell



Part of the epic of Gilgamesh telling the Babylonian legend of the flood from Nineveh, seventh century BCE clay

The author of one of the most imaginative stories, *The Wizard of Oz*, L. Frank Baum, said, 'Imagination has brought mankind through the dark ages to its present state of civilisation'. He was referring not only to the way imaginative ideas have transformed the way we live, but also to the way we have come to understand ourselves through the imaginative stories we tell.

Where did the first imaginative stories come from?

The earliest stories of humankind can be found on the walls of caves. What might appear to us as simple representations of people, animals and everyday objects were in fact narrative records of daily life in prehistoric times. As humankind progressed, we told ever more elaborate stories using music, dance, oral storytelling and other modes of performance. But the invention that changed the way we would tell stories forever was the invention of writing; some might argue it was the single most important invention for human progress.

It was the great city of Babylon that first gave us writing, as well as music, medicine, mathematics, libraries, maps, chemistry, botany and zoology. Babylon also gave us the world's first imaginative masterpiece: the epic of Gilgamesh. This was such a significant story because it combined both historical fact and *acts of imagination*.

Gilgamesh was a king who ruled Uruk, in Babylonia, around 2900 BCE, so we can assume that some of the adventures in the epic might be based on fact. The character Gilgamesh, however, is more than just a king; he is also two-thirds god. He is a harsh king and when the people appeal to the gods for help, they send a man, Enkidu, to battle him, but Gilgamesh and Enkidu become friends instead and embark on adventures together.

The epic of Gilgamesh was written in cuneiform on twelve clay tablets in about 2000 BCE. Sadly, the tablets are all damaged, some more so than others, but from what survives, historians and translators have been able to piece together this remarkable, imaginative, tale. What is so exciting about this tale is that it marked a shift in human history; writing had found an application beyond the practical, and stories had shifted from simple recounts to imaginative creations.

Humankind's first body of imaginative, recorded stories were the myths of early civilisations. In the absence of facts, humans observed life around them and then *imagined* how or why things happened or came to be. This imaginative process itself, so mystifying and captivating, was also cause for much speculation and an imaginative explanation was found to explain this too. While we understand our imagination to be a function of our minds, in Greek mythology, imagination and creation were thought to be inspired by the Muses. The nine Muses were children born to the god Zeus and a young woman by the name of Mnemosyne. They were raised by the god Apollo, from whom they developed their passion for the arts.

DID YOU KNOW...

Cuneiform is a form of writing made up of wedge-shaped strokes, inscribed mostly on clay but also stone, metal, wax and other materials.

Writer's TOOLBOX

Muse

In modern English, we still use the term 'muse' to refer to artistic inspiration and it is the root of words such as 'amuse', 'museum', 'music', 'mosaic' and 'to muse upon'.

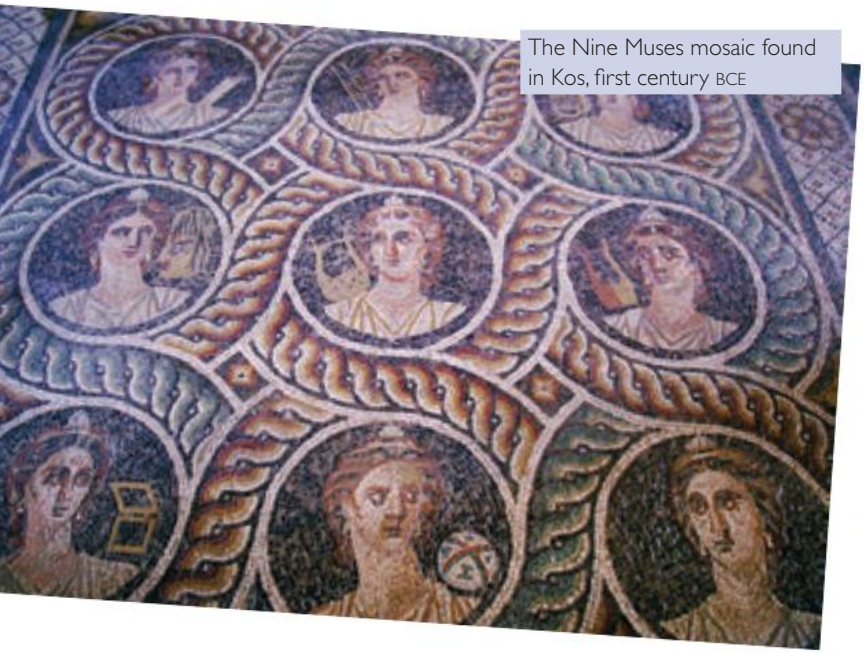
Imagination

The word 'imagination' is a derivative of the Latin word '*imagination*', which was the equivalent of the Greek word, '*phantasia*', which was coined by Aristotle. When you know this, it's easy to see why words like 'imagination' and 'fantasy' are so closely related.

The Muses were thought to give humankind the gift of creative talent and inspiration. If a mortal was favoured by the Muses, at birth, delicate dew would be poured on the newborn's tongue to give them skill with words. The mortal would then be able to use the beauty of song, the grace of dance or other creative talents to heal the sick and comfort the heartbroken.

The Muses were believed to be powerful immortals. In one myth, King Pierus, who named his nine daughters after the nine Muses, made the mistake of boasting that his daughters matched the Muses in beauty and talent. His daughters were turned into squawking magpies as punishment.

Perhaps the most significant encounter with the Muses was that of the poet Hesiod, which took place on Mount Helicon. Born a simple shepherd, he was herding his animals when the Muses blessed him with the gift of poetry. He was asked to write about the present, the past and what was still to come. Most importantly, he was also to praise the Muses like no other deity. Hesiod went on to become one of the most significant writers of Ancient Greece and his works, as promised, refer to the Muses comprehensively.



The Nine Muses mosaic found in Kos, first century BCE

DID YOU KNOW...

The idea of the Muses gripped the imagination of humankind and persisted long after belief in the myths and gods of Ancient Greece declined. Over time, the term 'muse' came to be applied to real women who inspired the creative endeavours of men.

Breakaway tasks 1

Remembering

1 In Greek mythology, how was the imaginative process explained?

Understanding

2 Explain, in your own words, why stories are so important to humans.

Applying

3 Consider the world around you and the things that you find to be mysterious or unknown. Choose one thing and write a mini-myth that 'explains' your mystery. For example: How did the stars come to be in the sky? Or, how did roses get their sweet fragrance?

Analysing

4 Mnemosyne, Zeus and Apollo all played a part in parenting the Muses. Find out what these mythological figures were known for and then explain why they made suitable parents for the Muses.

Evaluating

5 Each of the nine Muses had a different imaginative speciality. Calliope, for example, was the Muse of heroic poems, Thalia the Muse of comedy and so on. Find out the names and specialities of the other seven Muses. If you could have any two Muses favour you with their powers to help you at school, which two would you choose? Justify your choice.

Creating

6 Gilgamesh is involved in many adventures throughout his epic. Hesiod had a great adventure when he met the Muses on Mount Helicon. King Pierus had a rather disturbing adventure when his daughters were turned into magpies. Choose one of these adventures, complete some further research to find out more and then, imagining that you are your chosen character (and that the internet has actually been around for thousands of years!), write an email to a good friend about your adventure.

How have artists used myths to tell stories through art?

In the Renaissance period, from the fourteenth to the sixteenth century, Europe saw a flourishing of new ideas and imaginative developments. Leaders of the Renaissance period turned to the great civilisations of ancient Greece and Rome for inspiration. This is reflected in many of the paintings of the era, with themes taken from Greco-Roman mythology. What is so intriguing about these paintings, their aesthetic beauty aside, is the way they capture an entire story within the one scene.

DID YOU KNOW...

'Renaissance' is a French word that translates as 'rebirth' or 'revival', making it a particularly appropriate name for this period of history, with its explosion of imaginative ideas and return to antiquity.

Landscape with the Fall of Icarus, a painting by Pieter Brueghel (c. 1558), tells the story of Icarus who flew too close to the sun.

Landscape with the Fall of Icarus, by Pieter Brueghel (c. 1558), oil on canvas

Daedalus, father of Icarus, had built a labyrinth by order of King Minos. Afterwards King Minos was furious with Daedalus for revealing the labyrinth's secret and imprisoned Daedalus and Icarus in the labyrinth.

Daedalus, a great inventor, made two great sets of wings out of feathers and beeswax so that he and his son could escape. When it was time to go, Daedalus warned Icarus not to fly too close to the sun in case the wax melted and destroyed the wings, but Icarus was too excited to heed his father's words. He flew too close to the sun, his wings melted, and he fell to his death in the sea. Can you 'read' this story in the painting?

In *Bacchus and Ariadne,* a painting by Titian (c. 1523), we can 'read' the story of Ariadne, the daughter of King Minos. A young hero, Theseus, came to pay tribute to Ariadne's father and to defeat the Minotaur that lived in the labyrinth that Daedalus built. Ariadne fell in love with Theseus and gave him a sword and a skein of thread so that he would be able to find his way out.

After Theseus succeeded, he and Ariadne sailed away to be married, but for reasons we do not know, Theseus abandoned her on an island, where she was taken up by Bacchus, the god of wine and revelry, whom she eventually married. As a marriage present Bacchus gave her a golden crown and when she died he took her crown and threw it up into the sky, where it turned into a constellation of stars known as 'Corona Borealis'.

Bacchus and Ariadne, by Titian (c. 1523), oil on canvas

DID YOU KNOW...

Bacchus is the Greek name for the god of wine and revelry. In Roman mythology, he is known as Dionysus.

Breakaway tasks 2

Remembering

1 Can you spot Icarus in Brueghel's painting? Describe where he is.

2 What can you see in the top left-hand corner of Titian's painting?

Understanding

3 In Titian's painting, which figure do you think is Bacchus? Explain your answer.

4 Why do you think Brueghel chose to make the other people in the painting unaware of Icarus's trouble?

Applying

5 The painting by Peter Paul Rubens illustrates another well-known myth.

   a Read the painting carefully and write the story that it inspires in you.

   b Use your research skills to find out which myth it actually depicts.

Analysing

6 How does Ariadne feel about her fate in Titian's painting and what gives you this impression?

7 To which part of Brueghel's painting is your eye drawn first and why?

Evaluating

8 Of the paintings by Brueghel and Titian, which one more effectively tells its story? Explain your answer.

Creating

9 Choose your own myth and either draw or paint your own representation of it. Write a paragraph to accompany your artwork, explaining your artistic choices.

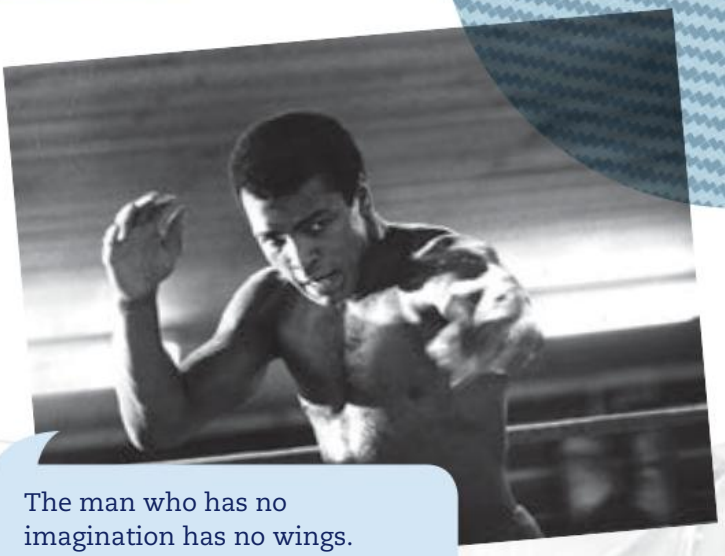
Peter Paul Rubens (c. 1620), oil on canvas

What do we think about imagination today?

Today when we talk about our imaginations, we don't think of them as something external to ourselves, like the Muses, but rather as an important part of who we are as people; we are talking about our inner lives, the lives that exist in our minds. This inner life is precious. It is within this inner life that our ability to create, to visualise and to empathise exists.

Even right at this moment, as you read, your imagination is influencing the way you see the world and shaping your future. If you're going to develop and nurture your imagination so that it really works for you, you must first get to know it. What do you understand, believe, think, value about your imagination?

The following quotes express ideas about the imagination. As you read through them, note which stimulate your thoughts the most.



Imagination is new reality in the process of being created.

Nancy Hale, writer

The man who has no imagination has no wings.

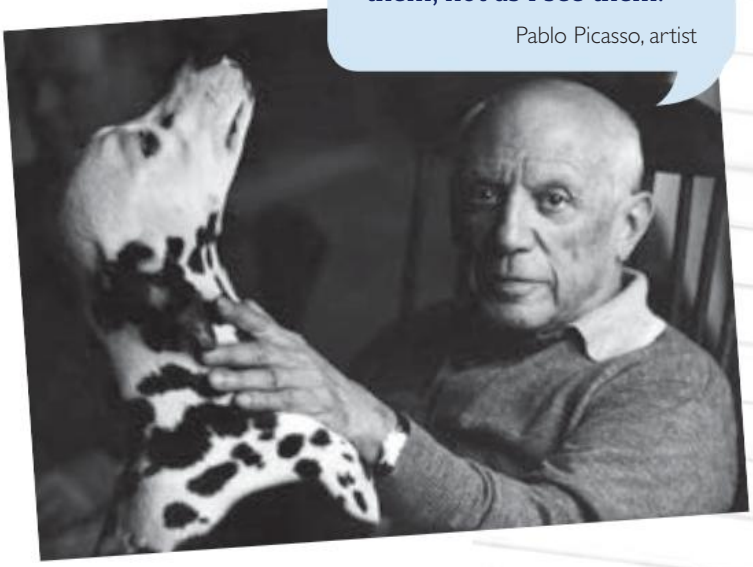
Muhammad Ali, boxer

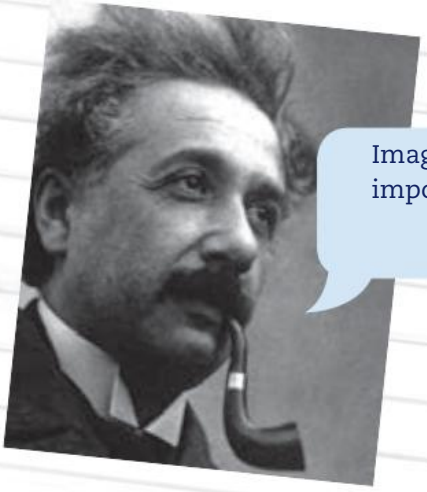
I never did very well in math—I could never seem to persuade the teacher that I hadn't meant my answers literally.

Calvin Trillin, journalist and novelist

I paint objects as I think them, not as I see them.

Pablo Picasso, artist





Imagination is more important than knowledge.

Albert Einstein, scientist

The Possible's slow fuse is lit / By the Imagination.

Emily Dickinson, poet

I saw the angel in the marble and carved until I set him free.

Michelangelo, artist

Without imagination, there is no goodness, no wisdom.

Marie Von Ebner-Eschenbach, writer

It's a poor sort of memory that only works backwards.

Lewis Carroll, writer

You see things; and you say, 'Why?' But I dream things that never were; and I say, 'Why not?'

George Bernard Shaw, playwright

My alphabet starts with this letter called yuzz. It's the letter I use to spell yuzz-a-ma-tuzz. You'll be sort of surprised what there is to be found once you go beyond 'Z' and start poking around!

Dr Seuss, writer

They are ill discoverers that think there is no land, when they can see nothing but sea.

Francis Bacon, philosopher

Never limit yourself because of others' limited imagination; never limit others because of your own limited imagination.

Mae Jemison, astronaut

Breakaway tasks 3

Remembering

1 According to Einstein, what is imagination more important than?

2 What does Michelangelo carve from the marble?

Understanding

3 The people quoted are writers, artists, sportspeople, philosophers and scientists. From their quotes, what do you understand the significance of the imagination to be for each profession?

Applying

4 Choose one of the people quoted and use your research skills to find out more about them. Write a paragraph explaining who they were and how they have used their imagination to enrich their life and the lives of others.

Analysing

5 Read each of the quotes carefully and discuss what they mean with a partner. After your discussion, write a paragraph that answers this question: What is the power of the imagination?

Evaluating

6 Which of the quotes do you find most inspirational? Justify your answer.

Creating

7 Write a quote of your own that best captures your thoughts about the imagination.

How can you use your imagination to find a story?

Ideas for stories can be found anywhere. All you need to do is keep your eyes and ears open and allow your imagination the freedom to do the rest. Inspiration can come to you at any time, so it's a good idea to carry a small notebook with you so you can jot down your thoughts as they occur. You might observe something that captures your interest, or perhaps meet someone you're curious about or who has an amazing story to tell. Something might happen to you, or a friend, that could form the plot for an imaginative tale. The experiences you have in life make great starting points for imaginative stories.

You can also make excellent use of other creative arts to find stories to tell. You might hear an evocative piece of music whose melody seems to be taking you on an imaginative journey, or perhaps a painting or a photograph is telling you a story that you could put into words. Newspapers may be serious, factual texts, but explore them and you'll find all sorts of fascinating stories from around the world that can be developed into imaginative stories.

No matter where you find your inspiration, with a little help from your imagination, you'll be telling stories in no time. Just remember that once you have your idea, you'll need some strong characters and an engaging plot to bring your story to life.

Strands in action

It's important to train your imagination if you want it to work effectively for you. It's even more important not to be shy or embarrassed by it. Some of the craziest sounding ideas have become some of the world's most wondrous inventions, works of literature and so on. Imagine how crazy Copernicus sounded when he first suggested that the sun was the centre of the galaxy, or when J. K. Rowling presented a synopsis of a novel about an alternative magical universe that could be reached from London; not to mention that craziest of ideas—the internet. Imagine a virtual world you can tap into with a computer? Inconceivable!

Core tasks

1 Answer the following questions as quickly as you can, being sure to write down your first idea. Don't dismiss any ideas because you think they are stupid. They may be your most imaginative! After you've answered the questions, share your answers in a class discussion.

a What is the most useless word in the English language?

b What does hell smell like?

c If you were a common household item, what would you be?

d Write the instructions you might find on a packet of lollies.

e What seriously needs to be invented?

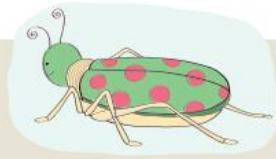
f If right is the opposite of wrong, and up is the opposite of down, what's the opposite of a pineapple?

g Write the history of the world in twenty words or less.

h 'Three camels, a plastic box and only once before' is the answer to what question?

i Potato chips, the planet Saturn and train tickets are all examples of what?

j What should you never, ever serve with roast lamb?

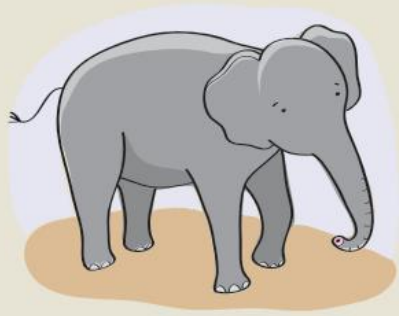


k Logically, what comes next in the following sequence: beetle, cardboard, mathematics, blue?

l If flies could talk, what would their first word be?

m What should you never, ever do in a shoe shop?

n What would be a ridiculous name for a pet elephant?



o If plants need water and sunlight, and cars need petrol and roads, what do books need?

2 Keep a writer's journal for two weeks. Record anything in your journal that inspires you, or that starts your imagination racing. Carry your journal around with you and add to it as often as you can. Here are some things you might like to record in your journal:

- observations you make of people or events around you
- interesting conversations you overhear
- things you see, hear, smell, taste or touch
- fascinating stories you are told
- photographs or stories from newspapers
- sketches of your own, or images collected from other places
- poems, song lyrics, quotes
- anything you like!

At the end of the two weeks, review your journal and see how many potential stories your imagination finds to tell!

Extra tasks

1 Play this game in small groups:

- **a** Take turns to stand in front of the group and tell a story.
- **b** Your classmates will call out, 'No you didn't' at random points in your story.
- **c** When you hear this, you must acknowledge that they are correct and change your story appropriately.

2 What is your favourite piece of creative writing? It can be an extract from a novel or short story, a poem, a scene from a play—whatever you like. Write a brief explanation about why it is your favourite, being sure to discuss why you think it was an effective story to tell. Combine your favourite piece of writing and your explanation with suitable images to create a poster.

3 Choose a piece of amazing classical music, such as *Planets* by Holst, Beethoven's *Pastoral Symphony* or the soundtrack to the *Lord of the Rings* films. Sit or lie comfortably and when you are relaxed and your mind is empty, play the music and allow yourself to get lost in it. Allow the music to tell you its own story. When the piece is finished, write that story.

4 Write a collection of whole-class stories. It works like this: each student writes the opening paragraph to a story and then passes their paragraph to the person sitting next to them. This person reads the opening paragraph they have been given and then adds a paragraph of their own to the story. They then pass the story on again. This continues until every student has contributed a paragraph to every story. Remember that the story needs to be resolved by the end of the final paragraph.

5 Write a short, short story of no more than 100 words. Show your short, short story to a partner who then mimes it for the rest of the class. The class tries to guess what is happening in the story.

6 The painting below is called *Composition VII*, and was painted by Wassily Kandinsky. For this painting, Kandinsky found his inspiration from music.

- **a** Use your imagination to explore this painting. Consider these questions:
  - Can you see any objects in Kandinsky's painting?
  - What sort of music do you think might have inspired *Composition VII*?
  - What sort of mood is created by the use of colour in Kandinsky's work?
- **b** Write the story that you can see in this artwork.

DID YOU KNOW...

One day in 1853, a diner in New York refused to eat an order of french fries because they were too thick. The chef fried a thinner batch, but the customer also rejected these so the chef decided to teach him a lesson. He sliced a potato paper-thin and fried the slices so heavily that they could not be cut with a fork. His plan backfired, however, when the customer was delighted with them. And so the humble potato chip was born!

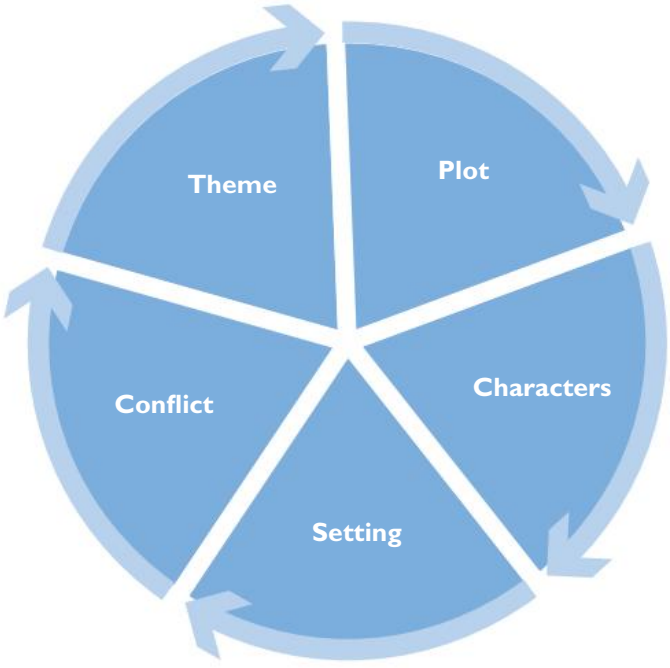
Composition VII by Wassily Kandinsky, 1913, oil on canvas

2

Creating the story

Now that your imagination is stimulated with fresh and exciting ideas, it's time to start organising your writing to create a short story. Good writers know that good writing comes from planning their work, drafting the material, revising it closely and applying the basic rules and conventions to their masterpiece. Very experienced writers also know that it's possible to play with these rules and conventions to create something fresh and engaging for the reader.

Short stories have the following things in common:



Most short stories contain these elements.

Characters

Characters come in all shapes and sizes. They can be based on people you know or they might be a mix of people that you have met, seen, read about, thought about or would like to meet. In fact, they don't have to be people at all. They might be animals, ghosts, robots or even gods. There is no limit to your imagination. It's your story and your job to create interesting characters.

It's the writer's job to reveal what a character is like and how they might change throughout the course of the story. This can be achieved in a variety of ways, such as through descriptions of their physical appearance or through describing their relationships with others, their feelings, or even the motivations behind their actions.

Setting

The setting refers to the time and place in which the story takes place. There are many ways in which writers reveal the setting. This may be through descriptions of the scenery, the weather, the furniture that is being used, or even through the clothes that the characters are wearing. This attention to detail helps to bring the story to life for the reader.

Plot

The plot refers to *what* happens in the story and *how* it happens. It describes the events the characters encounter and the actions that they take. There are five parts to most stories:

1. **Introduction**—the start of the story where the settings and characters are revealed.
2. **Rising action**—the story becomes more complicated and the conflict in the story is revealed and developed.
3. **Climax**—the peak of the story, where the highest point of interest occurs. As the most suspenseful part of the story, the reader is left wondering what will happen next.
4. **Resolution**—the conflict comes to an end and the reader understands whether the conflict has been resolved or not.
5. **Denouement**—the final resolution of the plot. In this part of the story, all events have been untangled and resolved.

See the diagram below.

Conflict

Conflict is one of the most important elements of the short story as it helps move the plot along. It involves the struggle between two people or things. The main character is nearly always involved in the conflict.

The conflict is often a struggle with an *external force* (such as another person) or an *internal* struggle as the person deals with issues within themselves, such as an emotional problem. Internal conflicts usually occur within the character's mind.

Theme

The theme of the story is the main belief of the short story. It is the central message that the author is trying to explore in some depth. It often says something about what it is to be a human. For instance, it might be a story where the message is 'be true to yourself'.

Breakaway tasks 4

Understanding

1. Decide whether or not the following examples might indicate the time and/or place in which an event occurs.
   - a kitchen table
   - a thunderstorm
   - an igloo
   - a cloak
   - a castle moat
   - a church service
   - autumn
   - a tram
   - a boy called Peter
   - a desert
   - sunrise
   - shadows
   - a German accent
   - a book
   - a crowd singing 'Happy Birthday'

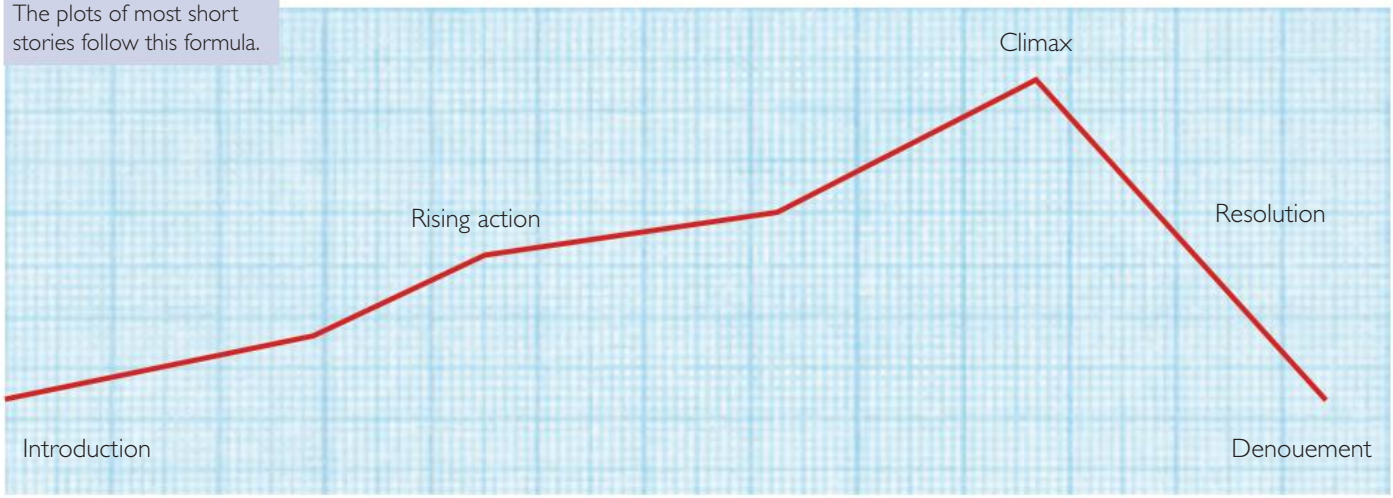
Analysing

2. With a partner, choose a fairytale. Individually, map the plot, labelling the sections of the story that relate to the elements of a short story—introduction, rising action, climax, resolution and denouement. Compare your answer with your partner's.
3. Think of your favourite story or film. Map the plot as you did in Question 2. In what ways are they similar or different? Can you explain why?

Creating

4. For each letter of the alphabet, name at least three characters that might be found in a short story. For example, for C: clown, chef, chimpanzee.

The plots of most short stories follow this formula.



Planning

Planning your piece of writing is crucial. It helps to ensure that you keep your story alive and interesting for the reader. For example, an essay plan might look like this:

Writing for different audiences means that the language, and sometimes even the information that you include, changes according to the audience for whom you are writing.

Title:	The Flood
Introduction:	I am home alone, trying to study for my exams. Outside the winds begin to howl. A weather warning cackles over the radio airwaves.
Paragraph 1:	I curl up on the couch, study notes in hand. Anxiously I look outside waiting for my family to turn into the driveway. The rain teems down. Suddenly, the lights go out.
Paragraph 2:	The storm breaks. The ferocious winds uproot trees and one smashes through the lounge room window.
Paragraph 3:	Terrified, I notice flashing blue and red lights turning onto the farm. Sergeant Deller makes his way tentatively towards the house. He embraces me and breaks the tragic news to me.
Conclusion:	Even now in adulthood, when the weather begins to change, I still think back on that fateful day when my whole world was turned upside down.

Points of view in writing

One of the first things that you need to decide when you are writing your story is who is telling the story. While it is certainly possible to have several narrators telling a story, most stories tend to have a single narrator.

First person

In this point of view the character speaks directly to the reader and knows everything the character chooses to reveal. This is a useful point of view to adopt if you want to reveal thoughts and feelings in an intimate way. The disadvantage for the reader is that they only know about the events of the story from one point of view.

> *When I heard the news, I felt sick. How could this happen? Weren't we supposed to be living in one of the safest cities in the world? How was I going to tell Mum? My stomach clenched as I imagined the look on her face.*

Second person

This point of view is not used very often. It is difficult to maintain, but can be quite effective in certain circumstances, such as when instructing someone on how to do something, or when describing an experience which has a series of components to it.

> *When you hear the news, you feel sick. You wonder how this could possibly have happened, especially since you are living in what is supposed to be one of the safest cities in the world. You imagine your mother's face as you tell her the news and your stomach clenches.*

Third person

In this point of view the writer knows everything there is to know about the characters (that is, the writer is omniscient or all-knowing). They can see inside the characters' minds and know what they're thinking and feeling.

> *When he heard the news, he felt sick. He wondered how this could possibly have happened, especially since this was supposed to be one of the safest cities in the world. He imagined his mother's face when he told her the news and his stomach clenched in pain.*

Italo Calvino was born in Cuba and grew up in Italy. He has won many literary awards, including the prestigious Italian literary award, Premio Feltrinelli. His novel *If on a Winter's Night a Traveller* is one of his most famous books. Read the following extract and answer the questions about writing from a particular point of view.

IF ON A WINTER'S NIGHT A TRAVELLER

By Italo Calvino

You are about to begin reading Italo Calvino's new novel, *If on a winter's night a traveller*. Relax. Concentrate. Dispel every other thought. Let the world around you fade. Best to close the door; the TV is always on in the next room. Tell the others right away, 'No, I don't want to watch TV!' Raise your voice—they won't hear you otherwise—'I'm reading! I don't want to be disturbed!' Maybe they haven't heard you, with all that racket; speak louder, yell: 'I'm beginning to read Italo Calvino's new novel!' Or if you prefer, don't say anything; just hope they'll leave you alone.

Find the most comfortable position: seated, stretched out, curled up, or lying flat. Flat on your back, on your side, on your stomach. In an easy chair, on the sofa, in the rocker, the deck chair, on the hassock. In the hammock, if you have a hammock. On top of your bed, of course, or in the bed. You can even stand on your hands, head down, in the yoga position. With the book upside down, naturally.

Of course, the ideal position for reading is something you can never find. In the old days they used to read standing up, at a lectern. People were accustomed to standing on their feet, without moving. They rested like that when they were tired of horseback riding. Nobody ever thought of reading on horseback; and yet now, the idea of sitting in the saddle, the book propped against the horse's mane, or maybe tied to the horse's ear with a special harness, seems attractive to you. With your feet in the stirrups, you should feel quite comfortable for reading; having your feet up is the first condition for enjoying a read.

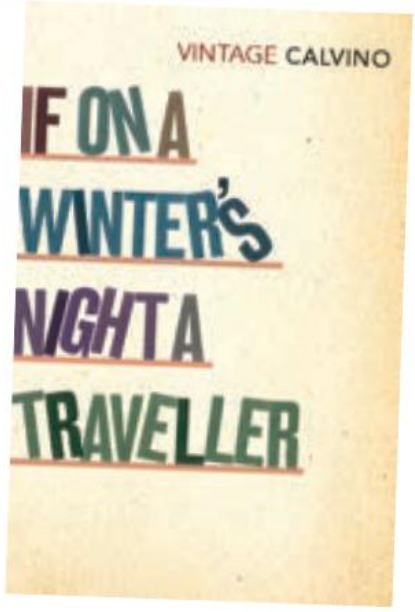
Well, what are you waiting for? Stretch your legs, go ahead and put your feet on a cushion, on two cushions, on the arms of the sofa, on the wings of the chair, on the coffee table, on the desk, on the piano, on the globe. Take your shoes off first. If you want to, put your feet up; if not, put them back. Now don't stand there with your shoes in one hand and the book in the other.

Adjust the light so you won't strain your eyes. Do it now, because once you're absorbed in reading there will be no budging you. Make sure the page isn't in shadow, a clotting of black letters on a grey background, uniform as a pack of mice; but be careful that the light cast on it isn't too strong, doesn't glare on the cruel white of the paper, gnawing at the shadows of the letters as in a southern noonday. Try to foresee now everything that might make you interrupt your reading.

Source: Italo Calvino, *If on a Winter's Night a Traveller*, Random House, 1979

Writer's TOOLBOX

dispel: to drive off or scatter
hassock: thick cushion for kneeling on
lectern: tall, sloping reading desk



Breakaway tasks 5

Analysing

1 In this extract what point of view does the author use: first person subjective, first person objective, second person or third person omniscient? Find evidence to support your answer.

2 Calvino asks questions at various points in this extract. Locate these and comment on the effect that they have on the reader.

3 In many ways, Calvino uses language in such a way that he elicits (draws out) a particular response from the reader. How does he position the reader?

Writing to engage

Introductions

A good introduction is important for drawing your reader into the story. It enables you to introduce the characters, the time, the place and the conflict.

Writer's TOOLBOX

When you write **introductions**, make them interesting by using one of the following techniques:

- using something surprising or unexpected
- asking a question
- using short sentences to create tension
- using statistics
- using a quote/saying/proverb
- telling a joke
- varying your sentence structure
- varying your language
- using unusual words or phrases
- combining techniques
- appealing to an authority or an expert
- using humour
- creating fear.

Read the following introductions. Which introduction do you like best? Why? Based on the introductions, which piece of writing would you not continue to read? Why?

The alien

The blazing sun beat down on the harsh desert. Slowly, a humanoid figure emerged from the metallic box. It sniffed the air, soaked up its surroundings and hoisted a weapon to its side. In an instant, it was racing across the dusty dunes towards the tiny settlement.

The spy

Lightning lit Leanne's face. Outside, the wind continued its terrifying howl and the first drops of rain smashed against the windowpane. A cold shiver passed through her body. Leanne was terrified. She knew that she had only a few minutes to download the information and make her escape into the black night. Sweat was forming on her brow. Then she heard the key slide into the big oak door and knew that she was trapped.

The guest

Once upon a time, there was a man and a dog and a cat and a horse. They lived at my place and so did I. It was fun.

Paragraphs

Paragraphs always have one main idea. Every sentence in the paragraph is about the main idea. When an idea changes, a new paragraph must begin.

Paragraphs are crucial in a short story and should be used to move the plot along. You should ensure that every sentence is helping to bring your tale to life.

Lost

We reach the rock safely and begin to scale it. It is an easy climb. The holes and cracks act as footholds. We are breathing hard. We can see our breath condense in the morning air. We are almost at the summit of the rock. As our eyes reach the level above the jagged horizon, we gasp. A snake, the colour of Mallee dust, is uncurling like a spring ready to strike out. I grab you and we jump. Your hand tightens on mine. The wind surges past our bodies, gathering in our clothes till we look, feel and fall like parachutes. The ground is coming up closer and closer, faster and faster. We hit the ground with a thud.

There is blood on your forehead. It trickles down the side of your face like water in a brook, diverting only when it reaches the bumps and bends of your face. Where once a gleaming white tooth lay is now a small black hole. Your left eye has blackened quickly. Your clothes are ragged and torn. It's as if some animal with sharp claws has shredded them. Your legs are gashed and the blood oozes from them. Your chest rises and falls in rhythmic time.

I try to sit you up like a parent does to a newborn. Your scream of pain pierces the air and my heart like cutting knives. You are only four; I must carry you.

Conclusions

Conclusions should bring a story to a satisfactory end. It is important to remember that a conclusion should not introduce new material and should be a final statement. Since this is the last chance that you will have to impress your readers, you need to craft a conclusion that is gratifying.

Look at the following examples:

The Flood

Now, as I pass this seemingly tame, quiet river, I remember how easily it once became angry and dangerous. I have learnt that not everything is what it appears to be—especially rivers. Nothing is predictable.

Lost

Morning brings with it heavy rain. The drops fall helplessly from the grey-blanketed sky. I see a road. I see a car. They see us. We are saved. They have found us. They are running now. I shake you and try to wake you. You have slept still all night. You do not stir. They are calling to us and their arms are flapping in the wind, like clothes that hang from a line. I shake you violently. Your body is limp in my arms. The rain falls harder. You don't stir. Why don't you stir? A tremor builds in my throat. I can't feel the rain. I can't hear the voices. I feel only the pain as they carry us both away.

Breakaway tasks 6

Remembering

1 Write a plan for two of the following topics:
- The jewelled dagger
- The lighthouse
- It was then that I knew …
- A dreadful mistake
- Coming home.

2 Write an introduction for two of the following topics:
- The spaghetti incident
- My mad uncle
- The deadly bees
- It was then that I knew …
- Take your reader home with you for the evening.

Analysing

3 What are the main ideas of each of the paragraphs of *Lost*?

4 Identify examples of similes in the story *Lost*. How do they help to bring the writing to life?

5 Is there any evidence of the gender of either of the characters? How is this achieved?

Creating

6 Write a paragraph that continues the story, paying careful attention to the use of similes and metaphors.

7 Write conclusions for the following topics:
- a The last train home
- b A park scene
- c My life as a shoe.

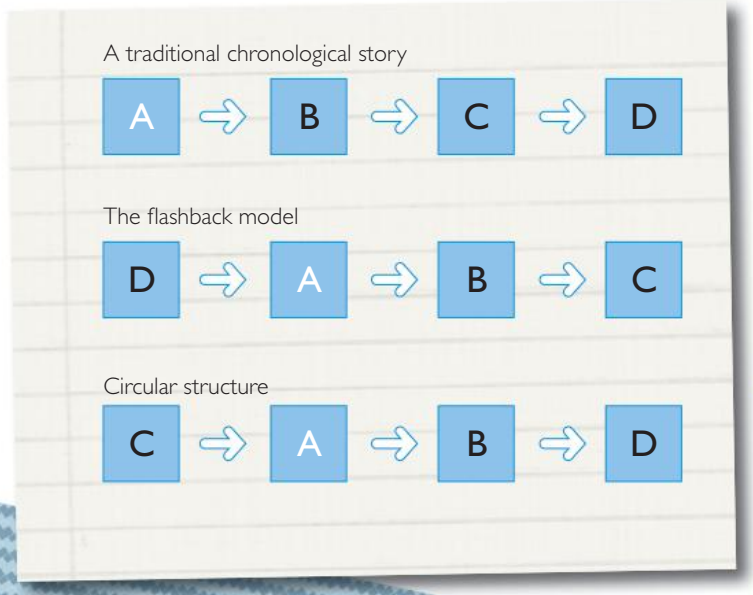
Varying story structure

The most conventional structure for a piece of writing, particularly one which is telling a story of some kind, is the chronological structure. In this case you write about events in the order in which they occurred—A followed by B, then C and finally D.

Varying the structure, however, can add interest and sometimes suspense to your writing. If you use the retrospective or flashback model, you start at the end and then go back to satisfy the reader's curiosity as to how and why something happened. This is a case of D followed by A, B and C.

Using flashback sequences can also be a useful way of developing character. A quick flashback can explain, for example, why a character is so frightened of flying. (Perhaps a close friend or relative died in a plane crash.)

In a circular structure you start at the climax, go back to describe events leading up to the climax and then go on to describe what happens afterwards. This is C then A, B, and on to D.

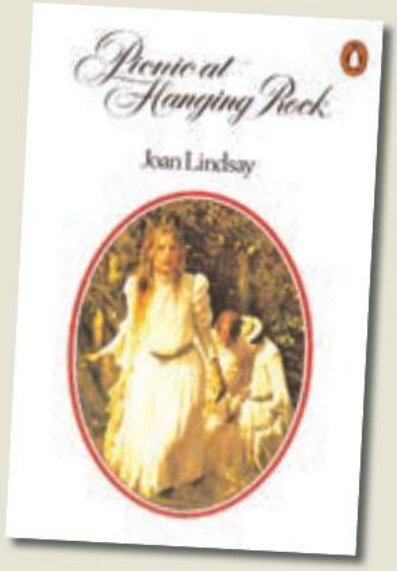


Strands in action

Core tasks

Joan Lindsay's *Picnic at Hanging Rock* is one of the most famous Australian novels ever written. Peter Weir turned it into a successful film in 1975. It tells the story of four schoolgirls, Miranda, Edith, Marion and Irma, who went on a picnic to Hanging Rock on St Valentine's Day in 1900 and mysteriously disappeared.

The tasks that follow depend on your ability to apply the skills used in this module.



PICNIC AT HANGING ROCK

By Joan Lindsay

A procession of queer looking beetles in bronze armour were making a leisurely crossing of Miranda's ankle when she awoke and watched them hurrying to safety under some loose bark. In the colourless twilight every detail stood out, clearly defined and separate. A huge untidy nest wedged in the fork of a stunted tree, its every twig and feather intricately laced and woven by tireless beak and claw. Everything, if only you could see it clearly enough, is beautiful and complete—the ragged nest, Marion's torn muslin skirts fluted like a nautilus shell, Irma's ringlets framing her face in exquisite wiry spirals—even Edith, flushed and childishly vulnerable in sleep. She awoke, whimpering and rubbing

red-rimmed eyes. 'Where am I? Oh, Miranda, I feel awful!' The others were wide awake now and on their feet. 'Miranda,' Edith said again, 'I feel perfectly awful! When are we going home?' Miranda was looking at her so strangely, almost as if she wasn't seeing her. When Edith repeated the question more loudly, she simply turned her back and began walking away up the rise, the other two following a little way behind. Well, hardly walking—sliding over the stones on their bare feet as if they were on a drawing-room carpet, Edith thought, instead of those nasty old stones. 'Miranda,' she called again. 'Miranda!' In the breathless silence her voice seemed to belong to somebody else, a long way off, a harsh little croak fading out amongst the rocky walls. 'Come back, all of you! Don't go up there—come back!' She felt herself choking and tore at her frilled lace collar. 'Miranda!' The strangled cry came out as a whisper. To her horror all three girls were fast moving out of sight behind the monolith. 'Miranda! Come back!' She took a few unsteady steps towards the rise and saw the last of a white sleeve parting the bushes ahead.

'Miranda …!' There was no answering voice. The awful silence closed in and Edith began, quite loudly now, to scream. If her terrified cries had been heard by anyone but a wallaby squatting in a clump of bracken a few feet away, the picnic at Hanging Rock might yet have been just another picnic on a summer's day. Nobody did hear them. The wallaby sprang up in alarm and bounded away, as Edith turned back, plunged blindly into the scrub and ran, stumbling and screaming, towards the plain.

Source: Joan Lindsay, *Picnic at Hanging Rock*, 1967

muslin: plain, usually fine, cotton fabric

nautilus: spiral chambered shell with pearly walls

monolith: single block of stone of considerable size

1. Using the short story planning structure, map the events you think have occurred before the extract and what you think happens next. Map out your ideas and share them with the class.
2. Imagine that you are one of the girls mentioned in the extract. Using the first person, retell the story from your point of view.
3. Once the girls disappear you decide to introduce a new character to the story—a police investigator. Develop a profile for this person and decide what course of action they are going to take.
4. Write the beginning or the ending to this story.

Extra tasks

1. Find out what happens next in the story by reading the book, viewing the film or researching on the internet. Prepare a report that compares your predictions with the original tale. In what ways are they similar and/or different?
2. The original story takes place in 1900. Update the story by at least one hundred years. What would change and what would stay the same?
3. Tell the story from the point of view of one of the girls who survived the adventure on the rock.

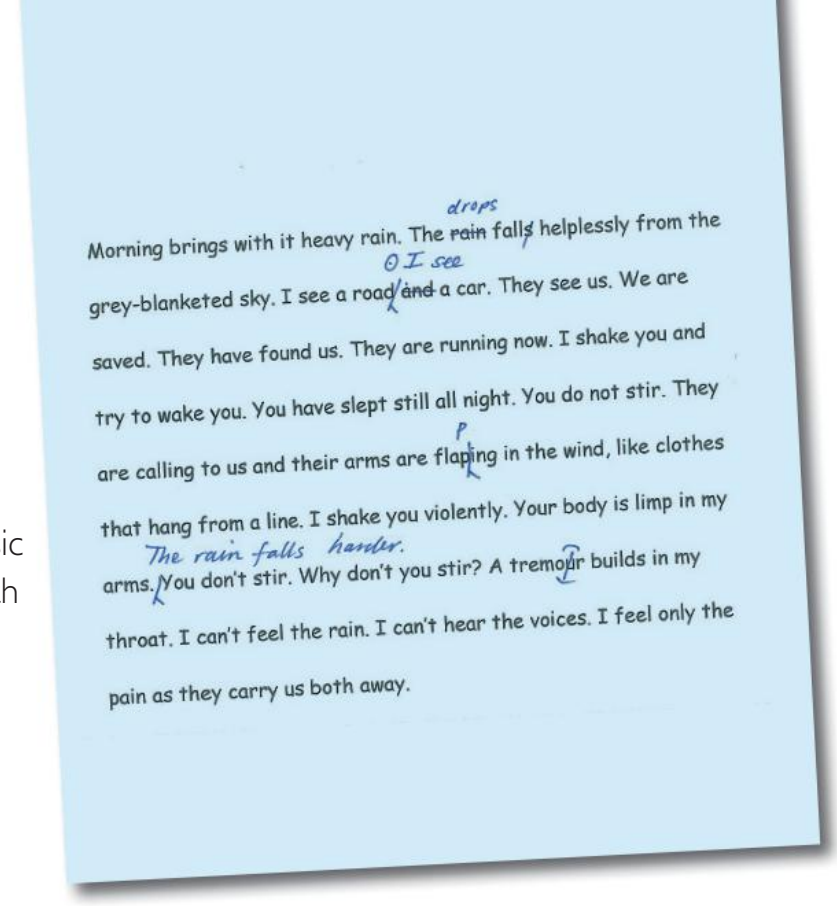
3

Telling the story

Now that we have learnt about the basic structures and features associated with short story writing, it is time to learn how to bring your imagination to life.

Successful writers know that a finished story is more than just having a good idea and getting words onto a page. They plan and draft and edit and then revise their work to achieve the finished product. That simple story that you read so easily is actually the result of many hours, or days or months or even years of work. The key is being able to touch and intrigue your reader; to trigger a response that keeps them turning the pages.

So how do you move from great ideas—plotted and planned, using the structures you learnt in Module 2—to a great story? Because of the demands of school and the rest of your life, you don't have years to work on a piece—you need to be able to finish a story quickly and efficiently. Master the arts of the two Ds—dialogue and detail—and you will keep your readers intrigued.

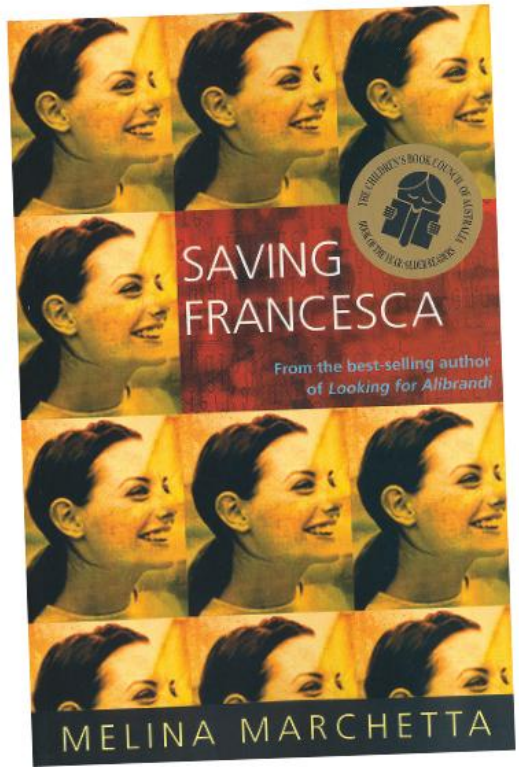

Morning brings with it heavy rain. The ~~rain~~ drops falls helplessly from the grey-blanketed sky. I see a road ~~and~~ I see a car. They see us. We are saved. They have found us. They are running now. I shake you and try to wake you. You have slept still all night. You do not stir. They are calling to us and their arms are ~~flaping~~ flapping in the wind, like clothes that hang from a line. I shake you violently. Your body is limp in my arms. The rain falls harder. You don't stir. Why don't you stir? A tremour builds in my throat. I can't feel the rain. I can't hear the voices. I feel only the pain as they carry us both away.

Dialogue

Characters need to speak so that the story can progress, and so that we learn something important about the story. To do this, your characters need to be able to speak to each other (or directly to the audience) in a realistic way, with authentic voices. When a character speaks, it is important that it sounds to the reader like the character came up with the words, not the author. In a short story no dialogue can be wasted, you simply don't have enough words to spare any on dialogue between characters that doesn't move the story along.

When you write, you need to make sure that the way your character speaks is believable. If your story is set in medieval times, you would not use modern slang. Similarly, if you are writing about an event that took place in your local school, you couldn't use Elizabethan language—you would confuse your reader.

Read the extract that follows and see if you think the language is credible for teenagers today:



Writer's TOOLBOX

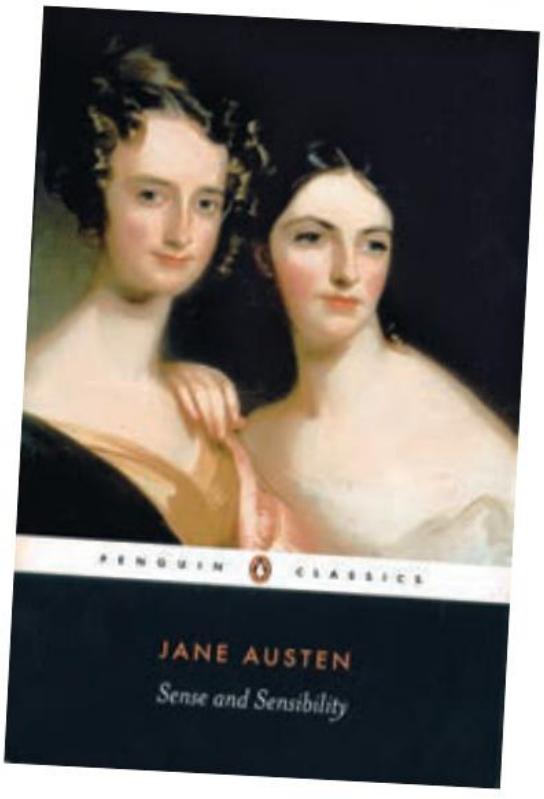
authentic: genuine or realistic

SAVING FRANCESCA

By Melina Marchetta

'I get stuck with Thomas Mackee one afternoon at the bus stop …
'Why did you ask me to dance in Drama?' I ask him.
He rolls his eyes. He does it exaggeratedly and I regret the question.
'Before your feelings get out of hand,' he tells me, 'I have to warn you that you're not my type.'
This time I roll my eyes.
'It was like you were asking me to,' he says.
'Anyway, I felt like an […] idiot out there on my own and I thought, who do I want to drag down with me?'
'So why drag me down?'
'Why did you say yes?' he asks.
'You made me laugh and I haven't laughed for, like, ages.'
'Because you're a grinner,' he confirms.
'Am I?'
'Yep. Not often, but once in a while you have this goofy grin,' he tells me. 'Most chicks have great smiles, even Finke has a killer of a smile when she forces herself, but you have a goofy grin. See, you're doing the goofy grin now.'

Source: Melina Marchetta, *Saving Francesca*, Penguin Books, 2003



Now contrast the extract with the way young people discussed relationships in the 1800s. The following extract is from *Sense and Sensibility* by Jane Austen. In it Elinor, the eldest of the impoverished Dashwood sisters, is talking with Lucy a new friend. Lucy has just revealed that she is engaged to Edward. Unfortunately Elinor has been in love with him herself for some time.

SENSE AND SENSIBILITY

By Jane Austen

'Four years you have been engaged,' said she with a firm voice.
'Yes; and heaven knows how much longer we may have to wait. Poor Edward! It puts him quite out of heart.' Then taking a small miniature from her pocket she added, 'To prevent the possibility of mistake, be so good as to look at this face. It does not do him justice, to be sure, but yet I think you cannot be deceived as to the person it was drew for. I have had it above these three years.'

Source: Jane Austen, *Sense and Sensibility*, 1811

Each of the extracts above works because the characters have authentic voices. They speak in and of their time, their generation, their experience and the dialogue adds valuable information to the story.

Breakaway tasks 7

Understanding

1 Look up the word 'anachronism' in a dictionary. Why might this word be relevant to a discussion about crafting dialogue?

2 What effect did Thomas Mackee have on Francesca?

Applying

3 Rewrite the extract from *Saving Francesca* as if it had been written by Jane Austen.

4 Using one of the stories that you planned in the previous module as a basis, write the dialogue between two of the characters that explains the conflict in the story.

Descriptive writing

In descriptive writing, the emphasis is on the description. Unlike the imaginative piece, which creates interest through the plot or storyline, a descriptive essay creates interest through its description. It places more emphasis on the use of techniques such as:

- similes
- alliteration
- onomatopoeia
- short sentences
- interesting vocabulary
- personification
- metaphors
- attention to the senses
- interesting subject choice.

Compare the following two introductions and identify how they differ.

The Funeral: Personal / Imaginative

I will never forget the day that we buried my father. I was a young boy of 10 and his death came as a shock to the family. It surprised me to see the size of the congregation. I had never thought of my father as being liked or respected. Even then, however, I was struck by the lack of tears. No one mourned. I looked into their hard faces. An eerie man with lifeless eyes sneered. I knew that I would some day see him again.

The Funeral: Descriptive

Alliteration

Silently, the saddened crowd picks its way to the grave site. Overhead, the storm clouds brew and the first flashes of lightning fill the sky. Eyes downcast. Hands clasped in front, locked in prayer or protection, no one can quite tell. The gaping wound in the earth beckons them. A shrill wail pierces the solemnity and a cacophony of tears breaks out. Standing silently amid the gloom, arms rigid at his sides like a soldier, is the orphan whose dreams have been shattered.

Attention to what can be seen

Alliteration

Attention to what can be heard

Metaphor

Interesting vocabulary

Interesting vocabulary

Alliteration

simile

Breakaway tasks 8

Understanding

1 For each of the following words, write a list of two or three more interesting and exciting vocabulary choices.
- cold
- upset
- angry
- fell
- standing
- looking
- good
- fast

2 Look at the two paragraphs that describe the funeral. How does the writer's decision to use a more specific description of the grave itself in the second paragraph create a stronger image for the reader?

3 How are the senses being used by the writer to create mood? Find an example and explain its effect.

Creating

4 Choose one of topics below. Write two short pieces on this topic, but from completely different perspectives. For example, for a topic like 'The Soccer Match', you might write one piece from the point of view of a player and another piece from the point of view of a spectator.

Alternatively, you could write two pieces on the same topic, but change the setting completely. For example, for a topic like 'The Theatre', one piece might be set in the Elizabethan Globe and the other piece might be set in a modern-day city.
- crowds
- the secret garden
- a rock concert
- my bedroom
- a river scene
- the Christmas gift
- the wedding
- through the window
- a walk in the rain
- loneliness

A **thesaurus** is an important tool when you are writing. You should become very familiar with it—either your electronic version or your traditional text. Don't, however, fall into the trap that some inexperienced writers fall into of using an inappropriate word in the wrong spot. The best writers know how to produce the right words at the right moments.

Writing for atmosphere

Atmosphere is usually created through word choice. Authors use many adjectives and other literary devices to create a mood for the reader. This is important because the tone of the story gives clues to the reader about how they should interpret some of the information. Often the tone tells the reader what

emotions characters are experiencing, and guides them as to what emotions they should or could be feeling as they read.

Margaret Atwood is one of Canada's most famous authors. She has published over twenty books, including novels, short story collections, poetry and literary criticism. *Alias Grace* is based on the true story of Grace Marks, a woman imprisoned as a sixteen-year-old for the murder of her employer, Thomas Kinnear, and his housekeeper–lover, Nancy Montgomery. Read this extract, which is the opening to the novel, and observe the ways in which Atwood creates atmosphere.

ALIAS GRACE

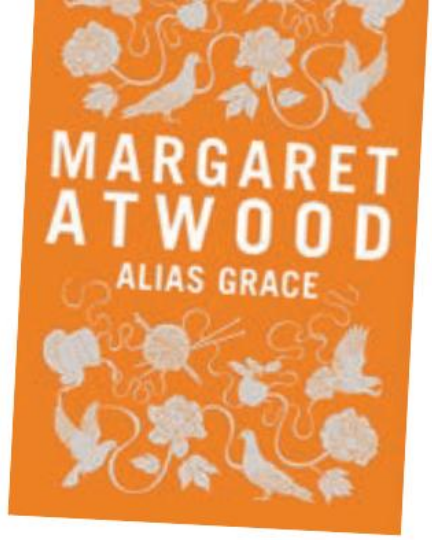
By Margaret Atwood

Out of the gravel there are peonies growing. They come up through the loose grey pebbles, their buds testing the air like snails' eyes, then swelling and opening, huge dark-red flowers all shining and glossy like satin. Then they burst and fall to the ground.

In the one instant before they come apart they are like the peonies in the front garden at Mr Kinnear's, that first day, only those were white. Nancy was cutting them. She wore a pale dress with pink rosebuds and a triple-flounced skirt, and a straw bonnet that hid her face. She carried a flat basket, to put the flowers in; she bent from the hips like a lady, holding her waist straight. When she heard us and turned to look, she put her hand up to her throat as if startled.

I tuck my head down while I walk, keeping step with the rest, eyes lowered, silently two by two around the yard, inside the square made by the high stone walls. My hands are clasped in front of me; they're chapped, the knuckles reddened. I can't remember a time when they were not like that. The toes of my shoes go in and out under the hem of my skirt, blue and white, blue and white, crunching on the pathway. These shoes fit me better than any I've ever had before.

It's 1851. I'll be twenty-four years old next birthday. I've been shut up in here since the age of sixteen. I am a model prisoner, and give no trouble. That's what the Governor's wife says, I have overheard her saying it. I'm skilled at overhearing. If I am good enough and quiet enough, perhaps after all they will let me go; but it's not easy being quiet and good, it's like hanging on to the edge of a bridge when you've already fallen over; you don't seem to be moving, just dangling there, and yet it is taking all your strength.



I watch the peonies out of the corners of my eyes. I know they shouldn't be here: it's April, and peonies don't bloom in April. There are more now, right in front of me, growing out of the path itself. Furtively I reach out my hand to touch one. It has a dry feel, and I realize it's made of cloth.

Then up ahead I see Nancy, on her knees, with her hair fallen over and the blood running down into her eyes. Around her neck is a white cotton kerchief printed with blue flowers, love-in-a-mist, it's mine. She's lifting up her face, she's holding out her hands to me for mercy; in her ears are the little gold earrings I used to envy, but I no longer begrudge them, Nancy can keep them, because this time it will all be different, this time I will run to help, I will lift her up and wipe away the blood with my skirt, I will tear a bandage from my petticoat and none of it will have happened. Mr Kinnear will come home in the afternoon, he will ride up the driveway and McDermott will take the horse, and Mr Kinnear will go into the parlour and I will make him some coffee, and Nancy will take it in to him on a tray the way she likes to do, and he will say What good coffee; and at night the fireflies will come out in the orchard, and there will be music, by lamplight. Jamie Walsh. The boy with the flute.

I am almost up to Nancy, to where she's kneeling. But I do not break step, I do not run, I keep on walking two by two; and then Nancy smiles, only the mouth, her eyes are hidden by the blood and hair, and then she scatters into patches of colour, a drift of red cloth petals across the stones.

I put my hands over my eyes because it's dark suddenly, and a man is standing there with a candle, blocking the stairs that go up; and the cellar walls are all around me, and I know I will never get out.

This is what I told Dr Jordan, when we came to that part of the story.

Source: Margaret Atwood, *Alias Grace*, 1996

Breakaway tasks 9

Understanding

1 How does Atwood describe the prison exercise yard?

2 How would you describe Grace Marks's mood? What evidence would you use to support this?

Analysing

3 Look at the passage closely. What conclusions can you draw about Grace?

4 How does Atwood make links between Grace's present and past?

5 What emotions are being explored in the text? What do you think the reader is meant to be feeling about Grace and what she is experiencing?

6 'These shoes fit me better than any I've ever had before.' How does Atwood create a unique character?

The Red Badge of Courage

Stephen Crane published his second novel *The Red Badge of Courage* in 1895. It describes the initiation into warfare of a young soldier during the American Civil War (1861–65). Crane's hero, Henry Fleming, confronts the horror of the war and has, by the end, rid 'himself of the red sickness of battle'. Throughout the novel, Crane uses vivid descriptive language to convey the emotions of his hero.

In the extract below Henry has returned to his regiment after running away from battle and he feels at peace.

THE RED BADGE OF COURAGE

By Stephen Crane

The fire crackled musically. From it swelled light smoke. Overhead the foliage moved softly. The leaves, with their faces turned toward the blaze, were colored shifting hues of silver, often edged with red. Far off to the right, through a window in the forest could be seen a handful of stars lying, like glittering pebbles, on the black level of the night.

In the next extract Henry reflects on his love for the Union flag for which he is fighting.

Within him, as he hurled himself forward, was born a love, a despairing fondness for this flag which was near him. It was a creation of beauty and invulnerability. It was a goddess, radiant, that bended its form with an imperious gesture to him. It was a woman, red and white, hating and loving, that called him with the voice of his hopes. Because no harm could come to it he endowed it with power. He kept near, as if it could be a saver of lives, and an imploring cry went from his mind.

Source: Stephen Crane, *The Red Badge of Courage*, 1895

Breakaway tasks 10

Understanding

1 Where does the first extract take place? How do we know?

2 How does Crane personify the flag?

3 What example of personification is used in the first extract?

4 What simile is used in the first extract?

Analysing

5 What emotions are being explored in the second extract?

6 Why does Crane choose to describe the flag in the way that he does?

7 'Colored shifting hues of silver' all describe the same idea. What is it and why does Crane choose to use these adjectives together?

Appealing to the senses

Because we want the reader of our story to be able to identify with the scenes that we are creating, we need to appeal to the five senses with our words. Readers can be made to see, hear, smell, taste, and even feel whatever you describe to them if you just use the right words.

Sight, sound, smell, taste and touch are some of the most important abilities we possess as humans. They enrich our lives and are integral parts of the human experience. When we lose any of them—even temporarily—through illness or accident, part of the way in which we experience the world is lost. As writers, we can help to bring our writing to life by providing snippets or whole descriptions of the world that we are creating for our readers by appealing to their senses.

It is important not just to tell the reader about how a situation feels, but what causes that emotion. Therefore, we must be able to explain the texture, the smell, the contrasts and the colouring of characters and environments. For a reader to be drawn into the world you are creating you must be able to engage all of their senses so that they feel your world as vividly as they feel their own. Look at the difference in the statements below:

The meringue broke and cream fell out.

Tiny morsels of white, succulent crispy meringue floated across the air as the sweet snapped in two and an avalanche of soft filling, the strawberries floating on the surface, gushed over the side and onto floor.

Creating pictures in the mind of the reader helps bring the writing to life and keeps your reader keen to find out what happens next.

Using **literary techniques** to create meaning can help you make your writing much more interesting. Think about using some of the following to help with your descriptions:

Similes: used to compare one thing with another. A simile contains the words 'like' or 'as'.

Metaphors: also used for comparison, but one thing is actually said to be another thing; do not use the words 'like' or 'as'.

Onomatopoeia: words or phrases that sound like objects they are describing.

Personification: the attribution of human characteristics or qualities to objects.

Alliteration: the repetition of consonant (non-vowel) sounds.

Assonance: the repetition of the same vowel sounds followed by different consonant sounds.

Great Expectations

Charles Dickens's novel *Great Expectations* tells of a boy called Pip and the adventures that change his life, particularly his encounter with the eccentric Miss Haversham. Miss Haversham was left at the altar on her wedding day, and has lived in the crumbling remains of her wedding feast ever since. In the extract that follows Pip sees these remains for the first time. Notice how Dickens builds the atmosphere by explaining how Pip's senses are affected as he enters the room.

GREAT EXPECTATIONS

By Charles Dickens

I crossed the staircase landing, and entered the room she indicated. From that room, too, the daylight was completely excluded, and it had an airless smell that was oppressive. A fire had been lately kindled in the damp old-fashioned grate, and it was more disposed to go out than to burn up, and the reluctant smoke which hung in the room seemed colder than the clearer air—like our own marsh mist. Certain wintry branches of candles on the high chimney-piece faintly lighted the chamber; or it would be more expressive to say, faintly troubled its darkness. It was spacious, and I dare say had once been handsome, but every discernible thing in it was covered with dust and mould, and dropping to pieces. The most prominent object was a long table with a tablecloth spread on it, as if a feast had been in preparation when the house and the clocks all stopped together. An epergne or centre-piece of some kind was in the middle of this cloth; it was so heavily overhung with cobwebs that its form was quite undistinguishable; and, as I looked along the yellow expanse out of which I remember its seeming to grow, like a black fungus, I saw speckle-legged spiders with blotchy bodies running home to it, and running out from it, as if some circumstances of the greatest public importance had just transpired in the spider community.

I heard the mice too, rattling behind the panels, as if the same occurrence were important to their interests. But the black beetles took no notice of the agitation, and groped about the hearth in a ponderous elderly way, as if they were short-sighted and hard of hearing, and not on terms with one another.

These crawling things had fascinated my attention, and I was watching them from a distance, when Miss Havisham laid a hand upon my shoulder. In her other hand she had a crutch-headed stick on which she leaned, and she looked like the Witch of the place.

'This,' said she, pointing to the long table with her stick, 'is where I will be laid when I am dead. They shall come and look at me here.'

With some vague misgiving that she might get upon the table then and there and die at once, the complete realization of the ghastly waxwork at the Fair, I shrank under her touch.

'What do you think that is?' she asked me, again pointing with her stick; 'that, where those cobwebs are?'

'I can't guess what it is, ma'am.'

'It's a great cake. A bride-cake. Mine!'

Source: Charles Dickens, *Great Expectations*, 1860

Breakaway tasks 11

Understanding

1 Where is Miss Haversham taking Pip?

2 What was the most prominent object in the room?

3 Find the meaning of the following words from the extract: oppressive, kindled, discernible, epergne, agitation, ponderous.

4 What is everything in the room covered with?

Analysing

5 Draw up a table with a quote for each sense that Dickens employs in the extract.

6 Miss Haversham's character has lived with the physical wreck of her hopes for a long time. What does this tell us about her character?

7 Do you expect the relationship with Miss Haversham to be positive for Pip? Why or why not? Is there any evidence in the text to support your answer?

An extract from *Sleeping Dogs* by Sonya Hartnett follows. This novel was shortlisted for the Children's Book of the Year in 1996 and was the winner of a Young Adult Literature Award. In this extract Bow is being shown through a house by Oliver.

SLEEPING DOGS

By Sonya Hartnett

The house had once been grand. The ceiling was high and decorated with trim and roses; now, hammocked drapes of cobwebs hung from it, collecting above the doorways like flags of ravaged silk, festooned with dust balls and soft white sacs for young spiders, so many and so thick that they seemed to be holding up the walls, pressing back the plaster.

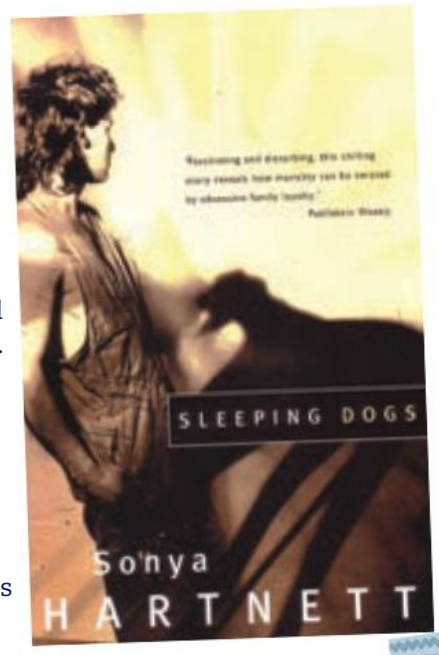
The hallway was like a tunnel of a catacomb, fallen inward like lungs expelling air. From somewhere Bow heard water dripping. He groped, half blinded. Filthy, he thought: Oh, it's filthy.

An open door spilled an ill-looking light and he paused to look inside. Oliver said, 'Don't stop, Bow,' and the artist moved on, but not before he'd taken a glance around the room.

It was a lounge room and reeked of animal. On the floor was a rug, dirty and pressed thin, its tassels knotted to stumps. There was a collection of hunting prints hung from the rail around the yellowed walls and they too bore cobwebs, twined about the stretches of wire and garlanded beneath the frames. The furniture was mismatched and held the shapes of absent loungers; it was heavy and good quality, but now it was old and mostly destroyed.

Linking the ceiling from end to end, cobwebs. In the corners of the floor, newspapers and beer cans and forgotten clothes, a fishing rod with tangled line. On every available surface a cat was crouched and each turned its eyes to him and stared.

All this Bow saw in a sweeping glance. He saw, too, a small and very feeble old woman. She sat still as the dead, her eyes on her hands, her hands in her lap. The dress she wore was perfectly without colour at all.



Source: Sonya Harnett, *Sleeping Dogs*, Penguin Books, 1995

Breakaway tasks 12

Understanding

1 The extract appeals to the senses in order to enhance the description. Find an example of each of the following:

a an appeal to sight

b an appeal to hearing

c an appeal to smell.

Applying

2 What is a catacomb? How does understanding the meaning of this word contribute to the effect created in the description?

3 In the extract Hartnett uses vocabulary with care, choosing the exact word for the impression she wants to convey. If she had used the word 'full' instead of 'festooned' when describing the cobwebs, what difference do you think this would have made to the image she was conveying to the reader?

4 Why do you think the writer chose to use the word 'reeked' rather than 'smelled'?

Analysing

5 The extract makes use of images to describe the house more vividly. What impression is conveyed by the image of the 'hammocked drapes of cobwebs'? How effective do you find this image?

6 The extract makes use of similes. Find examples of similes in the extract and comment on their effectiveness.

Applying

7 Write a short description of your bedroom. Include appeals to the senses and other techniques used by this author.

Strands in action

Core tasks

1 Compare these two introductions and identify the qualities that differentiate them. They are both on the same topic: 'The Funeral'.

Simple

I will never forget the day that we buried my father. I was a young boy of 10 and his death came as a shock to the family. It surprised me to see the size of the congregation. I had never thought of my father as being liked or respected. Even then, however, I was struck by the lack of tears. No one mourned. I looked into their hard faces. An eerie man with lifeless eyes sneered. I knew that I would, some day, see him again.

Descriptive

Silently, the saddened crowd picks its way to the gravesite. Overhead, the storm clouds brew and the first flashes of lightning fill the sky. Eyes downcast. Hands clasped in front, locked in prayer or protection, no one can quite tell. The gaping wound in the earth beckons them. A shrill wail pierces the solemnity and a cacophony of tears breaks out. Standing silently amid the gloom, arms rigid at his sides like a soldier, is the orphan whose dreams have been shattered.

2 Use as much description as you can to bring two of the following locations to life for your readers.

- a chocolate factory
- an airport
- a mechanic's garage
- a rainforest
- a locker room.

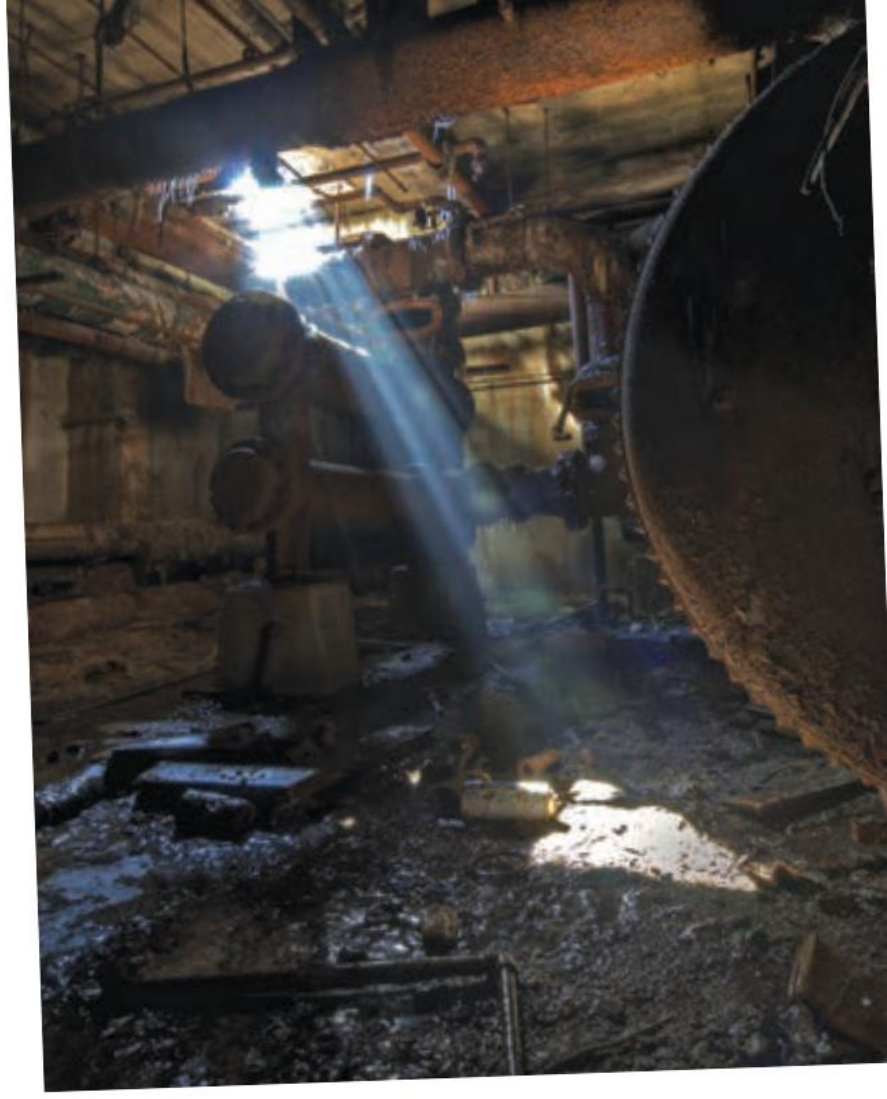
Extra task

Take one of the stories that you have planned as part of Module 2. Use all the skills that you have learnt so far, including using descriptive writing and language techniques, to write the story.

4

This is the story!

After good writers have written their story, they often reflect on what they wrote and how they wrote it. The process of writing starts with the imagination and the germination of an idea, and ends with a review of how the idea grew. In this module we look at how an experienced author takes a single image, develops it into a full story and reflects on the process once the story has been written.



Look at the picture. This is the stimulus that respected author Michael Pryor used to inspire his story *The Light*. When you look at the picture what immediately jumps to mind? Before you read his story, take a moment to note down the story ideas you have from looking at this picture.

THE LIGHT

By Michael Pryor

I hate heights. I didn't used to, but I do now. So the idea of climbing up to the roof of this stupid factory didn't exactly fill me with joy. And the tools I had in my backpack didn't make the job any easier, either, but I couldn't leave them behind.

The wind rolled across the yard, which was Sunday quiet and deserted. I thought I'd find some bulldozers at least, but it looked like there wasn't any rush on knocking down this wreck of a place, despite what I'd heard.

'Ripe for urban renewal' was how the paper put it, which really meant 'Bulldoze the lot and start again'. As I stood there, trying not to cry, with the wind slapping my face raw, it made really good sense. When I'd finished with it they could nuke it from orbit, for all I cared.

I looked for the sun, my breath steaming in the cold air. It took a while to find it. The sky was a smeary, unhappy grey and the sun struggled to shine through. It was a pale yellow disk, still low in the sky this early in the morning. I stared at it for a while, hands on hips, not really putting off the climbing job but not hurrying it up either.

I hoped the sky would clear. I checked my watch. I still had plenty of time.

I wiped my face and put my hands in the pockets of my jacket. It wasn't my warmest, but Andy always thought it was funny with its puffy sleeves. So I had no choice, not if I was going to do things properly, one year after.

I'd approached the factory through the chain-link fence, crawling up from the stinking drain that had once been a creek. Weeds and thorns everywhere. I could feel a scratch somewhere on my neck, bleeding a bit.

Last time we'd climbed the place, Andy and I had gone up a pile of broken pallets that were heaped up next to the big roller door. It was heart-in-mouth stuff because the heap wasn't steady

and every move we made shook the whole thing. I thought I was going to fall about a dozen times and it didn't help that Andy nearly burst as he tried to choke down his laughing. He couldn't make a noise, because he was the king of 'Quietly, quietly'.

Quietly, quietly, was Andy's number-one rule whenever we were exploring. Not just so we wouldn't get caught. He said that silence was the best way to soak up what these places had in them.

The pile of pallets was gone and I swore. Quietly. I peered through the fence and where they'd been was a big black scorch mark, on the asphalt and on the wall.

It meant that I had to find another way to the roof. I hoped that they hadn't suddenly gone all clean and tidied up the place. It wouldn't make any sense, making the place look good so it could get demolished, but where was there any sense in this whole mess anyway? Andy had said that the factory hadn't been used for years, which is why he was interested in it for our exploring mission.

Mission. He actually called them missions. And planned them, with maps and equipment lists and stuff like that. Lists, too. He loved a list.

It didn't take me long to find something around the side, in the gap between the factory and the warehouse next to it. A cast-iron waste pipe shot right up the side of the factory, a vent or something. When I tilted back my head I could see the pipe against the sky, where the cloud did seem to be breaking up a bit. The sun had no strength, though. The morning was still bitter, hard enough to hurt.

Then the sky started spinning. I quickly looked down at my boots, which were suddenly very interesting. With my hands in my pockets and my heart thumping hard enough to break a rib, I realised that this was going to be even harder than I'd thought.

Climbing up a nice, solid pipe wouldn't have been a problem once upon a time. A piece of cake, as Andy liked to say, but he also liked to spit on his hands before he did something like this, no matter how many times I told him how disgusting it was. He'd shinny up it like a monkey, heading for the heights because he loved them.

I asked him, once, why he liked being up high and he laughed. I asked him again, though, because I was stubborn. We were up on top of a half-demolished hospital, near one of those big air-conditioning towers. When he saw I wasn't giving up, he swept an arm around and told me he liked it because he could see everything.

I thought about that while he took in the city with the dawn sun just peeping over the hills. Shadows creeping across the streets, long fingers stretching toward us faster and faster, slipping over the trees, the houses, the sleeping, snoring people, until they were just about to grab us, and then I shook my head and I said to him that it was impossible to see everything all at once.

That's when he smiled and looked out over the unrolled world and said that he knew that. But being up high made him *feel* as if he could see everything.

The rising sun had splashed on us at that moment. Andy grinned, shaded his eyes and turned away. He loved the sun coming up.

That was a couple of years ago. Right now, I was shivering. Shivering and thinking about climbing up the pole in front of me, using my boots against the brick walls of the old factory, trying not to make a noise. Not because there was any danger of anyone inside hearing, but just because it seemed wrong. I didn't want to be noisy. I wanted to be quiet, calm and dignified.

The factory roof was a classic V shape and, of course, the pipe was right in the middle, heading up to the central ridge, making the climb the longest it could possibly be, which was just typical. The iron was freezing when I tested how well the pipe was bolted on. It took my breath away. I thought it was one of those things that you just read, but as soon as I touched it, it felt like someone had grabbed hold of my breath and yanked it, hard, right out of my lungs, in one go. I actually staggered, then I brought my other hand up against the pipe and went through it all again.

For a moment after that, I just stood there, my forehead against the pipe, both hands around it, eyes closed and getting used to it. I had my orange beanie on, so it protected my forehead a little, but that pipe had been sucking up the cold all night and now it wanted to take the heat right out of me and—for a while—I let it.

I moved my head away. It ached, but that was okay. Ten metres, I guessed. That's how far I'd have to climb before I made the roof. Boots against the wall, hands on the pipe, lean back and shuffle up a little bit at a time. Andy taught me that, which isn't surprising. He taught me everything I know about urban exploring.

When I first met him at school he was just a guy, one of the crowd, nothing special about him. I don't know why he zeroed in on me as a potential recruit for his weird world of picking through factories and stuff. It's not as if I'd ever done rock climbing or abseiling or anything like that. Definitely not stuff like breaking into places just to have a look around.

Whatever weird signals I'd given off, though, Andy had picked up. Out of the blue, he asked for my help one weekend. I thought it was strange, but I figured it was homework. When he told me he needed help with a crowbar I just stared and he rambled right on, as if I'd agreed, and told me that he'd pick me up on Sunday.

Then he walked off, whistling.

I shouted after him, which made people stare, but I was sort of used to that. I wanted to call him a crazy idiot, but instead I found myself asking him what time he'd be coming around. When he said five, I didn't realise he meant five am until he knocked on my bedroom window.

As I climbed, I kept myself distracted, thinking about things like that. About that first time, when he took me in the dark to a wrecker's yard. It was full of old cars. He held up the fence while I crawled under it. I thought we'd get attacked by a couple of crazed Rottweilers, but Andy told me that they'd been taken on holiday and we had the place to ourselves.

Planning.

It was dangerous, but that was the point. There was the danger of being caught, but more interesting was the danger of slipping, or tripping, or having something large and heavy fall on your head. In the dark and quiet, it was like some sort of otherworld and I loved it. We stayed until dawn, just exploring, until that magic moment when the sun poked up above the horizon. Andy knew when it was coming and scrambled up on top of an old truck, just to watch it rise.

Later, Andy said he knew I was going to love it. Just like he did. I had the look, he said, but no matter how much I pestered him he never told me what that look was, or what it meant.

The walls of the factory were brick, nice and solid. It was sort of reassuring, as long as I didn't think about what'd happen if I slipped. Even without looking down or up, I knew that I'd climbed high enough to make falling a really bad idea.

I find it easy to imagine what will happen if I fall. I can picture the flailing, the despair, the terror, the helplessness and then the awful impact at the end of the drop.

I didn't need to use my imagination for what would happen after that. I had memories to help there. Memories that I couldn't get out of my head, no matter how hard I tried.

That's the crazy thing about memory. Some things I'm meant to remember slip out of my head. Even if I want to remember them, they just wander off and I'm left staring at someone with no idea at all about their name, even though it's obvious that they remember me like they're some sort of relative or other.

But other memories, especially ones I want to get rid of, are lodged deep in my brain, and can't be dragged out, balls of barbed wire that can't be removed no matter how hard I try. They sit there, all spiky and hard, hurting all the time.

Then I was at the roof. I threw one foot up, twisted around while still holding the pipe, then I sprawled across the roof as it sloped away to my right, a huge expanse of grubby guttered steel. I lay there on my back, panting. The sky looked down on me, with some cheerless blue scattered through the cloud.

So it wasn't all going to be a waste.

I looked at my watch. Not a problem.

I realised that I was really uncomfortable as I lay there and that it was probably because of the pack full of tools I was lying on. So I sat up and shrugged it off. One by one, I took them out. They were each wrapped in bits of old blanket, so they wouldn't clank together—another Andy lesson. I unwrapped them and laid them on the blanket bits I'd arranged on the roof.

It wasn't so bad up here, and I lifted my eyes from the neat arrangements of tools and looked out at the whole world.

I think I made a sound then. Some sort of moan, overlaid with a hiss as I cut it off. My vision swam a bit, but I clenched my teeth and my hands and I made it go away.

I could do this.

I was looking east, back over the green twisty wilderness of the creek, past the concrete works on the other side and the industrial wasteland that had taken over this side of town. Rust and steel and glass and bricks and all that stuff that no one loved and no one would miss when it was gone.

A ghost town.

I was up there and Andy was right. I felt as if I could see everything.

I got to work.

I had to measure the roof with the tape, which meant getting close to the edge. But it didn't matter any more. I even poked my head over and saw the concrete down below, and it didn't worry me. No panic, no darkness, nothing. I shrugged and went back to work.

Planning. Yesterday, I'd tracked the sun and made notes in an exercise book, so I'd know where it was in the sky at what time. I knew that it changes, but I figured one day wouldn't make much difference. Not enough, anyway.

Tracking the sun was all a matter of how high it was above the horizon. Degrees. So I got out my old protractor, frowned at my exercise book, used the tape measure and eventually figured out where the hole had to go. A watch check told me I had just under an hour, but when I was sure I had the right spot I stared at it for a while, my back to the sun.

Then I started the real job I'd come to do.

I warmed up as I went to work. Hammer, mallet, cold chisel and finally tin snips, making a hole right where it had to be, right through the roofing iron. It was a rough oval by the time I'd finished, about a metre across, twice that long. When I was done, I snuck another peek at the sun, then at my watch and I was satisfied. Not happy—satisfied.

Going down the pipe was easier. Things had warmed up a bit by then, for a start, but generally heading down was easier. Gravity helped.

Then it was a matter of finding the window that Andy and I had used last time, after we'd explored the roof. I had my fingers crossed that the mesh would still be loose, easy to lift up, but I was prepared if it wasn't.

The window was there, but the mesh had been fixed, which made sense, after what had happened. A bit of quick crowbar action and it wasn't a problem, though. I squirmed through and then I was inside.

The factory was just as I remembered it. A wreck. Broken glass and concrete on the floor. Big, rusty pipe things everywhere. Dingy. Dusty. Dim light, except for where it poured through the hole I'd made in the roof, a doorway to the sky.

I realised I was looking at my boots again. I took a deep breath. Then another. Unlike some of the places we'd been, this place didn't smell bad. Oily, maybe, but that was all. I braced myself and looked up.

The struts, girders and trusses that held up the roof were there. Like a madman's monkey bars Andy had said a year ago, grinning. Right then, I knew there was only one thing he wanted to do. Before exploring the factory floor, he wanted to go climbing.

We climbed up the pipes. I got stuck halfway. Couldn't reach up high enough, where one pipe led to a big rusty monster that ran horizontally, just underneath the roof.

He was in heaven, up so high. Eyes bright, he wanted to go from one side of the factory to the other, like the old kids' game of working right around a room without touching the floor. Piece of cake, he said.

He went first of course.

Then, it was even colder than now. My hands were like blocks of ice, which is why I slipped, I suppose. I remember the helpless feeling as my fingers slid across the strut instead of grabbing it. At the same time I knew I'd let go of the one behind me and that I was overbalancing.

Then Andy reached back and grabbed me and laughed. I snatched the strut and held onto it tight, ignoring the freezing bite.

Andy shook his head and was off again, climbing, swinging, stretching out and moving like a god through the metal jungle high above the factory floor.

I didn't move. I watched him, getting my breath back, I told myself, steeling myself to follow and knowing I couldn't match his moves.

A pause to gather my strength. A few seconds. Five—ten at most—but that was enough.

If I'd followed, he wouldn't have looked back, wondering where I was, and then he wouldn't have missed his footing and he wouldn't have fallen without me there to help.

I shook my head, trying to get rid of that barbed-wire memory. I looked at my watch. It was soon.

Andy didn't make a sound as he fell. Quietly, quietly, all the way down.

I got in trouble, of course, but that didn't really matter. Mum and Dad were furious, and puzzled, and frightened and they made me promise I'd never go exploring again.

As if I would, without Andy.

I checked my watch again, and a smile touched my lips. A stranger for twelve months, that smile. It felt funny and, as the time ticked over, I looked up.

My hole lit up. The sun, exactly where it was a year ago, flooded through the hole, a shaft of almost solid, golden light. It lanced down and

touched the floor on the exact spot where Andy had fallen a year ago because Cassie Maddern wasn't there to help him.

The sun glowed on that hard, hard floor and I cried and hoped that I'd done the right thing.

He loved it when the sun came up.

Source: Michael Pryor, *Picture This 2*, 2009

Breakaway tasks 13

Remembering

1 What was Andy's number-one rule when they were exploring?

2 What was against the wall the last time that, while dangerous, made getting on the roof easier?

3 What was the attraction of the mission for Andy?

4 What type of buildings did Andy like to explore?

Understanding

5 What was 'the real job' Cassie had gone to do?

6 Explain what is meant by 'a stranger for twelve months, that smile.'

7 How does Andy choose Cassie as a partner for his missions?

Applying

8 In the design of the Shrine of Remembrance in Melbourne, a shaft of light falls upon a sacred spot annually. Research the design and find other examples of this technique.

9 What preconceptions does this story challenge?

10 Do you like heights? Survey of your class to find out what proportion of the class are more like Andy or more like Cassie.

Analysing

11 Cassie speaks with anger, frustration and complication. How does the author succeed in enabling his reader to hear those emotions?

12 What is the difference between Cassie calling what they do 'exploring' and Andy calling it 'a mission'?

13 Find examples of personification in the story (giving human qualities to things that are not human). What is the effect of this device on you as the reader?

Evaluating

14 Is there any point to what Cassie is trying to do? If so, what is that point? If not, why is she doing it?

15 At what stage did you become aware that the narrator is female? How did that change the story for you? Why do you think the author chose to reveal this information so late in the piece?

Creating

16 Write a descriptive piece about falling.

Michael Pryor's reflection gives an insight into the creative process. Note the way that he tracks the experience from the first spark of an idea through to his awareness of how he has constructed the story to maintain the interest of his audience.

AUTHOR'S NOTES

By Michael Pryor

I think my stories start in one of three places. They grow out of an idea for a character, event or setting.

This time it was a setting. The photograph I was given was striking in its urban grunginess. It was such a perfect snapshot of industrial decay that I spent some time exploring it, looking closer and closer at the details, trying to make out exactly what I was seeing.

The dramatic shaft of light, naturally, drew my eye back again and again. It was such a slash of brilliance against the grubbiness that the contrast kept playing on my mind. Strangely, I was reminded of the principles built into the great medieval cathedrals of Europe. They're often dark, shadowy places, but they all have windows set up high. These let in brilliant shafts of light that deliberately draw the eye upward to heaven, and make us think about higher things.

Heaven and earth. Purity and dirt. Above and below. The notion of dualities in a setting that combined them both was where I started.

But after fiddling around for a while, I decided that the setting was so dramatic, it would be better off at the end of the story than at the start. I made the decision to build up to it.

So I had a setting. Now all I needed was a character—and that character had to be doing something.

I doodled around, thinking about what sort of a person would be in such a place as a decaying factory. Then a voice started whispering to me. I liked it, for the voice had a passion—angry, frustrated, complicated. This was useful, and to use such a voice properly I knew I had to write in the first person.

While writing some sentences to nail down the characteristic tone of the main character, another thought came to me. I remembered how various war memorials (most notably the Shrine of Remembrance in Melbourne) are constructed so a shaft of light falls on a sacred spot once every year. It was one of those ideas that seemed to come from nowhere, but now I think about it, it's obvious that it was something that sprang from all the thinking I was doing about the story. It gave the perfect narrative drive, a sense of purpose. The main character had something to do, something she desperately wanted to do. In a short story, I find a sense of urgency can work well to propel the story forward.

So, I knew a great deal about the main character's feelings and motivation. I wasn't so clear on some of the more straightforward aspects, but I started writing. As I went, I naturally thought more about the main character, and when one key detail fell into place, I knew that I had something I could use as part of the ending. I was pleased with this, and felt that I had one of those moments that might jolt the reader, make them sit up, blink and then have to go back and read the story again—and question their own preconceptions. I love that sort of thing.

Source: Michael Pryor, *Picture This 2 Teacher's Resource*, 2009

Breakaway tasks 14

Understanding

1 What first triggered Pryor's approach to this story?

Analysing

2 How did Pryor develop the character of Cassie?

3 In what ways does Pryor show his awareness of the target audience for his short story?

Strands in action

Core tasks

1 Penguin Books has announced that it would like to develop an anthology of young adult writings. They have approached you to develop an interesting and engaging story! You will need to find an interesting photo as stimulus material or you might like to use one of the photos on the next page.

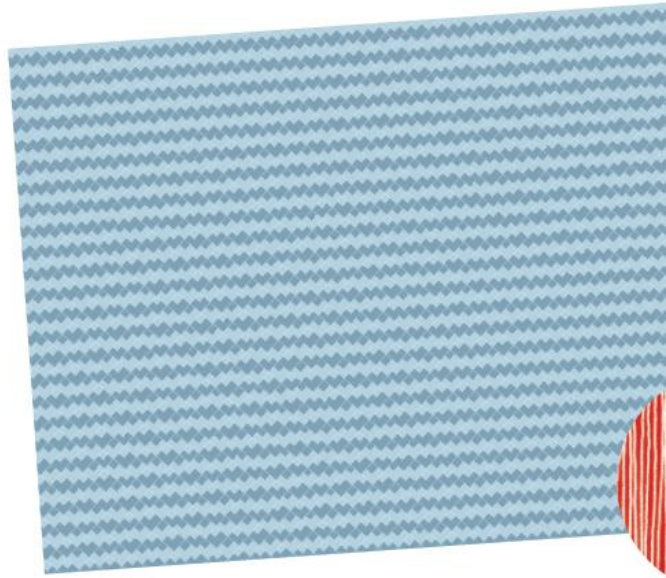
- **a** Make a list of all your ideas and decide on a title for your story.
- **b** Plan your story in depth, paying careful attention to setting, narrative voice and plot.
- **c** Use your newly developed skills to craft your story, ready for publication.

2 Write the author's notes that accompany this piece.

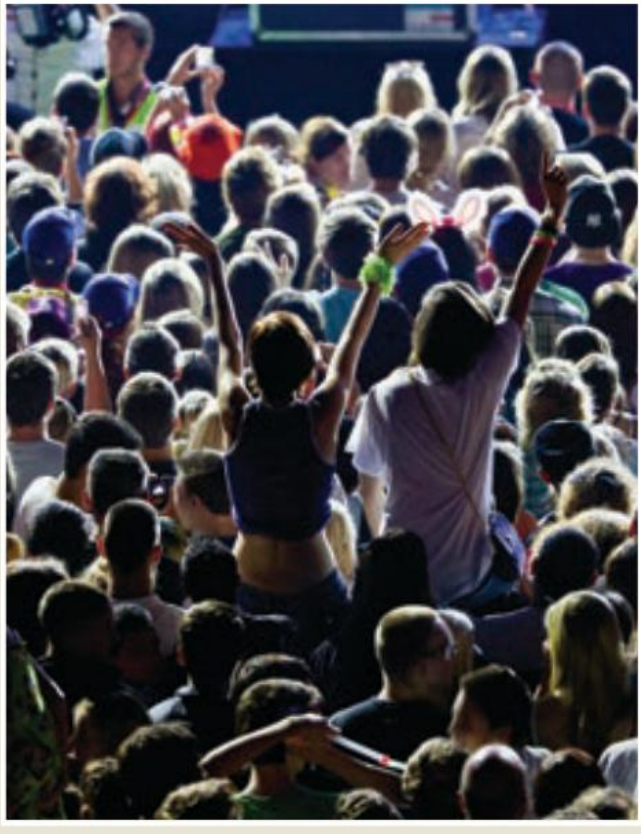
Extra tasks

1 Use an editing program on your computer to track the changes that you make to your manuscript. Make commentary notes explaining the alterations, additions and deletions.

2 Write the blurb and design the cover for your anthology of writing.



Extra tasks continued



Media

Chapter overview

The media have the power to make or break a political career, they promote products, they expose flaws, they create celebrity and establish notoriety.

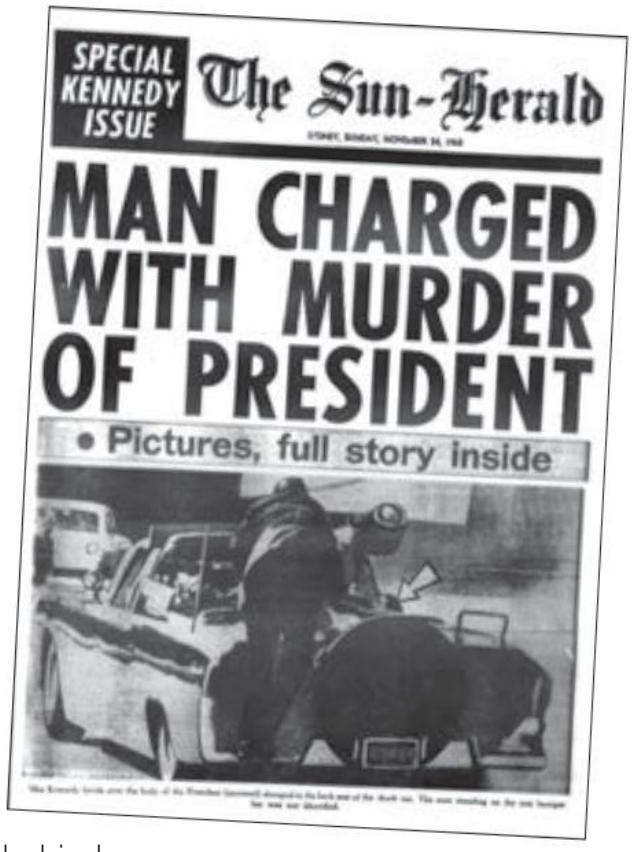
As new media emerge and traditional forms adapt to the electronic age, we need to understand the messages of the media, how the messages are constructed and what the media want us to do, think, feel or believe. Everyone wants to be right, everyone wants to influence us and everyone has something to gain from influencing us.

The media's the most powerful entity on earth. They have the power to make the innocent guilty and to make the guilty innocent, and that's power because they control the minds of the masses.

Malcolm X (1925–1965), human rights activist

1

Breaking news and making views


SPECIAL KENNEDY ISSUE

The Sun-Herald

MAN CHARGED WITH MURDER OF PRESIDENT

• Pictures, full story inside

We live in a world in which we have instant access to information. We can tune into the radio, watch twenty-four-hour cable news, log onto websites or download news onto our phones—news is happening all the time and, since the development of media, newspapers and the organisations behind them have been dedicated to sharing the facts of the world's events and their consequences.

Why examine the media?

The simplest answer to the question 'Why should I examine or analyse the media' is 'because they examine or analyse you'. If you accept that the media have an agenda—to influence what you think, do, feel or believe—then it is important for you to be aware of how this is done and why. The media walk a fine line between appealing to your interests and opinions and challenging them. Do they also try to control what you think? The media need to know as much about you as they possibly can so that they can do this effectively.

There are many reasons to study the media.

- Politicians speak to us through the media so we need to be aware of how they use the media and how the media 'filter' their message.
- They present to us ideas and values that they think are important in our world.
- They use their own language and techniques, which we need to understand so that we can understand the underlying meaning.
- Companies that control the media are among the most powerful in the world.
- Our understanding of the rest of the world comes mostly through what the media present to us.
- We need to be able to recognise what stories are *not* being covered by the media, and why.
- They are the main vehicle for creating celebrity in our world.

'**Media**' refers to all the channels through which news and opinions are relayed, such as radio, television, internet sites and newspapers.

'Media' is the plural form of the word 'medium'. The word 'media' is increasingly used as a singular noun; for example 'the most effective media is television' rather than 'the most effective medium is television'. However, in your formal writing you should use the traditional singular form ('medium') when referring to one medium, such as the press or television.

Breakaway tasks 1

Remembering

1 Make a list of all the different kinds of media that you can think of in Australia today. Compare your list with those of your classmates and generate a class list.

Analysing

2 Write a list of the five most important people and the five most important events that have featured in the media in the last twelve months. Compare your list with that of a partner, then with the class as a whole. Make a class list and add to it during the year.

3 Ask three or four adults in your life who they think are the five most powerful people and the five most important events that have featured in the media in the last twelve months. Is their list different to your list or the class list? Why do you think this is the case?

Breaking news!

The media have recorded important historical events and, through their influence, have helped shape history. Since the media are designed to reach a large number of people quickly and cheaply, newspapers and television are in a unique position to influence people's *perception* of events.

When they are used well, these media can be very effective in drawing attention to oppression, corruption and exploitation, and they can provoke change.

History shows us that newspapers drew attention to the work of Gandhi (1869–1948), the end of the Vietnam War (1964–75) and the fall of the Berlin Wall (1989) and newspapers help affect the course of events. The media have influenced social change (the peace movement of the 1960s and the environmental movement in the last thirty years) and brought down governments (the Watergate scandal during the 1970s). They have also, however, been exploitative and critical of movements for change and people who threatened the status quo. It is important to know who has control over the media as it is these people who decide *what* is to be written about or shown and *how* it is to be written about or shown.

Status quo: the existing state, from Latin.

During the twentieth century, politicians such as Adolf Hitler and Bill Clinton understood the importance of the media and were able to use it to their own advantage to gain power and to influence people through the messages that they sent out.

In the twentieth century, the media became the domain of professional journalists, editors, public relations managers and advertising gurus. Now, in the electronic age, the internet enables and encourages community debate regardless of who they are. Whether this is empowering the ignorant or allowing open and honest discussion is one of many issues associated with the development of the internet.

Newspapers are important records of human achievement—and human failure.

Read all about it: a brief history of newspapers

In 1440, Johannes Gutenberg invented the printing press. Suddenly it was possible to print texts quickly, relatively cheaply and in the common language of the people. One of the first books that Gutenberg printed was the Bible which, prior to this, was handwritten and illustrated by monks. This technology eventually enabled the mass printing of newspapers. The first newspaper in England, the *Oxford Gazette*, was published in 1557, while the first American newspaper, *Publick Occurrences Both Foreign and Domestick*, was published in 1690.

From the 1800s, newspapers increased in popularity and became the main vehicle for distributing information to the masses. This was due to:

- an increase in literacy levels
- the movement of people from the country to the cities as the Industrial Revolution took hold
- the increase in global trade that resulted in an upsurge in interest about world affairs.

Australia

The first newspaper published in Australia was the *Sydney Gazette* in 1803. It was published by ex-convict George Howe. In its first year, the *Sydney Gazette* had 300 subscribers. Most of the articles were official government orders, but gradually more articles began to appear, including crime reports, shipping news and religious advice. News from the other side of the world arrived on ships. By the time some of this material made it to print in the *Sydney Gazette* it was fourteen weeks old.

By 1861, Melbourne, Sydney, Brisbane and Adelaide had been connected to the telegraph, which allowed messages to be transmitted through electrical wires, mostly using Morse code. By 1872, a cable from Britain to Darwin was in operation, which meant that news could be sent and received quickly over vast distances.

The invention of the telephone and the railway, as well as the development of photography, led to improvements in the ways in which newspapers were created and changes in their content.

Eventually, radio and television became popular and newspapers were no longer the only news medium. Families gathered around the 6 p.m. bulletin to see pictures of the news and to be told in short, sharp statements what was going on in the world. The Vietnam War was known as the first 'television war' because it was broadcast into living rooms every night. This influenced the social movement against the war, as people were able to see, for the first time, the reality of fighting and became aware that the war was a long and bloody one.

SYDNEY GAZETTE,
And New South Wales Advertiser.
SATURDAY, MARCH 5, 1803.
Number 1.
Vol. I.
Colonial Orders.
ADDRESS.

Now, in the electronic age, the internet has influenced the amount of news that we are exposed to, the way in which we receive it and the speed with which we view it. The idea of the physical 'newspaper' has been challenged and traditional newspaper publishers have developed electronic versions of their newspapers that are published online. Through the internet and twenty-four-hour cable television news we see world events almost immediately.

DID YOU KNOW...

By 1886, there were forty-eight daily newspapers in Australia for a population of around three million people.

Breakaway tasks 2

Analysing

1 Outline in a flow chart the ways in which inventions over time had an impact on the rise of the newspaper.

2 Look at the copy of the front page of the *Sydney Gazette* (1803) above and compare it with the copy of the front page of *The Age* (2010) in Module 2. In particular, you should look at the differences in:

- content
- use of language
- layout
- emphasis.

What general comments can you make about the changes in newspapers?

Strands in action

Core tasks

1 Examine and compare the use of media across two different generations.

a Conduct a class survey of other students about their use of media and determine which they use most regularly. Your purpose is to discover:

- which forms of media are most used by the class
- how often they access these sources.

b Present the results of your student survey on an electronic spreadsheet. You might like to produce graphic representations such as pie charts or comparative bar graphs.

c Conduct the same survey with at least two adults. Present the results of your adult media usage survey on an electronic spreadsheet or as a graph.

d Write a short report analysing your findings. Include information regarding the most and least popular media sources in the two age groups, any similarities and differences discovered, and your findings on how often each group accessed the media. What do the results tell you about media usage across the generations?

2 Monitor one of the following for one week:

- a daily newspaper
- a daily current affairs program
- the nightly news
- the website of a newspaper or national television station.

a Make a daily list of each of the front-page stories that appear and the order in which they appear. For a newspaper or website, take note of the space allocated to each story.

b Make a note of what advertisements are linked to, or appear near or during each story.

c At the end of the week look carefully at the data and see if you can determine the following.

- Is there a particular audience that is being targeted?
- Is there a particular issue that is highlighted or given greater importance than any other?
- Which advertisers feature heavily?
- Are the advertisers linked in any way to the content?

d Write a brief summary (400 words) of your findings. Include any trends or patterns that you found and decide what audience you think the medium is targeting. What do you think this might tell us about how the media operate?

Extra tasks

1 A cricket commentator asks viewers to visit the newspaper's website and respond to an online poll to determine who is the most popular cricketer. Why do you think the media organisation they work for would find this information important? Who might use this information? How might it be used?

2 Compare the first five pages of a national daily newspaper (such as *The Australian*) with the local daily newspaper in your state (such as *The Herald Sun* or *The Brisbane Courier Mail*). Write a brief comparative report, responding to the following questions.

a What different values are placed on individual stories?

b What differences are there between coverage of stories?

c What items are not present in the national coverage?

3 Use the internet to visit the website of a newspaper. Find five interesting facts to share with the class (such as the paper's circulation figures, its history, online articles and how to advertise in the paper) and write them down.

4 During their 2006 and 2007 election campaigns Barack Obama and Kevin Rudd used the media to keep their supporters up to date with their activities and policies. Research each of the media strategies used in these campaigns and present them to the class.

5 If you were to run a political campaign, how would you use the media? What are the best ways for you to get your message across in the media?

2

Extra! Extra! Read all about it

Newspapers contain a great deal of information—it takes a very long time to read a newspaper from cover to cover. Readers use skills to find the information that they want. Journalists and editors also know how to arrange the information in an effective way to ensure that they are providing you with the information that you are seeking.

Items that might be found inside a newspaper include:

Skimming and scanning

In order to read a newspaper effectively, readers skim and scan the articles quickly. They may look quickly at the headlines and pictures to decide what they want to read, then read the articles that interest them. If the paper has supplements and sections they enjoy reading, they may turn to these first.

Newspaper terms

The first part of a newspaper is generally split into news sections that cover global, national, state, regional and local news. Articles tend to be 'above the fold' or 'below the fold'. Those above the fold are the most important because they are on display to the public. In the example here, we are just looking at the front page, but the same principle applies: the main article is about the devastating earthquake in Haiti. The article below the fold is about the United States Secretary of State, Hillary Clinton, cancelling her trip to Australia so that she can respond to the crisis in Haiti.

Subheadings: provide a summary of the main points covered in the article. In this case, the subheading highlights some of the key issues of the earthquake in Haiti. Only the top half of a newspaper on sale at a newspaper stand is on display. Sometimes, on a 'slow news day', editors provide information about articles that appear inside the paper. The intended effect is the same: to attract the attention of the reader.

Masthead: the name of the newspaper. It is often accompanied by a logo.

Day and date: publication date of the newspaper.

Headline: grabs the reader's attention. It is brief and provides an introduction to the content of the article. Generally, the larger the headline, the more important the article. In this case, the headline extends across the entire width of the paper to show how important the issue is. This is called a banner.

Strapline: introductory headline that appears below the main headline.

Byline: this tells us who the journalist is. Sometimes articles are written by guest writers or specialists in their field.

Photographs: these striking images appeal to the reader's desire to help. The injured child evokes sympathy and the image of the survivor reaching out likewise appeals to our sense of compassion. Note the way in which the visual images work with the headlines to provide a snapshot of the article.

Who, What, Why, When, Where, How: the opening paragraphs of a news article generally answer these questions.

Caption: text that explains the image above it.

Box out: this section of the paper is generally shaded in a different colour. It is usually linked to the article that it accompanies but is separate from it. In this case, agencies that can offer help to the Haitians are highlighted.

Index: a list of the contents in the paper.

Advertisement: companies pay a lot of money to promote their products. Part of the revenue of a newspaper is obtained from selling advertising space.

Weather: forecast for the day and often the week ahead. More detailed information (such as tides or the rising of the moon) is found further on in the paper.

Breakaway tasks 3

Remembering

1 Using the front page of your local daily newspaper, identify each of the elements above.

Analysing

2 Access the website of a leading daily newspaper and identify the elements above on their home page. What changes (if any) are made for the electronic medium?

Tabloid versus broadsheet

Newspapers come in two sizes, tabloid and broadsheet; the broadsheet is twice the size of the tabloid format. While they essentially cover the same things—news, sport, politics—tabloid and broadsheet newspapers deal with these elements in different ways.

Tabloids have a reputation for sensationalism over accuracy.

Broadsheets, on the other hand, provide well-researched articles with analysis.

Applying

1 Collect as many different newspapers as you can. Decide which of the newspapers are tabloids and which are broadsheets. Are there any other elements of each style that you can identify?

Analysing

2 Compare the tabloid and broadsheet coverage of one particular issue. You could make a chart of the differences or put the articles on poster paper and highlight the differences.

Think my way

The newspaper is divided into sections, each with its own purpose and function. One of the most important sections contains articles of opinion, commentaries and views. Traditionally, this is the second section of the newspaper. In a democratic society, this section provides an arena for public debate. Anyone can be a participant in this great democratic process as people try to persuade others of their point of view … and likewise, in this section you have the opportunity to tell people why your opinion on an issue is right!

Events versus issues

An event and an issue are not the same. Just because an article appears in the newspaper doesn't mean that it is necessarily designed to persuade you to a point of view. Some articles are simply news articles; that is, their purpose is purely to inform.

It is when people begin to talk about these events and to think carefully about their implications that issues begin to emerge. In order for something to be an issue, it must have at least two sides to it. A reasonable person should be able to debate fairly about the issue that is being discussed.

Elements	Tabloids	Broadsheets
Audience	Lower level of education	Higher level of education
Size	Approximately A3 paper size. Can be read easily on public transport	Approximately A2 paper size. Ideally read at a table or desk
Use of visuals	Photographs and cartoons feature heavily throughout the paper	Photographs are used more sparingly. Cartoons are often political and make reference to philosophical ideas
Language	Can be informal and colloquial. Changes to suit story being told	Usually formal, often analytical
Headlines	Often dominate pages, puns feature heavily	More conservative in approach
Stories	Short and written to entertain as well as to inform	Can be quite lengthy. Often intended to analyse and give several perspectives on an issue or event
Focus	Cover local issues in some depth. Cover celebrities and sports in depth. May sensationalise events and push populist messages	Cover local issues in some depth. May look at national and international politics or issues in some depth. Pride themselves on taking independent and sometimes unpopular stands on issues

Imagine for a moment that a terrible car accident occurs involving underage teenage drivers. Two of the passengers are killed but the unlicensed driver survives. This event might get reported in the paper by a journalist in a news article.

However, this event might spark debate in the community about the circumstances surrounding it. These discussions might be considered issues in the community. For instance, the media and the public may raise the following questions.

- What punishment should the driver receive?
- Do we need tougher laws for unlicensed drivers?
- Should schools have better driver awareness programs?
- Are our roads safe?
- Should the parents be held responsible for their underage children who drive?
- Are teenagers becoming more reckless?
- Should the police have more rights to stop illegal drivers through car chases?

All these questions and the issues behind them may be discussed in the media over the weeks that follow. The issues may be aired on talk-back radio, callers voicing their opinions and debating with the host. There may be blogs and online forums on the issue, or television programs in which experts, affected families and the legal community give their perspectives.

People present their views in the newspapers as either opinion pieces or letters to the editor.

Opinion pieces

Opinion pieces are sometimes called 'columns'. Journalists or other writers are often employed to present their individual opinions in the newspaper. They may be members of the newspaper staff or experts in their field. Sometimes celebrities or high-profile people such as politicians or athletes are invited to write a column about an issue.

Since these columns are not intended to be explicitly factual, but rather the writer's personal view, they are persuasive in their approach. It is important that you read these articles critically so that you don't get tricked into accepting someone else's point of view.

IT'S A GREAT STATE OF PLAY

By Ron Reed

The identification of this senior journalist adds weight to his opinion.

Once dismissed as a gimmick, T20 cricket is introducing a whole new generation to the game and they are flocking to see it in great numbers.

The opening paragraph provides a summary of the article.

The sarcasm adds a note of humour.

Friday night footy it isn't—not quite.

But the Melbourne Cricket Club is expecting 30 000 sports fans at the MCG on Friday to watch the Victorian Bushrangers play the Tasmanian Devils in a must-win game of Twenty20 cricket—and that constitutes serious box-office business.

It would break the record for the KFC Big Bash, as the domestic short-form game is known. That benchmark is less than 48 hours old, with 29 743 turning up at Sydney's ANZ Stadium on Wednesday night to watch Queensland thrash New South Wales in a match shortened by rain to just nine overs a side.

The statistics give the impression that the author is well informed and add credibility.

That brings the total attendances for the twelve matches played over the past fortnight to 191 886, a 60 per cent increase on the same stage last season, Cricket Australia reported.

It has also exceeded the 176 693 that saw the entire competition, including two finals, last year. And about 30 per cent more are watching it on Fox Sports.

From any marketing perspective, these are numbers to die for—and they prove conclusively that the new boy on the cricket block has morphed into one of Australian sport's biggest success stories of the twenty-first century.

As the *Herald Sun* reported in a recent review of world cricket in the decade just gone, the arrival of T20 was the most important single development—well ahead of anything that happened in traditional Test cricket.

Indeed, it has prompted speculation that its popularity will steamroll the now 40-year-old and increasingly weary 50-over format into the grave and—much more importantly for the purists—whittle away the relevance of Test cricket, which is where the soul of the sport resides.

Yes, the one-day internationals—this summer's batch of ten start in Brisbane next Friday—are facing a struggle to hold people's interest, but Test cricket in this country has nothing to fear at this stage.

Next summer's Ashes series will be a blockbuster and in any case the success of T20 is introducing cricket to a new generation of young fans and families who might not have shown any interest in the longer games. Hopefully that will produce a flow-on effect.

Also, Cricket Australia is keen to limit the presence of T20 at international level, believing the domestic game is where the value really is.

That's why only three T20 internationals have been scheduled this summer, the first against Pakistan at the MCG on Friday, February 5.

The astounding speed with which the turnstiles are clicking for the state games has created an expectation that the Big Bash may soon be able to pay the bills for the Sheffield Shield and the 50-over Ford Ranger Cup.

These competitions have always run at a significant loss, which Cricket Australia has been happy to absorb because they are so crucial to player development and the overall structure. Not surprisingly, then, CA is searching eagerly for a way to expand the Big Bash, the most likely outcome being an eight-team competition involving cities rather than states.

Geelong, the Gold Coast and Western Sydney are candidates, with a calendar window created so that the Australian international players can participate alongside heavy-hitter guests from other countries.

CA believes T20 has the potential to increase the pool of elite players, especially as huge money is now available—

The colloquialism almost makes readers unconsciously agree with the writer.

Emotive language emphasises importance of event

Balanced argument appeals to tradition (Test cricket)

Positive language

Appealing to the hip pocket

Colloquial language

both for individuals who can procure contracts in the Indian Premier League and state teams that make it to the Champions League by reaching the Big Bash final.

Cause and effect argument

Cricket has long been frustrated by its inability to hang on to talented young athletes who see more rewarding opportunities in other sports, especially the AFL.

But officials have been extremely pleased to see the recent emergence of former Australian vice-captain Geoff Marsh's teenage son Mitchell, who has opted to play for Western Australia instead of accepting offers to play footy.

He is already a T20 star—as is his brother Shaun—after just a handful of appearances, and the hope is that he will start a trend.

Reinforcing the argument

From the perspective of players and spectators alike, there is no doubt the new game has achieved much more respect than it had in its first years.

Emphasising skill required to play the game

It was initially dismissed as nothing more than a gimmicky slogfest that could probably be played just as effectively by club cricketers with a good eye and bulging biceps.

But when England sent a team of experienced T20 players at county level to a tournament a few years ago, they were flogged by international players who had hardly played it. The best cricketers prevailed, in other words.

That shouldn't have come as any surprise—hitting Test-class fast bowlers for six on a regular basis is obviously going to require an exceptional level of skill.

Arguing that T20 cricket is 'respectable'

That realisation has validated T20 as a genuine sport in its own right, even if it does remain heavily influenced by showbiz.

Australia has been one of the forces behind a push to try to get it into the Olympics, and hasn't given up on it, despite other countries putting the campaign onto the backburner.

Meanwhile, the MCG will be buzzing tonight in a way that state cricketers could once only have dreamed of.

Normally the Bushrangers train in complete anonymity but yesterday they turned it into a public function, with West Indies guest player Dwayne Bravo signing autographs and fans being offered prizes.

Generating excitement

If the Victorians beat the Apple Islanders they will make the preliminary final and be in line to pursue an enormous payday in India.

Restating contention

There is plenty at stake and it's going to be a lot of fun to watch, which is why they'll be turning up in their tens of thousands—again.

Source: *The Herald Sun*, 15 January 2010

Editorial

The editorial is the editor's or the editorial board's opinion on an issue. It can be considered the official statement from the paper about the issue. Generally, formal language is used to show that the editor or board has considered all the viewpoints and, after weighing up these views, has taken a clear and firm stand on the issue.

Writer's TOOLBOX

The role of a **newspaper editor** depends on the size of the newspaper. A large newspaper often has editors assigned to different sections, such as sport, the arts and business, each with their own team of reporters, writers and editors. A large newspaper also has an editor-in-chief who leads the whole team. The editor-in-chief makes important decisions about what the newspaper will investigate and print, and makes sure that what is published is newsworthy.

THE MELBOURNE ATTACKS REQUIRE AN URGENT RESPONSE

The use of the newspaper's name indicates that the editor is speaking directly to his readers.

The Weekend Australian has been reluctant to join those claiming that racism lies behind the violence against Indians in Melbourne. But the fire at a Sikh temple this week has added to the urgent questions of how to respond to a situation where—as Victorian Deputy Police Commissioner Ken Jones says—Indians are bearing the brunt of attacks. Whether racist or random, these attacks demand a strong response from police and politicians, both in rhetoric and in action. There can be no tolerance for such behaviour, and no resiling from the need to assure the safety and security of all citizens.

The formal language shows that this is a considered piece.

The tone is strong and authoritative.

Identifies issues and events clearly and logically.

Our politicians and law-enforcement officers alike must be unequivocal in their rejection of racism and their commitment to protecting the Indian students who come here to study and work. These young people must feel safe to catch a train, walk across a park and go to work

The solution is suggested and authority figures are strongly urged to take up the newspaper's ideas as the most sensible way of dealing with the problem.

at Hungry Jacks—as Nitin Garg attempted to do before he was so brutally knifed in Yarraville a fortnight ago. To tolerate anything less is to threaten not just the personal safety of individuals but to place in jeopardy the excellent relationship Australia enjoys with India. This robust and open society must remain central to Australia's thinking on foreign policy and trade.

India's press has been relentless in criticising Australia's response to the attacks: the Delhi-based *Mail Today*'s cartoon of a Victorian police officer dressed as a member of the Ku Klux Klan pulled no punches. But however offensive, the press freedom to publish such material is one of the reasons why Australia must continue to nurture close ties with India. There can be few better friends for us in Asia than this democratic nation. For this reason, it is heartening to see Sir Ken addressing the issue of racism more directly than has his boss, Chief Commissioner Simon Overland, in recent days. At times the police chief's rhetoric has lacked urgency and has sent confusing signals to Australians appalled by the attacks and concerned that their real context—however unpalatable—should be openly discussed. Australians are proud of a society built on immigration from many countries. But they are not naive about the pockets of ignorance and enmity that exist, nor of the disaffected and dysfunctional people who at times engage in antisocial or criminal behaviour against others, based on nothing more than their ethnicity. To underplay these realities is as potentially harmful as summarily applying the racist tag. A sense of perspective is important, but so too is a clear rejection of racism and an unequivocal statement that it will not be tolerated. Australia has shaken off the institutionalised racism of the White Australia policy which dogged its past. But there should be no room for complacency or for political correctness that inhibits us from calling a spade a spade. The history of the twentieth century shows the dangers of racially based attitudes and the need to be eternally vigilant in shining a light into such dark corners. Politicians and police leaders alike must make it clear racism is deplored by all Australians and that any allegations of race-based crime will be vigorously pursued. Clearly, police must take care in ascribing racial motivations to individual crimes, but they must be unequivocal in applying a zero-tolerance approach to violence.

Source: Editorial, *The Weekend Australian*, 16–17 January 2010

Emotive language

Appeal to public safety

Appeal to Australian values

More rational tone

Appeal to sense of multiculturalism and unity

Strong negative language

Metaphor for impact

Call for action

Letters to the editor

Readers also contribute to the newspapers, usually as a letter to the editor. Often letters to the editor are a response to articles that have appeared in the paper. Sometimes they are generated by broader ongoing debate on a particular issue. Occasionally, a reader may choose to write to the paper in order to highlight their concerns about an issue that they feel deserves more media attention.

Anyone can write a letter to the editor. Some letters to the editor may be published in full; others may be shortened to the essential comments only.

Generally, letters to the editor tend to be emotive. This is because people who make the effort to write them usually do so because they feel strongly about an issue.

PERFECT PARKING A MYTH

Where were the parking inspectors last Thursday? ('Parks, parking and performance', 12 January)?

I can tell you where they were. They were nabbing locals down at the beach.

Many parents of young children were unaware of the recent changes to parking laws. Rather than give a first warning the parking inspectors saw fit to fine and clamp many family drivers.

Is there no compassion left in our society for families who just want a cheap day out at the beach?

So yes, these revenue raising ratbags were around. Just not in the city booking those who can afford to flout the laws.

Michelle Dunn, Warren's Ridge

Reference to newspaper article.

Evidence given sharply and clearly.

Gets directly to the point because words are limited.

Language informal and colloquial.

Rhetorical question for impact.

Identifies consequences of behaviours clearly.

Understanding tone

Letters to the editor vary in their tone and approach. It is important, therefore, that we are able to critically evaluate the wide array of opinions that readers express in letters to the editor.

LET THE GAMES BEGIN

Remember the glory days of 1956 when Melbourne was the centre of the sporting world?

Remember the thrill of Sydney and the way we were united on the night Cathy Freeman won the 400 metres?

The benefits that an Olympic Games brings to the host country far outweigh the financial cost of hosting. The immeasurable benefits cannot be bought with money.

Isn't it time that a new generation of Australians had the opportunity to show our great nation to the world? Isn't it time that this great sporting country stood up once more? We can be the best. We have run the best games. We have produced the best athletes. And we will provide a world class event. We must support our new bid to bring the Olympics to Australia.

Elizabeth May, Williamstown

IT'S NOT A RACE

Our hospitals are overcrowded. Our schools are falling down on our kids' heads. The public transport system grinds to a halt every time the temperature gets too hot or too cold. In any civilised, thinking society these infrastructure problems would be a priority. Surely these essential things we use daily should be fixed first?

But no! Our leaders have decided that we can be distracted from these real problems by holding an Olympic Games. Just like the emperors of Rome they will amuse the people rather than face reality.

The money that is being spent on the bid, let alone the actual games themselves, would solve at least one of these critical problems.

Wake up Australia. Don't fall for the trick. We need action in the streets not on the track.

Carl Sims, Arrowood

Breakaway tasks 5

Remembering

1 What are the main differences between an opinion piece, an editorial and a letter to the editor?

Understanding

2 In pairs, examine the annotated opinion piece, the annotated editorial and the annoted letter to the editor and explain for each:
   a the issue involved
   b the event that sparked the media response.

Analysing

3 How do you think that the editor of a newspaper determines what gets printed and on what page it appears?

4 Analyse the use of persuasive language in the letters to the editor about an Olympic Games bid. Explain the use of persuasive language and compare the two letters.

Evaluating

5 Write your own letter to the editor on the issue of another bid for Australia to host the Olympic Games. Plan your letter carefully and make sure you have a clear argument and logical evidence to support your contention.

6 Identify the phrases that assume that the reader shares the author's point of view, thereby encouraging the reader to share these views.

Strands in action

Core tasks

1 a Compare the online versions of a broadsheet and a tabloid newspaper.
- Do they reflect the differences in the physical versions of the newspapers?
- Are the advertisements similar or different from those in the newspapers?

b Write a review of each of the websites, highlighting the successful and unsuccessful elements of each site. How well do they meet the needs of their intended audience? Brainstorm your ideas in a small group.

2 Choose an issue about which you have a strong point of view. Write a letter to the editor, an editorial and an opinion piece on this issue. Note that each of these formats requires you to adjust the length of your writing and the development of your argument.

Extra tasks

1 Imagine you are an expert in the music industry. You have been asked by a leading newspaper to write an opinion piece on the issue of illegally downloading music. Write the piece, considering your involvement in the music industry and how this may be reflected in your writing.

2 Choose a current editorial from a leading newspaper and research the issue. Prepare a two-minute speech for the class on the issue, the events surrounding it, the editor's opinion as stated and your own point of view. Make sure you plan and rehearse it.

3 Choose a current issue and follow it as it develops on news sites. Keep a record of the key arguments that are made. What values or principles are involved in the issue? What are the strengths and/or weaknesses of the arguments presented?

3

Reading between the lines

Articles in the opinion section of a newspaper attempt to persuade readers. The purpose of writing a point of view and having it published in a newspaper is that other people will be convinced by the arguments and agree with the writer. The writer targets their argument and the persuasive technique they use to their audience.

Key questions when reading a persuasive article

When you are reading a persuasive article, you should ask the following questions:

- Who wrote the article?
- Where does it appear?
- What is the author's contention?
- Why did the author write the article? What is their agenda?
- What are the author's key arguments and how does the language used help make them seem valid?
- By the end of the article what does the author want you to think? Do? Believe? Feel?

The answers to these questions provide you with a framework for your analysis of the language of the article.

A **writer's contention** is a statement of their main idea, the key argument they are putting forward in their written piece. A writer's main contention is usually found in the first paragraph. 'Music can influence our actions' and 'Fame is more important than privacy' are examples of contentions.

Tone

You will need to identify the tone the author is using in the article. Tone may be defined as the way that a piece would sound if it was read aloud. It is the inflection that the author places into a piece of writing. Some words to describe tone include:

- passionate
- reasonable
- enthusiastic
- humorous
- bewildered
- severe
- patronising
- calm
- disillusioned
- angry
- sarcastic
- condescending
- amused
- disappointed
- antagonistic
- dogmatic
- outraged
- serious.

Remembering

1 What is meant by the word 'tone' in writing?

2 What does the term 'contention' mean, and where might it usually be located in a persuasive article?

Understanding

3 Find antonyms for the words listed above. They can be used to build your word bank for describing tone.

4 Find synonyms for the words listed above. They can also be used to build your word bank for describing tone.

Applying

5 Write contentions for the following issues: obesity in children, recycling, drug use in sport.

6 With a partner, choose a broadsheet which has a section of opinion pieces and letters to the editor. One student reads aloud an opinion piece and letter to the editor. Together, decide what tone the author has used. Swap roles and repeat, choosing a different opinion piece and letter.

Persuasive techniques

In the table below are listed the most common persuasive techniques, what their intended effect is on their audience and one or more examples of their use. Knowing how some of these devices are used will enable you to identify their use in a variety of articles. A writer will rely on these techniques to make the readers think, act or feel a certain way.

Name of technique	Definition of technique	Intended effect on the audience	Example of usage
Alliteration	Repetition of a consonant sound.	Most commonly used in headlines to grab attention. Often have a rhythm that helps to make them catchy.	'Geelong's Gary Grabs Game'
Analogy	Comparison between two things.	An extended comparison might run through a persuasive piece to remind the reader about the similarities between the two things. This places a visual connection in the reader's mind.	'Sweeping changes are required to Australia's laws on music downloads and copyright. A new broom needs to clean up the industry, mopping up the dregs left by years of neglect.'
Anecdote	Story that illustrates a particular point. Often these are personal stories.	Personalises, even humanises, the issue. Can draw the reader in, when anecdotes are emotional and illustrate how the author has been affected by the issue.	'I recently took my young child to his first football match. I was looking forward to sharing in the joy of his excitement. The crowd behaviour, however, ruined that experience for us.'
Appeal	Designed to play on either positive or negative emotional feelings in the reader.	Taps into the emotions or intellect of the reader. Appeals are specifically designed to provoke the audience by targeting their vulnerabilities or prejudices. Appeals can be made to people's fears, beliefs, hopes, dreams, ambitions, affiliations, insecurities and so on.	Appeal to fear: 'Your child could be next.' Appeal to values: 'They are trying to destroy our way of life.' Appeal to hopes: 'By doing this you will secure your financial future.' Appeal to insecurities: 'Hackers will access your bank accounts.'
Colloquial language	Common and informal language. Often reflects how people speak.	Friendly, familiar language disarms the reader. Puts the writer on the same level as the reader.	'It's time for a fair go for all of us Aussie Battlers.'
Cliché	Expression that has been used so often it has lost effective meaning.	Makes the argument simple for the reader because the expression is so well known that they don't have to analyse the meaning.	'We're taking the season one week at a time.'
Denigration	Attack on the reputation of a person or idea.	Draws attention away from the issue and associates the opposition with harmful or irrational ideas.	'How can we listen to a man whose idea of culture is watching reality television while nursing a warm beer?'

Name of technique	Definition of technique	Intended effect on the audience	Example of usage
Denotation and connotation	Denotation is the literal dictionary meaning of a word. Connotation is the emotional implications and associations of a word.	The emotional associations of words paint a particular picture in the reader's mind.	'Big' is denoted by the word 'large'. Words such as 'huge', 'gigantic', 'mammoth', 'gargantuan' are used to replace 'big' in a sentence because of their connotations.
Evidence	Factual, quantifiable or statistical proof of the truth of an assertion	Adds weight to an argument and makes it hard to disprove.	'That smoking causes cancer is now an indisputable scientific fact.'
Exaggeration	Idea that is taken to an extreme	By taking an image or idea to an extreme, the emotion associated is also reinforced.	'The network heads will die of embarrassment if this ever comes out.'
Expert opinion	Recognised authority, such as an individual or groups, who adds credibility to an argument	Suggests that specialist knowledge or 'inside information' supports the view presented.	'Dr Howard P. Jones, Director of the Anti-Cancer Council, said today that unless we use factor 30 skincare products from birth we are certain to get skin cancer in our lifetime.'
Inclusive language	Language that identifies the author with the reader, such as 'we', 'our', 'us', 'all of us'	Makes the author seem as if they are on the side of the reader.	'We want what is best for our children.'
Repetition	Continued use of a word or phrase throughout an article	Reinforces a particular point for the reader. Links the word or phrase with the idea.	'When they increased our bank charges, we did nothing. When they raised the interest rates, we did nothing. When they closed branches, we did nothing. It's time to do something.'
Rhetorical questions	Questions that do not demand an answer because the answer is implicit and obvious.	Links the readers to the argument by leading them to agree with the writer's assertion.	'Who could possibly say no to that offer?'
Statistics	Facts and data	Adds weight to an argument by showing that there are facts rather than just opinions to back up the argument.	'Perth's water usage has decreased by 35 per cent.'

Annotating your articles

The best way to learn how to identify the techniques above and recognise them in a piece of writing is to practise annotating as many examples of persuasive writing as you can. The example on the next page shows you how to annotate. As you can see, you should try to learn as much from of the article as possible. This gives you plenty of source material to work with when you write up your analysis. Only the first part of the article has been annotated.

LET'S REASSESS OUR NATIONAL DAY

By David Penberthy

IT'S the kind of thing that would get you pelted with stones in the town square in less civilised countries. So, as a celebration of our freedoms, I'll say it—Australia Day is a load of rubbish.

And it is increasingly celebrating the worst aspects of our national character where, rather than being a day for thoughtful reflection on our history and our values, it's starting to look more [like] a half-witted contest to see how much meat you can eat and how much grog you can sink.

This isn't a wowser's warning against barbecues and beer. Far from it. I'm a keen supporter of binge-drinking, I've never met a meat product I didn't adore, and I think the likes of NSW Police Commissioner Andrew Scipione and federal Health Minister Nicola Roxon should quit their day jobs and seek formal employment as nannies, such is their enthusiasm for treating adults like babies and criminalising fun.

But, as the basis for a national holiday, getting plastered while standing around a four-burner groaning under the weight of calcified chump chops seems to place us well down the order of intelligence.

For many this is what Australia Day has become—and all it will ever be.

A p***-up, where the closest we get to a consideration of what makes us who we are is to slur that this is God's own country, an absolute bottler of a joint, you wouldn't be dead for quids and, yeah, while you're near the Esky, can you get me another one.

Even the federal Australia Day campaign is framed around the banal idea of cooking meat, with ads featuring Soviet-style imagery of buffed young Aussies proudly holding meat trays, urging us to 'barbecue like you have never barbecued before'.

The campaign creators would argue that it's a self-deprecating comic device to make people curious about Australia Day, to find out about Australia Day events in their neighbourhoods and towns, and to think about what the day means to us all.

But my concern is that many Australians are stuck at the first hurdle and can't get their minds past the chops and the VB.

Twelve months ago Bob Carr wrote a terrific piece passionately supporting January 26 as our national day.

He argued that Anzac Day should belong to those who had fought and died in wars, that Federation on January 1 was at the wrong time of year (and he could have added that

Inclusive language encourages all readers to get involved.

Lets us know that the idea is going to be revolutionary.

Shocking notion, a direct challenge. Uses colloquial language for added effect, suggesting that everyone has the same idea, but the writer is brave enough to say it.

Implies that this is what the day should be about.

Colloquial—Australian slang—implies the writer is 'one of us'. Whole paragraph backs this up by stressing how much he enjoys 'barbecues and beer'.

Repeats contention—that a day that is important enough for a holiday deserves more respect and thought.

First key argument—that Australians are unable to think deeply about their national day. Other features ensure that this doesn't change.

Appeal to pride in our country that we can even consider this notion.

Intelligent Australia is not participating.

A day of gluttony and drunkenness.

Establishes his anti-authority stance.

Humorous jibe at authority figures.

Exaggeration—there is no fact here to back up this opinion.

Colloquial language. Humour and sarcasm

Use of expert opinion

it brought us a chronic over-government, not to mention the Iemma/Rees/Keneally administrations), and that whatever hardship was visited upon Aboriginal Australia in 1788 should be weighed against the creation of a modern civilisation built around a written language and the rule of law.

Carr argued Australia Day should not become a day of apology to Indigenous Australians, but include an honest recognition of the errors of the past. 'Well used, it will tell future generations what really happened: the brutality, the heroism, the tenderness, the patience. It will teach the humility as well as the pride,' he wrote.

The key part of that sentence for me is 'well used' and frankly I don't think Australia Day is being well used at all.

The two things that should be the focus of this national day—reflection on our history and values, and the importance of holding citizenship—are being shoved aside as we treat Australia Day like one big barbie.

And for every group of kids who use it as a chance to proudly and peacefully drape themselves in the flag and parade along the esplanade—indifferent to that fact that they're demonstrating national pride with an emblem that's sullied by another country's ensign—there are a few ratbags who imbue the practice with pushiness and hostility.

For them it's as if failure to fly the flag or join the moronic Aussie, Aussie, Oi, Oi chant is tantamount to treason.

Even its name—Australia Day—implies that it's an uncritical celebration.

It suggests nothing other than our sheer luck at being here.

To underscore its true purpose, I reckon we should think about changing its name to Citizenship Day.

This would help to put some distance between its dreadful symbolism for Aboriginal Australians, who will never feel inclined to celebrate anything on the day that their country was invaded. It would bring more focus for those of us who were born here and those who came from elsewhere and have taken out citizenship.

And, most importantly, for the thousands of permanent residents who have not yet demonstrated their commitment to the country, it would signify that being a citizen and signing on to our democratic values is the cornerstone of life in Australia.

After which you can have as many snags and as much beer as you want.

Source: *The Sunday Telegraph*, 17 January 2010

Breakaway tasks 7

Understanding

1 Identify the tone that is being used in each of the extracts below.

a Today my son walked up the stairs and received his diploma. There were tears in my eyes and an uncontrollable lump in my throat as he shook hands with the Vice-Chancellor. He'd made it. We'd made it.

b Hard-working, gritty, determined. This is a woman who does not accept the concept of defeat. The Australian of the Year is a worthy winner; one that other young women around the country should look to and emulate.

c Why do we accept this? Why do the voters of this country not rise up in anger and say 'No! You can't keep denying our wishes. We demand that you take our opinions into account.'

d The once proud statue now stands, desolate and forgotten, in an unused part of town. Did I mention it now resides on a river bank? What a great spot to commemorate a man who died of thirst.

Applying

2 Photocopy the article 'Let's reassess our national day' on the previous page. Finish the annotation. Refer back to the table at the start of the module to identify the persuasive techniques used.

Analysing

3 Answer the following key questions about the article.

- What is the issue being discussed?
- What is the author's contention?
- Describe the tone used in the article.
- Identify the three most commonly used persuasive techniques, explain their effect on the reader using examples from the article.
- What is the author's point of view and how effective are the arguments?

4 Identify the author's contention and main arguments for each of these points.

Evaluating

5 Make a list of the distinctly Australian words and phrases found in the article. How does this use of informal (usually spoken) language affect the tone and the message of the piece?

Strands in action

Core tasks

1 Write a persuasive speech on one of the following topics.

- Teenagers should be given more freedom.
- Sport is more important to Australians than religion.
- Chocolate is better than ice cream.

Research your topic on the internet, or by surveying people for their views. When writing your speech, incorporate a particular tone and use at least three persuasive techniques. Perform your speech for the class.

2 Cut out at least three articles from the opinion and letters pages of your local newspaper. Stick them into your notebook and annotate them. Remember, the more you practise this vital skill, the better and quicker you will be at it.

Extra tasks

1 Write an editorial on Australia Day for a newspaper of your choice.

2 Write three letters to the editor under separate names and offer different opinions or comments on the issue. Adopt a varied tone for each and use at least one different persuasive technique in each letter.

4

Vibrantly visual

It's not just words that convey meaning, often an image can be as effective and persuasive. Capturing the moment in a photograph can often tell a reader more than any number of inches of newsprint. Cartoons, graphs—even the colours chosen by the newspaper—can be used to persuade us to a point of view.

Political cartoons

Cartoonists use a range of tools and strategies to persuade us. Understanding how these tools work is important when it comes to analysing cartoons. Political cartoons are designed to make comment on issues, people or events. Although they can sometimes be comic in nature, they are essentially sharp, pointed observations that the cartoonist is making about a person or situation.

Symbols	The cartoonist may use objects, images or words to represent something else. A cross, for instance, may represent Christianity or a hospital. A heart may be a symbol for love.
Exaggeration and distortion	The cartoonist can make statements about the importance of issues or power relationships by exaggerating or minimising the size of something. Facial expressions, objects of clothing—in fact, just about anything—can be either inflated or understated.
Stereotyping	Stereotypes work by reducing individuality and making assumptions about an entire group of people. They can be dangerous, as they can reinforce prejudices. The cartoonist can use stereotypes to parody particular groups such as sports stars or politicians.
Caricatures	A caricature is a distortion of a person's distinctive features. Cartoonists use caricature to enable readers to identify the person who is being portrayed in the cartoon.
Humour	Humourous political cartoons can defuse some of the emotion surrounding an issue. Sometimes satire and irony are used.
Captions	Any words or phrases that appear in the cartoon are also important to analyse. The words inside the frame of the cartoon are called 'body text'. Those that appear outside the frame of the text are called 'captions'.
Colour and shading	The image or idea can be given a particular emphasis through the use of colour or shading.
Composition	The layout of the various objects in the cartoon can be important for conveying meaning. The cartoon may be sparse with lots of white space left in the frame, or it may be very detailed. The reader's attention is often directed to a 'hotspot' in the picture.

Satire: deliberate exaggeration of a person, an idea or a concept as a way of mocking it.

Irony: one thing is stated but its opposite meaning is intended.

Political cartoons have been a feature of Australian newspapers since the 1830s. Even though they are visual, they have the same capacity to divide opinion in the community as written articles. You may find yourself laughing out loud in approval, or angered and frustrated by the message.

Successful political cartoons have a number of features in common.

- The context of the cartoon is clear; the issue is easily understood by the readers.
- The cartoonist has something quite specific to say, and illustrates this clearly. This is not to say that the cartoon is simplistic; rather it is visually powerful. Sometimes the effect is immediate because the image or the message is stark and confronting. Sometimes the message is multi-layered and the immediate reading of the text gives way to a more sophisticated understanding as the cartoon is explored.
- The use of images, words, the strand of humour, the actual layout and design all contribute to the way in which the message of the cartoon is conveyed.

Australia Day is a national holiday that commemorates the arrival of the First Fleet on 26 January 1788 at Sydney Cove. Led by Arthur Phillip, the Fleet had initially landed at Botany Bay about twelve kilometres south of Sydney. Captain James Cook had landed there some eighteen years earlier; however, Phillip did not find the terrain suitable and decided to sail further north, arriving at Sydney Cove.

When he hoisted the British flag and claimed the land in the name of King George III, it marked the first European settlement in Australia.

For some people, the date is controversial as it symbolises the destruction of traditional ways of life for many Aboriginal communities. It is sometimes known as 'Invasion Day' or 'Survival Day'.

Many Australians mark the holiday with family picnics and barbecues or other fun activities.

The Australian flag on the towel is an instant indicator to the audience that this is an Australian family at the beach.

The father's furious stance and grimace indicates his displeasure.

The mother appears shocked and concerned.

The child is dwarfed by the sign suggesting that this news will have a significant impact on him.

Source: Harry Bruce, 'Australia Day Picnic', 2004

The word 'UNAUSTRALIAN' suggests that this action goes against the principles of what it means to be an Australian citizen—in this case, the family's inability to visit the beach because of the jellyfish.

The eyes of the family are drawn to the beach sign.

The language on the sign 'BEACHES CLOSED AUSTRALIA DAY' helps to explain the reason for the family's reaction.

The leaping jellyfish and the jellyfish in the water indicate the reason behind the closure of the beach.

Breakaway tasks 8

Analysing

1 Make a detailed list of the ways in which the cartoon above is trying to persuade you. How has the cartoonist used symbols and humour to influence your reading?

Evaluating

2 Do you think political cartoons still have a place in modern newspapers? Write a short letter to your school principal arguing that they should be included in your next school newsletter.

Photographs

Newspapers and their editors quickly embraced the technology that allowed them to use photographs. Often the photograph is the most striking element of a story, as images catch the eye and inspire us to read the story.

In many ways photographs are like cartoons—they are used to illustrate or symbolise a much larger issue.

News editors have to consider the real-life images that they want to use very carefully. Just because a photograph is available doesn't mean they use it. Sometimes the photographs are too confronting or inappropriate to publish. Editors choose the most striking images that will not shock or alienate their readers.

When analysing the use of a photograph in a newspaper you should be ask yourself the following questions.

- Where is the camera positioned? A photograph taken from below the subject will make the subject look strong and powerful. A photograph taken from above will reduce the size and strength of the subject.
- What else is in the photograph? Sometimes what is in the background or foreground of a shot is as important as the subject. It can also give you clues as to what the photographer is intending you to believe about the circumstances of the shot.
- Is there any evidence the shot was cropped or adjusted in any way?

The clouds are ominous and warn us that danger is approaching.

The camera is positioned slightly above eye level so the size of the flames and clouds is overpowering.

The cars are small and overwhelmed by the power of the natural disaster.

There is a strong contrast between the orange in the fire and the clear blue sky.

The road leading away from the flames is the only available path to safety.

Source: Fairfax/Jason South, 2009

Breakaway tasks 9

Remembering

1 What difference does the position of the camera make to the way the viewer sees the finished photograph?

2 What is the purpose of using photographs alongside a news story?

3 Look up the term 'photojournalism' and write the definition in your notebooks.

Applying

4 Look at the front page of your daily newspaper. Write a short paragraph describing what you can see in the photograph.

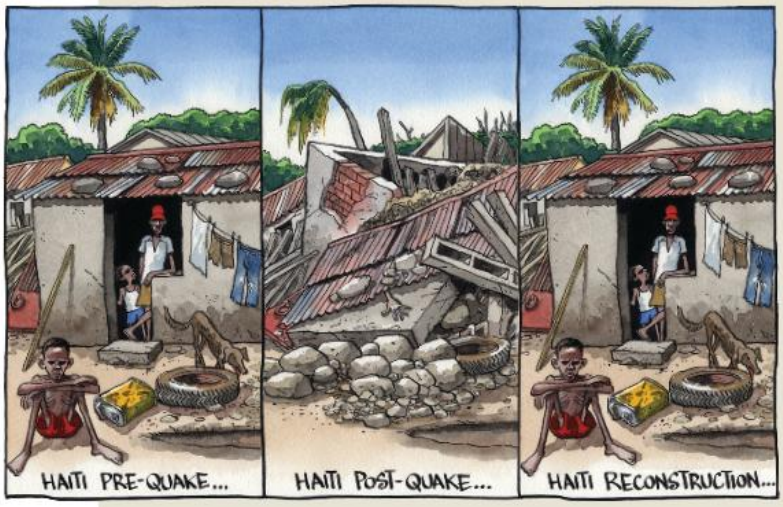
5 Look at all of the photographs that are used in this chapter. Choose one and write a paragraph explaining to your class why you chose this photograph. What elements of the photograph made it particularly appealing to you?

Strands in action

Core tasks

1 a Look at the cartoon below. Set up a chart that lists the tools or techniques the cartoonist has used to persuade, for example captions. Refer to the table at the start of this module. Then, in a second column, describe how each technique makes you respond as a viewer.

b How does the cartoon make you feel? Has it persuaded you?



Source: Peter Brookes, 2010

After the earthquake, Haiti, 2010

2 Examine the photograph above and then write a piece analysing the elements of the photograph, using the model given on the previous page as an example. Include in your analysis:

- a brief explanation of the event being depicted
- a description of what the photograph tells you about the earthquake in Haiti
- your evaluation of the success of the photograph.

Extra tasks

1 In pairs, collect four front-page photographs from recent newspapers. Use poster paper to display the photographs and provide an analysis of each. Present your posters to the class.

2 Imagine that your school has announced that all its students are required to attend classes over the summer holidays. Design a political cartoon using the elements you have learnt to represent your point of view on the issue.

3 Look at some recent newspapers or search the internet to find a cartoon and a photograph on the same event or issue. Write a description of the issue, an analysis for each depiction, and a brief comparison of the two.

5

Putting it all together: writing up your analysis

To write a media analysis essay, you need to put together all the information you have collected from an article you have analysed and write it up as a piece that logically examines the way in which the author has used language to persuade you.

It is important that you remain objective about the issue being discussed. Remember not to get caught up in the issue when writing an analysis essay. What you think about the issue is not relevant. You need to explain how the author makes their argument and uses language to persuade readers.

Putting it all together

Once you have finished analysing your article it might be helpful to put all your information into a table like the one below. Remember also to analyse visual information such as photographs or illustrations which are part of the article.

Title of article		
Where published		
Author's name		
Date		
Tone used		
Contention		
Arguments used by the author	1	
	2	
	3	
Persuasive technique	Effect on reader	Quote

Remember to use **quotation marks** in your work when you are quoting from another source.

Once you have sorted out all the information you have gathered from the article, start writing. The easiest structure to follow is the one in the table on the next page.

Structure of your answer

Introduction	• Give a brief outline of the issue under discussion and what both sides of the debate are saying about it. • Give the name, author, date and place of publication of the article under discussion. • Briefly outline the author's contention and their reason for writing. • Describe the tone that the author uses.
Paragraph 1	• Summarise the author's first argument. What is it? How does the language used support this argument? • Which techniques does the author use and why?
Paragraph 2	• Summarise the author's second argument. What is it? How does the language used support this argument? • Which techniques does the author use and why?
Paragraph 3	• Summarise the author's third argument. What is it? How does the language that used support this argument? • Which techniques does the author use and why? (You should write more paragraphs like this if you need to.)
Conclusion	• Summarise the issue very briefly, outline the author's position and review how well they make their argument.

Let's look at a sample analysis and a model answer.

Repetition

MISTAKE AFTER MISTAKE

Short, sharp sentences make an impact.

Repetition of phrase links the two wars.

The Vietnam War was a mistake.

It was fought because the public was told blatant lies by the Government about the domino theory and how our whole civilisation would be ended if we didn't get involved in that war.

Repetition of phrase links the two ideas and brands them lies, creating feeling of betrayal by government.

The Iraqi War is a mistake.

It is being fought because the public was told blatant lies by the Government about how the Iraqis had weapons of mass destruction.

Appeal to our sense of disbelief that the government could have fallen for such an idea.

Rhetorical questions reinforce sense of betrayal by government.

What is the point of expecting the Government to learn from the past?

Appeal to history.

What is the point of expecting the Government to be honest with the people?

What is the point of sending young men to die for their lies?

Blames the politicians and their pride. Appeals to our sense of fair play.

Perhaps our leaders are criminally stupid and believe the lies being fed to them over and again throughout history.

Denigrates the politicians.

Or perhaps our politicians are happy for our youth to continue to die long after the theories have been proved wrong so that the Government doesn't look stupid.

Short, sharp sentence reinforces our betrayal by these politicians. These politicians are not worthy of us. We deserve better.

Uses inclusive language to appeal to our sense of entitlement—we should be getting this type of representative.

Perhaps honesty and decency are what we should expect in a politician. Not gullibility and pride.

When will they admit that they are wrong? How many young men, like my nephew Tom Hurley, have to die so that our politicians can save face?

Personalises the issue. Writer lets us know he is speaking from experience.

We are being let down because politicians don't want to appear stupid.

Brian Hurley, Ashwood, *Mornington Herald*, 12 October 2009

Sample essay

Brian Hurley, in his despairing letter to the editor of the *Mornington Herald* (12 October 2009) 'Mistake after Mistake', berates the government for its continued involvement in the Iraq War. In a frustrated tone, Hurley expresses his anger about the lies fed to the public and the deceit of politicians who refuse to acknowledge that the war should have ended.

The headline for Hurley's despairing letter 'Mistake after Mistake' uses repetition to emphasise the message that lessons are not being learnt from past actions—or if they are, they are being ignored. This is fortified by the appeal to historical fact in the short opening sentence, 'The Vietnam War was a mistake', which states baldly a commonly held belief about that war.

The message is reinforced by linking to it the 'lies' told to the public about the 'domino theory', which reminds us that we were led into a bloody and unwinnable war on the strength of this unproven theory. Cleverly, Hurley links the Iraq War with the Vietnam War by repeating the same sentence structure. Thus 'Vietnam' becomes 'Iraqi' and 'domino theory' is matched by 'weapons of mass destruction'. The effect is to remind the reader, clearly and forcibly, that governments will always lie to us and we do not learn from the lessons of the past.

Hurley's emotional piece then uses a series of rhetorical questions to impress on the reader the futility of expecting the authorities to learn from the past. He goes further, intimating that the lies are not mistakes but indicative of a greater problem that 'honesty and decency' are lacking in our politicians. There is an implicit call to arms in Hurley's letter when he claims that we should be seeking politicians who exhibit 'honesty and decency' rather than accepting anyone who seeks office.

With a rhetorical flourish—'When will they admit they are wrong?'—Hurley indicates that the problem is not the refusal of politicians to back down, and therefore lose face. He then shocks the reader with the information that he is personally involved in this situation and that his nephew Tom is yet another victim of a senseless war—a war that could and should have ended long before Tom died, and would have if our leaders were capable of learning from their mistakes.

Breakaway tasks 10

Applying

Using the sample essay as a model, write the analysis essay for the article 'It's a great state of play' in Module 2.

Exploring an issue: whaling

Often an issue inspires many different views and perspectives and this is reflected in the many reports, articles, essays and letters in the media. A controversial issue, such as international sanctions on whaling, can be hotly debated in many media forums. It is important to be able to read and analyse all the different perspectives presented and then make your own decision about what you believe. One helpful way to do this is to analyse individual articles and arguments and their persuasive methods so that you can clearly assess what the writers want you to believe.

Carefully read the background information below and each of the articles that follow. Consider the issue being addressed and the persuasive techniques used in each article.

Whaling: background information

Whaling is the harvesting of whales, primarily for food and oil. It is a practice that dates back in some communities to more than 3000 years BCE. Whaling became firmly established throughout the world in the eighteenth and nineteenth centuries, when organised whaling companies began harvesting the animals.

In Australia, the whaling industry was established soon after settlement in 1788. The effect on whaling numbers was drastic. Some species were hunted almost to the point of extinction. Due to increased awareness about the declining number of whales worldwide, Australia became one of the leading protestors in calling for a worldwide ban on commercial whaling. The last whale to be hunted in Australia, a sperm whale, was harpooned by an Australian company off the coast of Western Australia in 1978.

In 1986, the International Whaling Commission (IWC) placed a moratorium on commercial whaling.

Many groups and organisations have lobbied to have this ban extended indefinitely to ensure that whale numbers continue to improve. However, other parties have argued that whaling should be resumed, with pre-determined quotas in place.

Some communities around the globe have continued to practise whaling. Many of these communities, such as the Inuit in Canada, hunt whales as part of their traditional way of life, while the people of the Faroe Islands argue that whaling forms part of their cultural identity and contributes to their economic well-being.

Japan and Norway remain the largest hunters of whales. Both countries claim to have a long tradition of eating whale meat. Japanese whalers have also argued that their whaling is necessary for important scientific research.

moratorium: temporary halt or delay.

FULL HORROR OF JAPANESE WHALING EXPOSED

By Malcolm Holland

A third of the whales harpooned by Japan in the Antarctic last summer were pregnant, it was claimed yesterday.

Conservation group Humane Society International (HSI) said Japan's own figures, revealed in secret documents discovered at the International Whaling Commission meeting being held this week, showed the 'true, disgusting nature' of the country's whale hunting.

Japan's annual hunt, which it claims is a scientific study, took a horrific toll on female whales, the HSI said.

The HSI said data from Japan's 2008–2009 hunt showed of 679 whales it reported killing, 304 were female. The data showed 192 of the whales were pregnant. Four were lactating.

'The four lactating females would each have had a calf that would have starved to death,' HSI Australia's director Michael Kennedy said.

Mr Kennedy said the Japanese data also contained 'gruesome' details of how whale foetuses were treated after being torn from their mothers on board the whaling fleet's factory ship.

'They report the measure the length and weight of the foetus, they measure their eyes and take skin samples from the foetus for what they call genetic studies,' Mr Kennedy said.

'It is gruesome, useless information which, if it was even needed, could be found without dismembering a foetus.'

Slaughtered whales on the deck of the Japanese factory ship, *Nisshin Maru*

The details of Japan's impact on female whales was contained in what is known as a 'Cruise Report', secretly sent to the IWC's scientific committee before the IWC meeting in Portugal.

During the 2007–2008 hunt Australia was shocked when *The Daily Telegraph* published photos of a minke whale and her calf being hauled aboard a Japanese factory ship to be dismembered.

HSI vice president Kitty Block said Japan's whale hunt should be condemned and was conducted in a whale sanctuary under the guise of science.

'The fact is this hunt is commercial and killing pregnant females makes it all the more egregious,' Ms Block said.

Australian Environment Minister Peter Garrett, who is at the IWC meeting, said Japan had killed more than 13,000 whales in the name of research since a moratorium on commercial whaling was imposed in 1986.

One of Mr Garrett's tactics to try to end Japanese whaling is to bring it under the direct control of the IWC, something Japan has been vigorously opposing.

Japan is also pushing hard for a 'coastal whaling quota'—which would allow it to kill whales in its own waters without the pretence of scientific study—which conservation groups said was a return to commercial whaling.

This week the Australian Government announced what it called the largest study of Antarctic whales.

The joint Australian–New Zealand scientific expedition will steam to Antarctica this summer. No whales will be killed during the research.

Source: *The Daily Telegraph*, 24 June 2009

STOPPING WHALING IS CULTURAL IMPERIALISM

By John Passant

There is nothing about whales that means humanity shouldn't eat them.

Indeed the International Whaling Commission recognises this by allowing aboriginal subsistence whaling.

On the other hand Paul Watson from the *Sea Shepherd* does not accept the right of indigenous peoples to continue their traditional whale killing practices. He has physically prevented indigenous groups from undertaking kills.

His anti-whaling colonialism is an extension of the white man's 'civilising' burden—handing down from on high to the lower castes their new enlightenment, often through force. This is nothing but cultural imperialism.

It is not a position the left can support. It would be like supporting the Northern Territory invasion.

The Antarctic minke whale is not under threat of extinction from Japanese whaling. The International Whaling Commission reports that in 1989 there were 781 000 Antarctic Minke whales. They are conducting further research for current figures.

The Japanese this year will take 935. This will have no impact on the survival of the species.

What then drives opposition to whaling?

Much of it is humanitarian. Killing another intelligent being in conditions that inflict pain is repugnant to many people. Pigs, cattle and sheep are sentient beings as well, and their deaths are painful, but they too end up on the dinner plates of many around the world.

At the moment the continued existence of humanity depends on the ongoing exploitation of animals. Under capitalism that exploitation can be cruel.

It is possible that a democratic and planned society could decide to move away from all animal products. But socialism is for the future.

Today people eat animals to live. As long as the minke whale is not in danger of becoming extinct, then there appears to me no reason not to harvest some of its stock for human consumption.

From the Australian Government's point of view, its opposition to whaling appears to be linked to our imperialist claims to the Australian Antarctic Territory rather than any concern for the sustainability of the minke.

And of course the Government thinks it is popular to oppose whaling (which it is), but this too presents a problem for them. Once again Prime Minister Kevin Rudd promises the world and delivers the toilet door key.

Only four countries recognise our Antarctic claims. Unsurprisingly each also claims part of Antarctica.

Minke whale

According to the Australian Antarctic Division website the 'Australian Antarctic Territory covers nearly 5.9 million square kilometres, about 42 per cent of Antarctica and nearly 80 per cent of the total area of Australia itself'.

In addition Australia claims that 'the Australian Antarctic territorial waters extend 200 nautical miles out to sea from the Australian Antarctic territory'.

Japanese whalers operate in these waters. The Australian Government uses diplomatic means to try to stop this because it is not yet prepared to physically enforce its imperialist claims to Antarctica and its waters. Diplomacy is imperialism without guns.

The Rudd Government's anti-whaling stance is but a pawn in Australia's claims to Antarctica. No one on the left should support this imperialist adventure under the guise of defending whales.

For Australian imperialism whales are the WMDs of the water.

Then there is the politics of the shepherds of the sea and warriors of the water.

Apart from physically preventing indigenous people from traditional killings (in cahoots with the far right in one case) and supporting Australian imperialism, their politics are essentially elitist and dogmatic. There is

one truth and that is that killing even one whale is evil and the *Sea Shepherd* will do anything to prevent that.

Well, not quite anything. Their activity does not extend to agitating among Japanese or Australian workers, in particular those in the ports and on the boats. They have contempt for workers.

Their approach involves substituting themselves for the mass of people. This is reformism on a grand scale. Leave it to us; we know better than you; we'll solve the situation by harassing, attacking and even sinking boats.

Obviously they have support—you can't buy $2 million boats like the *Ady Gil* without lots of support, and some of it comes from ordinary working people.

But this elitism and substitutionism is an example of the broader thinking of an educated petit bourgeoisie, which has coalesced around animal rights issues, groups whose views (while perhaps appealing to a middle-class retiree like me) take no account of the real lives under capitalism of their working class supporters.

Indeed rather than seeing the problem as the way production is organised they see it ultimately as one of consumption. If humans didn't eat whales, eat meat, wear fur (put in the appropriate concern *du jour*) the world would be set right.

Socialists reject this elitist world view. The real issue is human wage slavery. The way animals are treated flows from that basic foundation of society.

Without the liberation of humanity through the action of the working class there can be no 'liberation' in any form for animals, including whales.

The left opposes colonialism, imperialism and reformism. We cannot support the anti-working class opponents of whaling.

Source: *The Age*, 12 January 2010

RUDD MAY SOON HAVE TO SUE JAPAN OVER WHALES

Australia and Japan have long had differing views on whaling. In 1946, Australia became one of 15 nations to sign the International Convention for the Regulation of Whaling; Japan did not, even though conservation was not the main aim back then. The International Whaling Commission (IWC) was set up that year with the aim of preventing over-fishing so that whaling, an industry in which Australia had a share, would be sustainable. Today, whales are worth much more to this country alive than dead, with whale-watching tourism bringing Australia $300 million a year. And, as more has been learned about these magnificent creatures, a kind of public affection has developed for them. Not so in Japan, where their meat is a traditional food, and their captors are seen as the endangered species in need of protection from a hostile environment.

This week, however, it was environmental protesters who found themselves endangered when their small craft—admittedly, a mischief-making craft—was sheared in half by a whaling security ship. That the six-man crew of the *Ady Gil* was rescued largely uninjured can be attributed more to good luck than good manners, particularly given the way the Japanese vessel sailed on, ignoring the trimaran's mayday calls. Acting Prime Minister Julia Gillard has ordered a maritime investigation into the collision. Both whalers and the protesters have been behaving badly as hostilities have intensified in the waters of what Australia 10 years ago declared to be a whale sanctuary off Antarctica. The environmentalists on the *Ady Gil* launched stink bombs and tried to use ropes to foul the whalers' propellers; the Japanese have employed water cannon and sonic blasts. This dangerous tit-for-tat continues because the Federal Government has failed to follow through on the promise Kevin Rudd made before the 2007 election to 'take Japan to international courts … to end the slaughter of whales'. After that election, the Government dispatched a ship to monitor the whalers and to collect evidence that could be used in court. Since then, however, the Government has insisted it should pursue diplomatic avenues before launching legal action. A legal case would take years to be resolved but experts have suggested that filing suit in the International Court of Justice or the Tribunal for the Law of the Sea could result in Japanese whalers being restrained by an injunction within weeks. Whether the whalers would respect the injunction would, of course, be the next question.

Japan appears to have abandoned the smokescreen that its hunting is for 'scientific research', a claim that gave it a technical loophole with which to escape the international ban on commercial whale-catching. Japanese Foreign Minister Katsuya Okada said this month, 'We should try to discuss this issue in a calm, not emotional way. Because our ancestors—we have a tradition in Japan where we have been eating whalemeat. It would be a different story if it were an endangered species … on the verge of extinction. But if not, I think

the average Japanese would like to consume whalemeat into the future.' He also appeared to be digging in on the issue when he said, 'We do not think there is a need for a policy review.'

The Federal Government might be privy to diplomatic progress that it is not yet sharing with the rest of the nation. Australia has a close and complex relationship with Japan, and there are many issues currently on the joint agenda, including nuclear disarmament and emission reductions. It may be that various cards will be played off against each other in what is shaping up as a significant year in the relationship. Cards have also to be played in Japan. The Prime Minister, Yukio Hatoyama, has been examining government accounts with a view to eliminating the kind of government subsidies and perks for retired bureaucrats involved in sustaining whaling. He has also said publicly he does not like whale meat, which undermines the romantic view of it as central to Japanese cultural identity. It is possible he is looking to wind down whaling, citing domestic budget reasons, a strategy that would allow him the dignity of choice rather than the appearance of capitulation to foreign pressure.

If substantial progress is not made by mid-year, however—the next IWC meeting is in June—diplomacy has failed and the issue must be pursued in the courts. Mr Rudd made the promise before the last election; he should keep to it before the next one.

Source: Editorial, *The Age*, 9 January 2010

Breakaway tasks 11

Applying

1 Make a copy of each of the articles on whaling and then use the annotated example to help you annotate each of the articles. Your aim is to identify *which* persuasive devices are being used and *how* they persuade you to a particular point of view.

2 For each of the articles identify the following:
- a contention
- b main arguments
- c tone or tones used
- d audience.

Analysing

3 Using all the information you have identified above, write an essay that analyses the use of persuasive language in *one* of the articles on whaling.

Strands in action

Core task

One of the best ways to develop an awareness of how the media are using their skills to persuade you is to follow a particular issue throughout its development. Your task is to track one issue as it develops over a period of time, perhaps a term or a semester. At the end of the task you will have a scrapbook tracking the coverage of an issue across the media.

a Decide what kind of scrapbook you intend keeping. You could use a traditional paper scrapbook, or you could keep an electronic scrapbook.

b Decide on your issue. Gather a range of images that you think reflect aspects of your issue and use them as a front page.

c Scan the available sources of information (newspapers, magazines, blogs, etc.) for mentions of your issue. Even small items will be of interest as they might provide the seeds for larger debates as the issue progresses. If you are using an electronic scrapbook, you will be able to include video and audio clips.

d Each week, choose one article and analyse it. Over the term try to ensure that you select articles that present varying opinions about the issue.

e Prepare a table comparing how the various persuasive techniques have been used in at least four of the articles. Remember you are looking for the different effects they have on the reader.

f Before you present your scrapbook, write a background brief to the issue that details the various people or institutions involved, ideas raised, points of view expressed and a resolution if there has been one.

g Present your scrapbook to the class.

Extra task

Using the information that you have collected and analysed for the Core task, write a piece that compares how particular arguments and persuasive techniques are used in two or more of the articles.

> Learn from yesterday, live for today, hope for tomorrow. The important thing is not to stop questioning.
>
> Albert Einstein (1879–1955), theoretical physicist

Teen worlds

Chapter overview

There comes a time in all our lives when we begin to make decisions for ourselves, rather than having them made for us. There are times when we are faced with endless possibilities, as well as endless questions. This period in a teenager's life is the subject choice for writers of young adult fiction.

Authors in this genre target their audience by using teenage characters the reader can identify with and by exploring the issues and problems that are relevant to the experiences of young adults. Even though the authors of young adult fiction do not actually tell readers how they should behave, the author's values are often implicit in the stories they write.

It is important to question young adult texts to evaluate how they represent these experiences and the messages they promote.

1

Using style and language: keeping it cool

A frequent theme in young adult fiction is pushing the boundaries. Plotlines often feature young adults having arguments with parents, teachers or peers as they attempt to deal with life's challenges and make sense of the world around them. Teenagers are depicted as struggling with the challenges that face them by resisting society's expectations, disobeying the rules and questioning the boundaries that have been placed upon them.

DID YOU KNOW...

Not all writers of young adult texts are adults. Many teenagers have become successful authors. S. E. Hinton wrote *The Outsiders* at sixteen, Christopher Paolini was seventeen when he began writing *Eragon* and Walter Farley wrote *The Black Stallion* at the age of fifteen. Perhaps the most famous texts are *The Diary of Anne Frank*, written by thirteen-year-old Anne during the Holocaust, and Zlata Filipovic's *Zlata's Diary: A Child's Life in Sarajevo*, also written at the age of thirteen about the impact of war upon her life.

US author Christopher Paolini attends the world premiere of German director Stefen Fangmeier's film version of *Eragon* in London, 2006.

Colloquial language

An author chooses to write a story in a particular style so that their intended meaning is clear. For example, they might like to present their language from the point of view of a certain character. The characters will be constructed in a particular way and a plotline might have a specific structure to create an author's individual style of writing.

Many young adult novels are written in a colloquial style. This characterises the voice of the writer and is used to target a teenage audience.

Colloquial language is the informal, everyday language most often spoken in conversations. When people speak to each other they may shorten, combine or make up words in order to say them more easily, and the informal nature of this style often appeals to a teen audience.

Colloquial writing	Formal writing
He'll go get it for you. I'll get it if he doesn't. (13 syllables)	He will go and get it for you. I will go and get it for you if he does not. (19 syllables)

Can you hear how, when trying to portray someone's conversation, the colloquial version is far more realistic and easier to say than the formal version?

When writing colloquially in English, the omitted letter or letters of a word are replaced with an apostrophe. We can also combine two words and position the apostrophe in place of the letters that have been removed in order to say the word more fluidly. We call these words 'contractions'.

In some cases, we can use contractions to create the sound of regional or national accents. Mary Grant Bruce (1878–1958) was one of Australia's most famous children's authors. Her series of *Billabong* books were a publishing phenomenon. She used the local and international dialects of her characters to show how diverse and how welcoming life in Australia could be.

In the following extract, the Linton family cook, Brownie, is berating another character. The character, Harvey, has been whining about how hard he is finding life in the bush and Brownie decides to set him straight about the fact that it's not the country—it's him.

NORAH OF BILLABONG

By Mary Grant Bruce

Don't you talk that silly nonsense to me, returned Brownie, warmly. If ever a country was God's own country for a man not afraid to use his hands, an' with pluck to tackle the land, it's Australia! I got three sons on the land—an' if I had thirty-three I'd put 'em all there! But unless the Angel Gabriel came along and took you by the neck an' shoved you, you'd never work—an' I think even Gabriel 'ud have his hands full. There, I ain't got any time for you. Your tucker's here; I got it ready early this morning.

Source: Mary Grant Bruce, *Norah of Billabong*, 1913

Mary Grant Bruce

Australian colloquialisms

- I reckon—Yes, or I believe
- Fair dinkum—true, genuine
- G'day—hello
- In a tic—In a minute
- No worries—No problem, You're welcome, Yes
- arvo—afternoon
- corker—something is excellent
- hard yakka—hard work
- rellie—a relative
- mob—group of people
- to chuck a wobbly—to get angry or lose one's demeanour
- to chunder—to vomit.

Writer's TOOLBOX

An **apostrophe** is used for two different reasons.

1 Possessive nouns

A possessive noun (when something belongs to somebody) needs an apostrophe s.
You could write 'the licence of the driver'.
But you could also write 'the driver's licence'.

If the noun is a plural (more than one licence belonging to more than one driver), it would look like this: 'the drivers' licences'.

The apostrophe s is placed after the plural and in most cases the s is removed in order to say the word more easily.

2 Contractions

A contraction (when a letter has been omitted from a word) needs an apostrophe.
You could write 'I have always liked chocolate'.
But you could also write 'I've always liked chocolate'.

The apostrophe isn't used with these possessive nouns: his, hers, its, ours, yours, theirs. This is because the words are already possessive and don't need an apostrophe. Why then is 'its' sometimes written it's? Because in this instance, it's a contraction of the two words 'it is' and is not possessive.

Breakaway tasks 1

Remembering

1 What is a contraction and why are they used?

2 In your own words, define the word 'colloquialism' and give three examples.

Applying

3 List all of the colloquial words used in the dialogue below between Macca and Robbo and then convert these terms into formal words.

4 Define ten of the words that you have listed.

MACCA G'Day, you from these parts?

ROBBO Yep, I've spent most of me life 'round 'ere. What's it t'you?

MACCA Hey, don't get a bee in yer bonnet. I've been up woop woop with me ankle biters these past few weeks. Puttin' in some elbow grease for the big man. And now we're hangin' out for a dip and a barbie. Know a place where we can throw down a swag and take the load off?

ROBBO No wurries. I hear yas. Hey, youse might wanna tag along wit' me. I'm boltin' to the local now, 'fore me missus starts up. I ate the last of our snags for brekky.

Slang

Slang is another form of colloquial language that particular groups of people may use. Slang words change over time, often reflecting the current fashion and culture. Throughout history, people have created slang words in order to identify themselves and set themselves apart from other people—usually an older generation.

Your parents and grandparents probably used words and phrases that were unique to *their* generation. Some of these words enter common usage and others have long gone out of fashion (though if you listen closely to family conversations, you might still hear them being used!).

If you ever watch a film from the 1940s or the 1960s, you might notice that the language is starkly different from what is used by your family and friends today.

Here are some slang words and phrases from the last century. Which ones are still in use today? Which ones have you replaced with new words?

Decade	Phrase	Meaning
1920s	gams	legs
	the real McCoy	the genuine article
1930s	gig	a job
	to go bananas	to lose control, go crazy
1940s	to shoot the breeze	to relax, chat
	to chuck up	to vomit
1950s	boo boo	a mistake
	a chump	someone who is stupid
1960s	groovy	cool; excellent
	klutz	an awkward person
1970s	to boogie	to dance
	What's goin' down?	What's happening?
1980s	wicked, radical	excellent
	airhead	someone who is stupid
1990s	to diss	to show disrespect
	What's crackin'?	What's happening?
2000s	newbie	someone who is new
	to whack	to kill

Slang pushes the boundaries of existing ways of speaking. It can be a way of being intimate, indecent, humorous or disrespectful. In most cases, sharing slang language gives the speaker a feeling of belonging with those others who can understand it.

Films are often a good way to trace the change in language use. Look at the way in which language is used in the following extract. In this extract, Moonshadow Orlando, the daughter of two famous parents is about to go to a party with the children of other famous people.

MOONSHADOW ORLANDO AND HER FAMOUS PARENTS

By Fiona Harris

FILM SCRIPT

FLAME So, are we going in or what? Hello-o?

MOON Yeah, ok. Whatever.

FLAME Oh my God! Check this place out! It's totally awesome! Look at the wicked decorations! Those ice sculptures are totally boss!

CHLOE Oh ... My ... God! This place is like, totally WACK! It's like, the coolest like ... like EVER!

MOON Yeah, totally random.

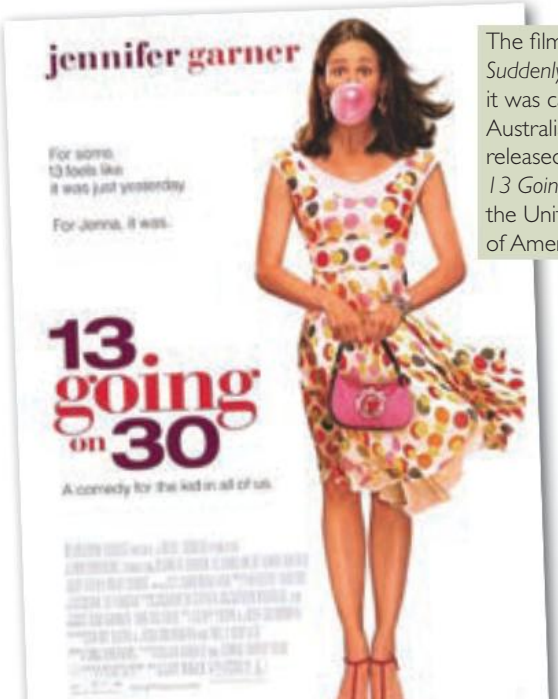
FLAME There's Verity! Happy birthday, girlfriend! I'm Flame and it is, like, so wicked to be here. What an awesome club! You probably come here all the time, don't you? I've never been here before but I've heard that it's just like the most random club ever!

VERITY Um, like, who *are* you?

FLAME I'm Moon's friend. We're, like, total BFF's.

Source: Fiona Harris, *Moonshadow Orlando and her Famous Parents*, 2010

The transcript that follows is taken from the film *Suddenly 30* directed by Gary Winick. Read this conversation between Jenna, her friend Matt and a pretty girl called Tom-Tom who leads the popular group the Six Chicks. Some of their words are humorous and made up. They do not belong in a dictionary, but to an exclusive group of people who know their definition. However, they tend to look like the combination of two common words put together and in some cases, this can give the receiver an indication of their meaning. These types of slang words are called 'neologisms', or more colloquially 'sniglets'; teenagers often use them to form powerfully discriminatory cliques and to stay fashionable.



The film *Suddenly 30*, as it was called in Australia, was released as *13 Going on 30* in the United States of America.

FILM SCRIPT

SUDDENLY 30

By Josh Goldsmith and Cathy Yuspa

MATT Hey, Jenna.

JENNA Matt, please. No more pictures.

MATT Come on. It's your 13th birthday. We gotta document it.

JENNA Hi, Tom-Tom.

TOM-TOM Hey, Jenna.

TOM-TOM Hi, Beaver. How's everything at the dam? So how'd yours come out, Rink?

JENNA Not so good.

TOM-TOM Yeah, mine aren't so hot either.

SIX CHICK 1 Nah-uh!! Tom-Tom, yours are great!

SIX CHICK 2 Yours are the best.

JENNA God, you're so photogenic.

MATT I'll meet you out front.

TOM-TOM Do whatever you want. It's not like she needs a play-by-play—Freakazoid.

SIX CHICK 3 See ya.

TOM-TOM Ah, Jenna. Could I talk to you a tiny sec? So, I told Chris Grandy me and the Six Chicks were going to your party. And he said he wanted to come with.

JENNA Really?

TOM-TOM Yeah, it's too bad we can't make it, because we really wanted to. Didn't we, girls?

SIX CHICKS We totally did. So, so much. We're so sorry.

TOM-TOM Miss Measly's up our butts with this group project proposal ...

... and Chris was gonna come over and help us out ... so I guess he can't come either.

JENNA I could write your report for you.

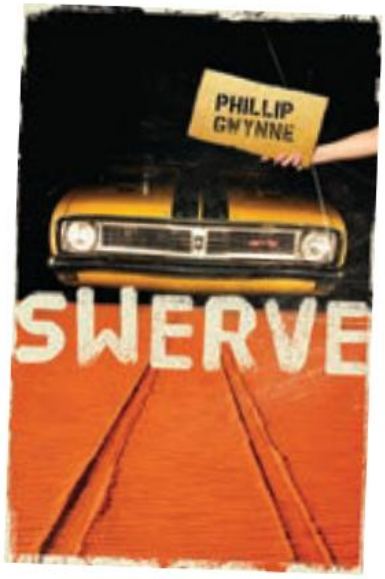
TOM-TOM Fabuloso!!

Source: Josh Goldsmith & Cathy Yuspa (scriptwriters), *Suddenly 30*, directed by Gary Winick, 2004

Gary Winick successfully engages his teenage audience by creating a film that uses a colloquial style with slang. The film examines the notion that teenagers like to gather in exclusive groups. How do the words and actions of these characters demonstrate a teen's need to push the boundaries?

Friendship or special interest groups are normal and healthy. People need to feel they belong and fit in with others. Like-minded groups have dress codes, their own slang language and actions that are highly coded, and the members can be identified by their similar appearance, activities or personality traits. Some groups are flexible and open to new and different members. However, cliques can become tight groups that have a strict code of membership and rules of conduct. Unfortunately, these groups can exclude others or try to make themselves seem better or more powerful than non-members.

Developing characters through colloquial language



The title of Phillip Gwynne's novel *Swerve* suggests that this text could go 'off track' or 'stray from the path'. We can predict from the cover that the story could have an unconventional or alternative style of writing.

Hugh Twycross is about to take a risk that will change his life forever. He is a sixteen-year-old up-and-coming Australian cellist. With the guidance of his parents, his future seems set for success. Contrary to their wishes, however, Hugh has a passion for cars and racing. Hugh decides to do the opposite of what is expected of him and goes on a road trip with his grandfather Poppy. He drives on his learner's permit to Uluru in a 1969 Holden Monaro 350 V8. This potentially jeopardises his important cello audition and his parents are not happy.

The novel discusses the need for teenagers to take informed risks. Read the following extract and note the colloquial language.

SWERVE
By Phillip Gwynne

As I opened to page 24 of *The Definitive Guide*, to the first of the Holden muscle-cars, my mobile went off. Mozart's Symphony in A major.

I took it out, saw that it was 'Poppy Calling'.

That was a surprise: Poppy never rang me during school hours.

I answered.

'Quick! Put it on speakerphone!' he demanded.

Poppy's of the opinion that mobile phones and brains aren't a good mix. All that radiation, he says, has got to fry your noggin.

I held the phone away from my ear and the delicate organ that is my brain.

'How's school?' he asked.

'It's the last day of the year.'

'You can lay off the study for a while, then?'

'The audition is next Friday.'

'That's right. The Audition. How's your driving getting along?'

'It's difficult to get the hours up,' I said. 'Especially since the government's upped it to a hundred and twenty.'

My father's some sort of management consultant; he's always busy. My mother's some sort of management consultant too; she's always busy.

And even when there is an opportunity for me to drive, Mum seems to find some reason why I shouldn't.

You'd better not, Hugh, the traffic is hellish today. Or: *It's hardly worth your while we're only going a couple of suburbs away.*

It's almost as if she doesn't want me to get my licence.

'Got a solution to that particular problem,' said Poppy.

He has this strange way of talking: every now and then he really emphasises a word, gives each syllable it's due. Par-tic-u-lar.

'Yes?'

'You can drive me to the big rock.'

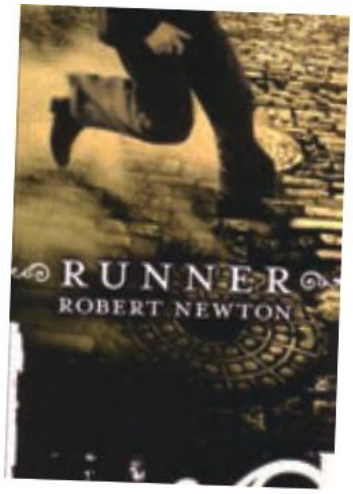
'Which particular rock would that be?'

'The Big Rock!'

'You mean Ayers Rock?'

'You got it—Uluru!' he said.

Source: Phillip Gwynne, *Swerve*, Penguin 2009



This next extract is from Robert Newton's young adult novel, *Runner*. Set in Melbourne in 1919, it is the story of a poor, fatherless teenage boy called Charlie Feehan. He takes risks that could damage more than his own personal freedoms. The story is set in the build-up to the Great Depression. Charlie's home lacks adequate heating so he runs through the streets in the evenings to keep himself warm. He also wants to run away from the frustrations of childhood into the responsibilities and entitlements of an adult world.

RUNNER

By Robert Newton

True, it was the warmth I sought each night I headed out. It was the prickle of skin and sweat on my brow. But soon there was something more. The sleazy streets seduced me, and, like a moth to the flame, I gladly surrendered.

At school I quickly grew bored with my books. I abandoned my seat at the front of class and joined the daydreamers down the back. I dreamt of Bourke Street with its flashing theatre signs, 'Bijou' and 'Gaiety', and the sly grog joints and brothels of Little Lonsdale. I had no interest in mathematics or comprehension any more. Nothing stirred in my head when Mrs Nagel gave us a verse from the School Reader. The street was my classroom now and I was a student eager to learn.

Charlie gets the opportunity to leave school and work for Squizzy Taylor, one of the most notorious and dangerous gangsters in the Melbourne underworld. Like Phillip Gwynne, Newton uses a colloquial style of language. He does this to represent the strong Australian accent of the characters.

When I woke the next morning, I found myself trackside on Squizzy's divan. It felt late. I lay there a while, listening to the rain crashing on the tin roof until someone stirred behind me.

'I see that sleepin's another one of yer talents,' chirped Squizzy.

'I'm sorry ta be such a bother, Mr Taylor. I dunno how ta thank ya fer what ya done fer me.'

'It's not me ya should be thankin', Charlie. It's Dolly. She's taken a real shine ta ya.'

I looked around the room, expecting her to be there.

'She's nicked out fer a bit,' he explained.

'Oh ... would ya mind me askin' 'ow it went last night, then?'

'Me man picked up yer Mr Peacock on 'is way ta see the coppers. He was all about pressin' charges.'

'Charges?'

'Don't worry, I paid 'im a visit this mornin' at the timber yard. Had a nice little chat, we did. Put the fear a God up 'im. I think ya'll find yer Mr Peacock's sufferin' from amnesia. Can't remember a bloody thing.'

'Ya mean I'm in the clear?' I asked.

'That ya are, Charlie. And 'e's 'ad a change a mind 'bout the wood as well. He'll be doin' 'is own rakin' from now on. Sat'd'y mornin's ya can 'elp yerself.'

Right then, Squizzy reminded me of my father. Not in looks so much. It was more in the way he was able to make things right. I went to hug him but he stopped me.

'Like I said, Charlie, it's Dolly ya should be thankin'. I suggest ya go 'ome and see yer ma.'

Source: Robert Newton, *Runner*, Penguin Books, 2005

Breakaway tasks 2

Understanding

1 How does Gwynne make his dialogue in *Swerve* realistic and engaging enough to appeal to a teenage audience?

2 Create a two-column table. In the first column, list all of the colloquialisms you found in the extract from *Runner* and in the second column convert them to formal words. How many did you find?

3 Can you find a slang word that means a human head in the *Swerve* extract?

4 In *Swerve*, Hugh decides to drive to Uluru without telling his parents. Can you explain why? Use evidence from the extract in your answer.

5 a Find two sniglets in the *Suddenly 30* transcript.
b In pairs make up ten sniglets and create a definition for each one.

6 How does the dialogue from this same transcript prove that the Six Chicks are an exclusive group?

7 What effect is achieved by Gwynne's use of short, sharp sentences in the extract. How does punctuation add to the meaning?

Attitudes are a defined way of thinking or feeling about someone or something. Typically we can identify a person's attitude from their body or verbal language, their facial expressions or their behaviour. Likewise, we can analyse an author's attitude toward a theme or issue presented in a text. When we do this, however, we need to be mindful of using tonal words to describe the author's feelings or way of thinking. For example, an author can have a sarcastic, uninterested, condemning, cynical, admiring, proud, angry or childish attitude toward a topic in a text.

How do we find the author's attitude in a text? We look at the language an author uses in the following ways: to construct a character; to set a scene or atmosphere; to convey a plotline. For example, if an author writes, 'The loud grubby boy broke in on the group of friends playing happily and said, "Gimme your lunch money", we can confidently assume that the author has a critical attitude toward people that steal and a lighthearted attitude toward peaceful playing. This is a result of the adjectives used to describe the boy and his dialogue, plus the contrasting actions of all involved.

Applying

8 Look again at the list of slang words earlier in the module. Which ones are still in use today? Which ones have been replaced with new words and phrases?

9 In *Runner*, both Squizzy and Charlie come across as being uneducated. Identify the language the author uses to portray this.

10 Rewrite the conversation between Squizzy and Charlie in a formal style. Be sure to set out the dialogue with correct punctuation. Use the excerpt as a guide to help you.

Analysing

11 Research the internet for key scenes from Academy Award-winning films over the decades. Draw up a table with two columns in your notebook. In one column, list the slang expressions that have gone out of fashion since the film was made and in the other column, list the phrases that we still use today.

12 How does the language affect the characterisation of either Flame or Tom-Tom? Use evidence from the extracts to justify your claim.

13 Identify the sentences in the dialogue in the *Runner* extract that are not grammatically correct. What effect does this expression have on the particular characters?

Evaluating

14 Choose one of these extracts and identify what teen values the writers are trying to convey.

15 Why do you think Gwynne chooses not to give much description or detail in this extract?

Creating

16 Compile a list of slang words to describe the following:
a to vomit
b to leave
c to get angry
d prison

17 In pairs, invent ten new slang words for your group to use. Define each one and place them in a sentence as an example.

Strands in action

Core tasks

1 Authors often use specific dialogue to attract a particular audience. Explore this statement using a novel you have studied to confirm your ideas.

2 **a** With their permission, record a five-minute conversation between you and a friend, teacher, parent or another adult.

b Listen to your recording and describe the difference between the two voices. Is one more colloquial than the other? Note the way each speaker sounds out their letters and words. Does one speaker have a certain style of speaking?

c Write out the transcript of your dialogue. Make sure you:

- write the person's name in the left-hand column every time they speak
- write what they say next to their name
- start a new line when a new person speaks.

3 Recreate the transcript. Be inventive and change the style of speaking from your previous transcript. You might like to create a speaker with a more casual voice, of a certain age or gender, or with an accent or a cultural dialect. You may need to adapt and add to the dialogue to suit the changes you are making, but try to retain as much of the original subject matter as you can. Remember to:

- use apostrophes when omitting letters from the speech pattern
- use contractions and particular words and phrases so that your reader can hear the different voices as they read.

4 What values are shown in these extracts in this module? Discuss as a group.

Values are ideas to which people attach importance, and on which they may base their actions. People acquire their values from the social environment they live in (including their family background, schooling, friends—and from the media). Texts can provide clues to a society's values through their language and structure, and through the way in which they are read and used.

Extra tasks

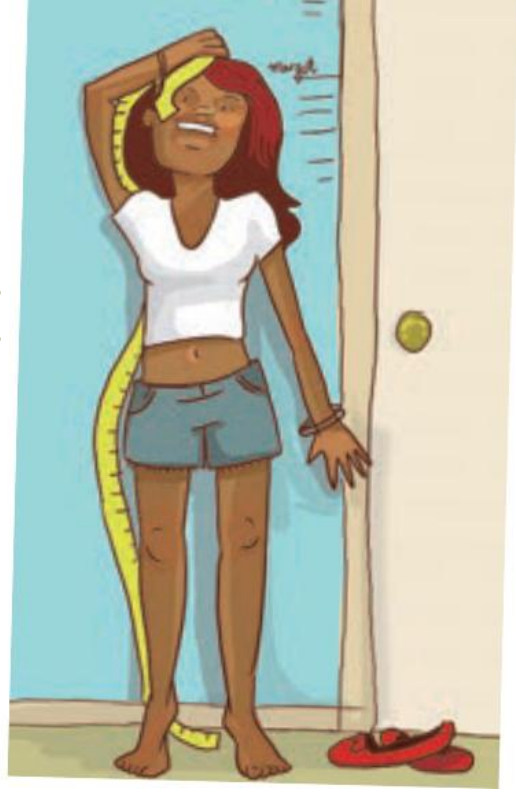
1 List ten forms of text you might write in everyday life, for example a letter or an SMS. Next to each form, nominate an appropriate target audience and recommend the style of writing the author should use. Styles might include colloquial, formal, humourous, intimate or instructional. Remember to match your style to the intended audience.

2 Do you prefer to read texts that use colloquial language or a more formal style? Which do you find easier to understand or relate to, and why? Discuss in groups and then present your answers to the class for further discussion.

3 Find another young adult fiction text that uses a colloquial style of writing. Report back to class with your findings and be prepared to read a section from your text as evidence.

2

Characterisation: appealing to teenagers



What type of stories and characters appeal to you? Authors of young adult fiction often focus on creating stories and characters that deal with the same sort of issues as their intended readers.

Teenage characters faced with difficult decisions, making mistakes and perhaps, in the end, learning valuable life lessons are common themes for writers of young adult fiction. As a reader, you want to feel a connection to the main characters in a book and relate to their story in some way. If you do so, you may even learn something, even if that lesson is simply not to make the same mistake!

Writing with intent

Fairytales and bedtime stories usually contain messages of social expectations and morality. For example, in the fairytale, *The Three Little Pigs*, the little pig who works hard and builds his house out of bricks ends up living happily ever after, while the lazy little pigs who build houses out of straw and wood are eaten by a big bad wolf. The moral of this story is that hard work leads to success, while laziness leads to misfortune. Stories throughout history have been written with such messages inherent in their narratives. Young adult fiction also does this, but with more realistic characters and less obvious messages.

When you read young adult fiction, consider whether or not there is an underlying theme or message in the story, or a 'life lesson' being imparted. Ask yourself which characters you identify with and relate to, and why. Consider why certain stories may appeal to you and why others are unable to hold your interest. Beginning to recognise the elements used by authors to attract their readers is the first step towards analysing texts and understanding their impact.

Characterisation

Without great characters it is impossible for an author to create a riveting story that will leave an impression upon an audience. Authors can invite understanding, affection, distrust or even repulsion from their readers in response to the characters in a story. Character types used to channel these responses include:

- protagonists
- antagonists
- antiheroes.

Protagonists

The protagonist is the main or central character in a fiction text. Most of the plotline focuses on the thoughts, actions and reactions of this character and, since the reader is exposed to their inner world, they are inclined to sympathise with them.

The protagonist is often faced with an important decision to make. They are either presented with a personal dilemma or some outside conflict that affects their life. The protagonist usually solves the problem by going through a learning process and eventually making a decision to resolve the issue.

For example, in the novel *Holes* by Louis Sachar, the protagonist Stanley Yelnats is faced with a personal problem. Although he is innocent, Stanley is taken to a boy's prison camp for allegedly stealing an expensive pair of sneakers owned by a famous basketball player. In fact, Stanley is a reliable, caring and hardworking boy who suffers hardship in the detention camp.

By the end of the book Stanley is redeemed by his good behaviour and is granted his freedom.

In this extract from the text, Stanley has just arrived at the juvenile detention centre, Camp Green Lake.

HOLES

By Louis Sachar

Stanley looked around the room. This was the one place in the camp where the boys could enjoy themselves, and what'd they do? They wrecked it. The glass on the TV was smashed, as if someone had put his foot through it. Every table and chair seemed to be missing at least one leg. Everything leaned.

He waited to write the letter until after Squid had gotten up and joined the game of pool.

Dear Mom,

Today was my first day at camp, and I've already made some friends. We've been out on the lake all day, so I'm pretty tired. Once I pass the swimming test, I'll get to learn how to water-ski. I ...

He stopped writing as he became aware that somebody was reading over his shoulder. He turned to see Zero, standing behind a couch.

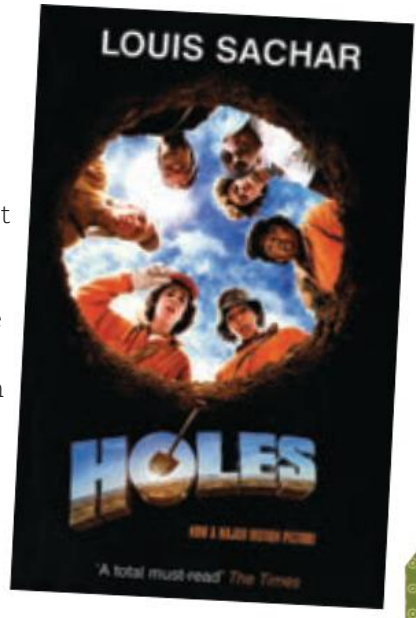
'I don't want her to worry about me,' he explained.

Source: Louis Sachar, *Holes*, Bloomsbury, 1998

Sachar shows Stanley's respectful attitude towards material possessions by describing his disappointment at the mess in the recreation room. When thinking of the boys he lives with, the protagonist says to himself, '... and what'd they do? They wrecked it'. Stanley judges the boys because of their needless destruction of property.

The importance of family and considering the feelings of others is explored when Stanley decides to write a letter to his mother. The fact that 'he waited to write the letter until after Squid had gotten up' depicts Stanley as intimidated by his roommates and their probable reaction to his letter writing.

Sachar puts a section of Stanley's letter in the novel to illustrate the protagonist's inner world. Stanley writes that everything is going well at the camp when clearly it is not. His consideration is confirmed when he says to Zero, 'I don't want her to worry about me'. He is compassionate towards his mother and withholds information because he does not want her to worry. As a reader we may see this as an endearing and admirable quality in Stanley, and therefore empathise with him and his plight.



Sachar has built a profile of a good person through what he makes Stanley do, think and say. As Stanley continues to face his fears and stand up for what he believes in, he is greatly rewarded. The notion of staying true to what you believe to be right and being considerate of others is relevant to a teenage audience, who may be challenged in these areas by their peers. This message of courage can have a powerful impact on a young reader.

Writer's TOOLBOX

Notice how the text in *Holes* is not written in **formal paragraphs**. In formal paragraphs each paragraph has a topic and developing sentence, supporting sentences that include textual evidence, and a concluding sentence that wraps up the main idea of the paragraph.

Antagonists

The antagonist is a character who opposes the protagonist. It is usually the enemy or a rival of the main character. In young adult fiction, the protagonist usually needs to win a conflict with an antagonist in order to learn valuable lessons about growing up. Examine the portrayal of the typical bully in Libby Hathorn's *Thunderwith*. Lara has moved to a new school and has been warned about the cruel Gowd Gadrey. Read how Gowd's character is portrayed.

THUNDERWITH

By Libby Hathorn

She [Lara] didn't know why the unpleasant voice of the pursuing boy frightened her so much. But it did. It filled her with dread. She'd heard of *mighty dread* in a Christmas carol or in the Bible somewhere. Well, she had it, this mighty dread and

it hit her chest violently. Just as if the pale-faced boy were punching her hard as he possibly could with closed fist. Pearl [Lara's younger half-sister] was almost running now down the other side of the steep hill, stumbling on its rocky surface, her breath coming and going loudly.

'More where this stuck-up bitch came from?' he began again, gaining on Lara and poking her shoulder so savagely that she gasped with the surprise and pain of it.

'Shuddup, Gadrey,' Pearl yelled over her shoulder but there was no conviction in her voice. It was then that Gowd Gadrey grasped Lara, digging into the soft muscle of her upper arm with his strong farmhand fingers until she cried out with the pain of it.

'Get off!' She wrenched her arm in terror but he held her effortlessly as a farmer might hold a rabbit or a hen destined for slaughter.

'I don't like you,' he said, smiling into her frightened eyes. 'I don't like you one little bit. Looking down your nose at everyone this morning. Well, we don't like stuck-up city kids at Palm Grove. Me especially. So you'd better keep right out of my way. See.'

Source: Libby Hathorn, *Thunderwith*, Hodder Headline Australia, 1989

Lara, the protagonist, has a personal battle on her hands. She has been called to face her fears and defeat her antagonist, Gowd Gadrey. She eventually learns that she must stand up for her right to be treated respectfully by her new schoolmates. Gowd is the villain in the story and is ultimately punished for his cruel behaviour. The text examines the issue of bullying and the reader hopes that bullies will ultimately suffer consequences and the innocent will be rewarded. The antagonist, the character of Gowd, plays a crucial role in causing this conflict with Lara and forcing her into action.

The characters in young adult fiction are sometimes based on the simplistic notion of good versus bad, and characters may be stereotyped to support this idea. The protagonist is rewarded for good conduct and the antagonist is punished for bad behaviour. The problem with this approach is that it does not always mirror what happens in real life, where bullies sometimes win and good people go unrecognised.

Breakaway tasks 3

Remembering

1 In your own words, explain the difference between a protagonist and an antagonist.

2 Write down three fictional characters that are protagonists and three characters that are antagonists. Name the character, the type of character and the text.

Understanding

3 Think of a story you were told as a child.
   a Write down the name of the story's protagonist.
   b What was the message or moral of the story?
   c Outline what the character did, thought or said that demonstrated certain behaviour or personality traits.
   d Repeat steps a to c for the antagonist in your story.

4 What is the effect of the author's use of an ellipsis (…) at the end of the letter in the *Holes* extract?

Analysing

5 Compare and contrast the portrayal of teenagers and their behaviour as reflected by the protagonists and antagonists in the extracts from *Holes* and *Thunderwith*. List the stereotypical traits about teenagers that you can identify in the protagonists and antagonists of these passages. How realistic do you think these traits are?

Antiheroes

Not all young adult fiction involves a simple representation of good versus bad, with good winning in the end. Many texts offer complex, realistic representations of teenagers whose personalities are not stereotypical. These characters exhibit positive and negative personality traits just like every human being.

DID YOU KNOW...

The Catcher in the Rye (1951) by J. D. Salinger is described as the first young adult novel published in our modern history. Around 250 000 copies of this text are still being sold every year, with total sales of more than 65 million copies. This text has also been voted one of the 100 best English-language novels of the twentieth century. It is widely agreed that the protagonist and antihero Holden Caulfield accurately addresses a teenager's experience of growing up.

A protagonist who is not perfect, and who is weak or damaged in some way, is called an 'antihero'. Antiheroes are the rebels, the lovable rogues, the losers or the underdogs. Antiheroes make poor decisions and stumble through the plotline of a text, making one mistake after another—hopefully, but not always, learning a valuable lesson by the conclusion of the novel. Readers relate to their human imperfections and appreciate learning from their common errors of judgement.

Family and friends

Teenage heroes may often be described as 'loners', but they are very rarely alone. Most teenage lead characters are surrounded by family and friends. These friends lend support and comfort to the hero during the novel. Often they are the people who help the hero out of a situation, who lie for them when they need it, and who listen to their problems and concerns with the antagonist or the issue that needs solving.

In many instances, the people who surround the hero give us clues about the kind of person the hero is. Often they 'fill in' the gaps of the hero—being able to do or say things that the hero can't. Harry Potter, for example, is supported on his quest by his best friends Ron Weasley and Hermione Granger. Ron lacks confidence in his own abilities, but is brave and able to think strategically in a way that Harry can't when they are eleven years old. Hermione is often described as possibly 'the most brilliant witch of her generation' and provides the intelligence that allows the trio to solve their problems.

Often friends are not the only people that the hero feels they can rely on to help them solve the situation that is troubling them. Many characters are blessed with strong, close families to whom they are able to turn for support. Josie Alibrandi, for example, the heroine of Melina Marchetta's *Looking for Alibrandi* is lucky to have supportive parents in whom she can confide when her friend John dies.

Ultimately, the character interacts with other people in the world that they inhabit and it is these relationships that tell us about the lead character, the problems that they face and the ways in which they will deal with them.

John Marsden's classic *Tomorrow* series is one of the most successful series ever published by an Australian author.

In this extract from *Tomorrow, When the War Began*, Ellie and her school friends have returned from a camping trip in the bush to find that all their families are missing from their homes. Alarmed by the recollection that they had been woken in the night by the presence of mysterious aircraft in the sky, Ellie and her friends begin to suspect that their homeland has been invaded and that their families have been rounded up by the enemy.

TOMORROW, WHEN THE WAR BEGAN

By John Marsden

These things just don't happen, not here, not in this country.' Then, with sudden hope, I [Ellie] remembered something. 'Those fires! They'll be out fighting those fires. There must have been some bad ones, so bad they couldn't get back.'

Homer said, 'Ellie, they weren't that kind of fire. You know that. You know what a bad fire looks like.'

Lee said, 'I don't know much about these things, but shouldn't your RF radio be alive with voices, while those fires are burning?'

'Yes!' said Homer, turning in a hurry.

'But there's no power,' Fi said.

'They have back-up batteries,' I said. We rushed after Homer and crowded into the little office. Homer was turning the volume knob on the radio up to full, but there was no need. Endless monotonous static filled the room. 'Did you check the frequency?' I asked quietly. Homer nodded, his face full of misery. I wanted to hug him, looked for Fi to see if she might be going to, then went ahead when I realised she'd left the room again.

After a minute, Homer said, 'Do you think we should send out a call on the radio?'

'What do you think Ellie?' Lee asked me.

I knew I had to admit all the possibilities now. I remembered how tense things had been before we left, all those politicians shouting and carrying on. Trying to think calmly I said, 'The only reason for calling up would be if we can get help for our families. If they're in trouble, or danger. But if they are, everyone must be in the same boat. And the authorities must know about it. So we wouldn't be helping our families by transmitting the call …'

'The only other reason for calling is because we're so desperate to find out. But OK, I admit we may create danger for ourselves …' I tried to keep my voice steady, '… if there's something bad happened … if there's people out there …'

'So on balance?' Lee asked.

'I don't think we should call,' I said sadly.

'I agree,' Homer said.

'Me too,' Lee said.

'Then it's Corrie's turn,' Homer said. 'And Kevin's. I don't even know where Robyn lives.'

'Just outside town,' I said.

'Well, I guess geographically Corrie and Kevin come first. 'He looked at Lee, who nodded without speaking. He'd already figured out who was last.

The seven of us came together in the kitchen, with almost perfect timing, Corrie carrying a bucket of milk. The milk stank. It looked like pale scrambled eggs. Kevin was with her. They were gripping each other's hands, hanging on tight. I poured some of the milk into a salad bowl and gave it to Millie, who at last started to show some enthusiasm. She sniffed it, then lapped it eagerly.

Kevin said to Homer, 'Do you mind if we go to our places? We'll go on our own if we can have a vehicle or …' he looked at me, '… the Landrover.'

'Dad said I was the only …' I started, then stopped, realising how weak it sounded. But I'd done enough logical thinking in the Yannos' office.

Robyn took over. 'We've got to think, guys. I know we all want to rush off, but this is one time we can't afford to give in to feelings. There could be a lot at stake here. Lives even …'

Source: John Marsden, *Tomorrow, When the War Began*, Pan Macmillan Australia, 1993

Still from the film version of *Tomorrow, When the War Began*, directed by Stuart Beattie, 2010

Breakaway tasks 4

Remembering

1 Who helps Harry Potter on his quest?

2 List the names of Ellie's friends in *Tomorrow, When the War Began*.

Understanding

3 Who is Millie in *Tomorrow, When the War Began*?

4 Here is a list of characters from film and television. For the texts you are familiar with, discuss with a partner what it is that makes each character an antihero.

- Janis Ian, *Mean Girls*
- Bender, *Futurama*
- Captain Jack Sparrow, *Pirates of the Caribbean*
- Severus Snape, *Harry Potter*
- Bart and Homer Simpson, *The Simpsons*

5 In pairs, make a list of fictional antiheroes from novels, anime and manga texts, comic books or video games.

6 How do Ellie and her friends know their families are not fighting fires?

Analysing

7 What values and attitudes do Ellie and her friends display? Justify your response with quotes from the extract.

Creating

8 Draw a manga-style picture of your own antihero, based on yourself, and label character traits that you think would appeal to a teenage audience.

9 In exactly 100 words describe a scenario in which a group of friends support a lead character.

Strands in action

Core tasks

1 Think of Australian television shows such as *Home and Away* and *Neighbours*. At times, the dialogue of the young characters is not quite right or current enough to represent the modern teenager, as the scripts are written by adults for a general audience. Now it is your turn to put it right.

- **a** Choose two or three of the existing characters from either *Home and Away* or *Neighbours*, or create some characters of your own.
- **b** Plan a conversation between them that will accurately represent teenagers in your society. For example, brainstorm a common teen topic, or list some words that most teenagers use. Think of some actions or props that can be noted within your script to make the conversation more realistic.
- **c** Write a one-to-two page dialogue between your characters.
- **d** Remember you will be simulating a conversation that will potentially air on prime time TV, so keep your content G-rated.

2 After you have planned your conversation (see Question 1b), incorporate a protagonist and an antagonist teen character into your script. What particular language will you use to make your listener know which one is which?

3 In groups, allocate a director and some actors to perform a conversation between typical teenage characters.

- **a** You might like to choose one of the best dialogues from Questions 1 or 2. Or you might like to make up a fresh script for this class activity.
- **b** Think of costumes or props that could contribute to your representation.
- **c** Plan specific actions and dialogue that will entertain the class and send a message about the difference between real and exaggerated versions of teenagers in your society.

4 Create a two-page short story that includes a detailed characterisation of an antihero. Here are sentences to start your story. Use at least one.

- If only they had listened.
- I can't wait to see their faces.
- When they find out they will be sorry.
- I wish the time would go faster.
- 'But … But … you don't understand.'

Extra tasks

1 **a** Go to **Pearson Reader** to find a series of twelve animated Dreaming stories from Central Arnhem Land. They tell stories of love and loyalty, and duty to country and Australian Aboriginal custom and law. Explore the website and listen to the messages these adults have told their children to help them grow up.

Web Destination

- **b** Choose your favourite story and complete the questions from its downloadable study guide.

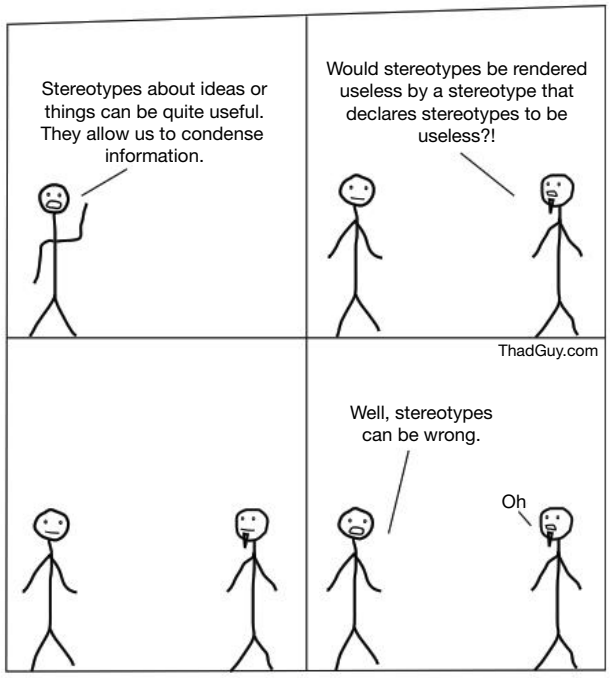
2 Imagine you are older and have young children. What would you worry about as they grow up? Make a list of ten things that you would want them to avoid or learn about being an adult. Think about personal, emotional or physical issues.

3 Write a story for children of the future. Choose one of the things you listed in Question 2 and create a story that will help children learn a lesson or a value about life. You might like to write a short fairytale like *The Three Little Pigs*, or you can write a more realistic short tale about a character faced with a conflict that needs solving. Alternatively, you might like to write an autobiographical piece describing how you learnt a lesson or made a mistake.

- **a** How will you resolve your story so that a young child can understand your message?
- **b** Will your story scare them into doing the right thing or will they be inspired to make good choices for their future?

3

Teenage stereotypes



We understand our world and what we experience in it by naming it and classifying it. We communicate these classifications to others so that we have a common language and make sense of our common experiences.

When we say the word 'dog', we often think of a set of descriptions that represent or take the place of a real life dog. It has four legs, fur and it barks. These basic descriptions are the same for every dog we identify in the world. However, we will all have slightly different versions of 'dog' in our minds according to the dogs we know and this can cause misunderstandings and a need for further clarification. For example, if we want to classify a particular breed of dog, we then need a more defined set of descriptions for that type of animal. For example, a poodle also has very curly fur.

Writer's TOOLBOX

Classification is the process of grouping things of similar descriptions.

In the same way, when we identify a social group or a type of individual over and over in our society for many years, generalisations can be made that all people of that group have the same personality traits or appearance. Popular or common beliefs about types of people can become engrained in our society. This is called 'stereotyping'.

Stereotypes can be positive and/or negative. In its most harmless form, we can assume that white fairies in fairytales represent kindness. This is a stereotypical belief that will have little affect on others and in most cases, will be predictable. However, in its most harmful form, social or racial groups suffer from the prejudice that occurs with negative stereotyping and, in most cases, the assumptions made are not true of all people in that group. For example, think of how society has stereotyped these types of people—teachers, police officers, Australians, grandmothers and the unemployed. We may assume most grandmothers are old, frail, grey-haired and like to knit cardigans. However, that stereotype could be offensive to some grandmothers. Therefore, it is important that we evaluate the accuracy of stereotypical representations in texts so that *mis*-representations can be avoided.

Writer's TOOLBOX

The term '**stereotype**' comes from the Greek words *stereos* which means 'firm and solid'; and *typos* which means 'impression'. So we can simplify the definition of a stereotype to 'a fixed impression of a someone or something'.

In fiction texts, authors are prone to create stereoptypical or clichéd characters for theatrical effect. In some ways, it assists the reader in understanding a type of character quite quickly. Identifying a stereotype in a text can also help us identify the text's genre or category. Think of the stereotypical cowboy or the teenage bully. We know immediately when we meet them what kind of text we are reading.

Teenagers past and present

In the last century, authors promoted that the goal of a youth was to grow up quickly so that they could enjoy the opportunities and responsibilities of adulthood. The adjective 'teenage' first appeared in English dictionaries in 1921 and meant 'a person in their teen years'. However, the noun 'teenager' did not appear until the early 1950s. Before this time, children were treated as children until they left home and married. Then they were treated as adults; there was no stage in between. This is because teenagers did not have the disposable income or the free time that teenagers have today to experience life between childhood and adulthood. It was then that the term 'youth' was used, but it was not until the mid-1950s that teenagers were seen as a distinct group and were represented stereotypically in texts. The term 'teen' was introduced, and representations of adolescents struggling between dependence and independence emerged.

In 1955 Nicholas Ray explored the challenges of 'youth' when he wrote and directed *Rebel Without a Cause*, a famous film depicting teenage experiences. It starred the soon-to-be teenage icons James Dean (Jim Stark) and Natalie Wood (Judy). Read the character descriptions from the screenplay.

REBEL WITHOUT A CAUSE—CHARACTERS

By Stewart Stern

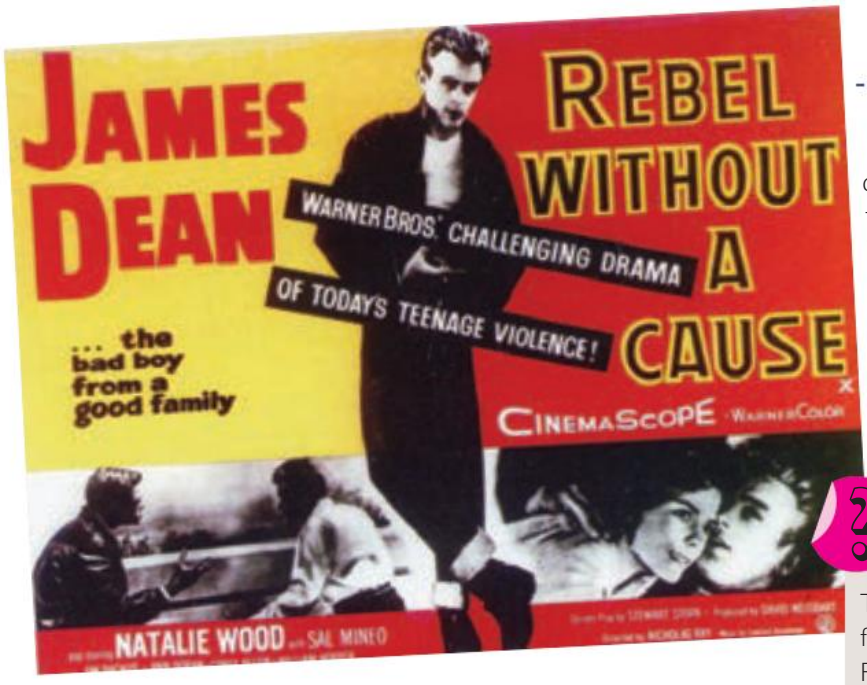
JIM: The angry victim. At seventeen he is filled with confusion about his role in life. Because of his 'nowhere' father, he does not know how to be a man. Because of his wounding mother, he anticipates destruction in all women. And yet he wants to find a girl who will be willing to receive his tenderness.

JUDY: The victim. At sixteen, she is in a panic of frustration regarding her father—needing his love and suffering when it is denied. This forces her to invite the attention of other men in order to punish him.

BUZZ: A sado-masochistic boy of seventeen, who acts out aggressively his idea of what a man should be in order to hide his real sensitivities and needs. He was probably rejected by both parents and must constantly court danger in order to achieve any sense of prestige or personal worth.

HELEN, CRUNCH, MOOSE, GOON, CHICK, COOKIE, MIL: All searching for recognition in the only way available to them; all suffering from unfulfilled hungers at home; all creating an outside world of chaos in order to bear the chaos they feel inside. They are soldiers in search of an enemy.

Source: Stewart Stern & Nicholas Ray (scriptwriters), *Rebel Without a Cause*, directed by Nicholas Ray, 1955



Since teenagers have been recognised as a distinct group, they have been represented in texts in various ways. For example, they have been represented as idealistic, free-spirited, fun individuals with enquiring minds, challenging the status quo and taking risks. They have also been presented as hormonally unpredictable, vain, selfish, argumentative and careless risk-takers. All these representations could be regarded as stereotypes.

DID YOU KNOW...

The film *Rebel Without a Cause* was added to the archival films of the United States Library of Congress's National Film Registry. It was deemed 'culturally and historically significant' as an accurate representation of adolescent experience and behaviour.

Being a teen today

As 'teenagers' and their associated stereotypes became an identifiable section of society, many variations also started to emerge. A sense of identity and belonging is important to all members of society, particularly teenagers, as they transition from childhood to adulthood.

Being part of a group can help us feel close to others and help us discover ourselves as individuals. Like-minded groups have dress codes, their own slang and actions that are highly coded, and the members can be identified by their similar appearance, activities or personality traits. Some groups are flexible and are open to new and different members. Cliques, however, can become tight groups that have a strict code of membership and rules of conduct.

In the film *Suddenly 30* directed by Gary Winick, the character Jenna Rink makes a wish on her thirteenth birthday. She wants desperately, to leave her teenage years behind as she cannot seem to join the cool group of girls at school. She wakes up the next day as a thirty-year-old woman and embarks on a journey of self-discovery. She learns that changing who we are just to fit in and be popular can end up turning us into someone we don't like. See how a teenager's desire to form groups and belong is represented in the following dialogue. Tom-Tom the lead girl in the popular group the Six Chicks manipulates Jenna to do her homework for her.

FILM SCRIPT

SUDDENLY 30

By Josh Goldsmith and Cathy Yuspa

TOM-TOM Yeah, it's too bad we can't make it, because we really wanted to. Didn't we, girls?

SIX CHICKS We totally did. So, so much. We're so sorry.

TOM-TOM Miss Measly's up our butts with this group project proposal ...

... and Chris was gonna come over and help us out ... so I guess he can't come either.

JENNA I could write your report for you.

TOM-TOM Fabuloso!!

JENNA [*Smiling widely as the Six Chicks walk away. Matt finds Jenna outside of school.*]

MATT You know, I can't believe you invited those clones.

JENNA They're my friends.

MATT Six Chicks are not your friends, okay?

JENNA Well, almost. And someday I'm gonna be a Six Chick.

MATT There's six of them, Jenna. That's the whole point. There can't be a seventh Six Chick. It's just mathematically impossible. Besides, you're way cooler than they are. They're totally unoriginal.

JENNA I don't wanna be original, Matty, I wanna be cool.

MATT Want some Razzles?

JENNA Razzles are for kids.

MATT Exactly. Arrivederci.

JENNA Au revoir.

Source: Josh Goldsmith & Cathy Yuspa (scriptwriters), *Suddenly 30*, directed by Gary Winick, 2004

Breakaway tasks 5

Remembering

1 What is the definition of a stereotype?

2 Identify and list as many stereotypes as you can in two minutes.

Understanding

3 Prepare a list of teenage stereotypes. For each stereotype, decide whether it is positive or negative.

4 Discuss your list in a small group. How similar or different are they? Would your parents agree with the placement of characteristics in the positive or negative list? Why/why not?

Analysing

5 Summarise Stern and Ray's construction of what it is like to be a teenage boy and girl in the 1950s:
   a Write a formal paragraph for each gender. Use textual evidence to justify your response.
   b Is this representation stereotypical of today's teenagers?

6 'They are soldiers in search of an enemy'. How do Stern and Ray attempt to characterise teenagers with this saying? Analyse the metaphor.

7 How does Jenna disrespect herself and go against her personal values in order to join the Six Chicks? Use evidence from the transcript to justify your response.

8 Winick, the director of *Suddenly 30* wants teenagers to have the courage to be original and avoid people that manipulate others who are less powerful than they are.
   a How does the director use dialogue to promote this response in a teen viewer?
   b How does the antagonist in this transcript play a pivotal role in promoting this positive message to teens.

Evaluating

9 Do you believe this representation of teen dialogue and actions in the *Suddenly 30* transcript is realistic? Justify your response.

10 Explore the meaning of this quotation by famous English writer Quentin Crisp from the 1970s: 'The young always have the same problem—how to rebel and conform at the same time. They have now solved this by defying their parents and copying one another.' Discuss your response with a partner. Do you agree with this author's assumption regarding the young?

11 In one to two sentences, write your own statement about young people. Read out your statements in class.

The teen film genre

By the 1980s many texts began to focus solely on teenage experiences and common behaviour patterns, so much so that the teen genre emerged. The initial intention of adult authors stemmed from a desire to curb adolescent misconduct in real life. However, as the popularity of the genre grew, especially in the cinemas, writers, producers and directors sought to appeal to teenagers more on their level in order to capture the multi-million dollar market that was available.

The classification of the teen film genre has changed drastically over time. However, there are some basic generic elements that comprise the criteria of 'teen pics'.

Common themes

- anti-bullying/peer pressure
- testing friendships
- rebellion against authority
- generational gap between adults and teens
- challenging values in society
- gaining a sense of identity
- a quest for true love
- break-ups
- rites of passage
- tolerance of difference
- multi-culturalism

Common settings

- school grounds/locker areas
- sports oval/gymnasium/change rooms
- classrooms/principal's office
- teenage bedrooms within the family home
- leisure grounds such as the beach
- driving in a car or drag strip
- local hangout/disco/prom

Common characters

- Most characters are stereotypical and may be respresented negatively or positively to the audience. These include but are not limited to:
  - Parents
  - Teens with a strong sense of identity
  - Police officers
  - Popular teens
  - Authority figures
  - Good-looking teens
  - Teachers
  - Older siblings
  - Rebellious teens
  - Ugly teens
  - Victims/disempowered teens
  - Unpopular teens
  - Self-respecting teens
  - Compliant teens
  - Bullies/bystanders
  - The quirky, comical or annoying sidekick
  - Sexually active teens
  - Nerds.

Plotlines

- good versus evil—positive and negative characters conflict with each other; protagonists usually win out in the end
- personal journeys of main characters, overcoming a personal or physical hurdle and eventually, winning a reward of sorts, finding love, true friendship or a sense of self
- a mixture of leisure pursuits that create a multi-layered climax or conflict (a pay-back, drug/alcohol abuse, a drag race, a gang fight, the school prom, going to a party, a grand final of a sports event).

In order to appeal to the teenage audience, these teenage films also often contain the following:

- the promotion or changing of popular fashion styles every year; for example, the first mini-skirts and beehive hairdos were represented in teen films
- the latest trends are represented, for example skateboards, iPads, yo-yos, Xboxes
- popular contemporary music—subsequent soundtracks are later sold, and the musicians promoted to the public
- catchphrases, slang language and mannerisms of their icons.

Although most teen films are dramas, there are hybrids or sub-genres; that is, there are films that incorporate elements of other genres, for example teen horror, teen comedy, teen romance and teen thrillers.

Ferris Bueller's Day Off

In 1986 John Hughes created the famous character Ferris Bueller in the teen-comedy film *Ferris Bueller's Day Off*. The smug, confident and peculiar protagonist is fed up with being told what to do and skips school for the day.

FERRIS BUELLER'S DAY OFF—ORIGINAL SCREENPLAY

By John Hughes

FILM SCRIPT

We hear the sound of Tom's footsteps running through the kitchen, down the hall, up the stairs, up the hallway. A door opens.

TOM [*breathless*] What's the matter?

JOYCE [*worried*] It's Ferris!

TOM What's wrong?

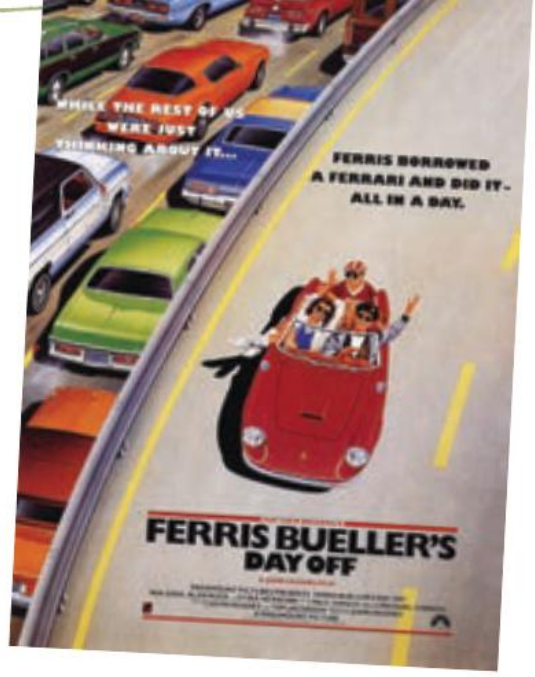
JOYCE [*snaps*] What's wrong? For Christ's sake! Look at him!

CLOSE-UP. FERRIS 1

An eighteen-year-old boy. He's staring lifelessly at CAMERA. His mouth's open. His eyes are bugged-out. His tongue is fat and dry in his mouth. He's laying in bed, on his side.

INTERNAL. BOY'S BEDROOM 2

Ferris' parents, TOM and JOYCE BUELLER are standing at his bedside. They're in their late forties, early fifties. Handsome, upper-middle class parents. They're both dressed for work.



TOM Ferris?

JOYCE He doesn't have a fever. But he says his stomach hurts and he's seeing spots.

CLOSE-UP. FERRIS 3

His lifeless eyes blink.

INTERNAL. BEDROOM. PARENTS 4

Tom bends down and touches Ferris' forehead.

TOM What's the matter, Ferris?

JOYCE Feel his hands. They're cold and clammy.

Tom takes one of Ferris' hands.

TOM [*discreetly*] Should you call the doctor?

JOYCE [*whispers*] He doesn't want me to.

TOM Why don't you want Mom to call the doctor?

Ferris exhales loudly. He tries to speak but all he can manage is a choked gasp.

TOM What?

Ferris tries again.

FERRIS [*raspy*] Don't make a fuss. I'm fine. I'll get up.

He starts to get up. Joyce gently pushes him back down.

FERRIS I have a test today. I have to take it. I want to get into a good college so I can have a fruitful life ...

JOYCE You're not going to school like this. [*to Tom*] Maybe I should call the office and tell them I won't be in.

FERRIS I'm okay, Mom. I feel perfectly ... Oh, God! [*He's gripped by a seizure. His body stiffens and he chokes.*]

His older sister, JEANIE, walks into the room. She's dressed for school. She's cut and stuck-up. A major pill.

JEANIE Oh, fine. What's this? What's his problem?

JOYCE He doesn't feel well.

JEANIE Yeah, right. Dry that one out and you can fertilize the lawn.

TOM That's enough, Jeanie.

JEANIE You're not falling for this, are you? Tell me you're not falling for this.

FERRIS Is that Jeanie? I can't see that far. Jeanie?

JEANIE Pucker up and squat, Ferris.

JOYCE [*annoyed*] Thank you, Jeanie. Get to school.

JEANIE [*angry, defeated*] You're really letting him stay home? I can't believe this. If I was bleeding out my eyes, you guys'd make me go to school. It's so unfair.

FERRIS Please don't be upset with me, Jeanie. Be thankful that you're fit and have your health. Cherish it.

JEANIE [*to herself*] Oh, I wanna puke.

She glares at Ferris. Her eyes are mascara and vengence. She slips out of the room. Ferris' brother, TODD and sister, KIMBERLY peek into the room.

KIMBERLY Myocardial infarction?

JOYCE Get your stuff. Daddy'll be right down.

KIMBERLY Syphilitic meningitis? That would be a huge family embarrassment.

TOM Get downstairs!

KIMBERLY If he dies, I got dibs on his stereo. [*She turns sharply and exits.*]

TODD [*worried*] Dad? Does my head look alright?

JOYCE Get downstairs! Now!

TODD Just answer me one question! Is it swelling up? Kim said it was going to get as big as ...

KIMBERLY [*off camera*] A WATERMELON!

TODD [*yells out the room*] Shut-up!

JOYCE Get downstairs! NOW!

Todd backs out of the room.

FERRIS I'll be okay. I'll just sleep. Maybe I'll have an aspirin around noon.

JOYCE [*to Ferris*] I'm showing houses to the family from California today but I'll be in the area. My office'll know where I am, if you need me.

TOM I'll check it with you, too.

FERRIS It's nice to know I have such loving, caring parents. You're both very special people.

CLOSE UP. FERRIS 5

He acknowledges Tom with a pathetic flutter of his eyelids.

INTERNAL. BEDROOM 6

JOYCE strokes Ferris' hair.

JOYCE I hope you feel better, pumpkin.

She leans down and kisses his forehead. Tom pats his shoulder.

TOM Get some rest.

CLOSE UP. FERRIS 7

Ferris lets out a wheeze. His glassy eyes follow his parents to the door.

JOYCE [*Off Camera*] We love you, sweetie.

TOM [*Off Camera*] Call if you need us.

They close the door. The lock clicks. Ferris' eyes shift from the door to CAMERA. A sly, little smile crawls across his lips.

FERRIS They bought it.

The MTV theme music ROARS IN.

CLOSE UP. TV SCREEN 8

The TV at the foot of Ferris' bed. The MTV logo is playing.

INTERNAL. BEDROOM 9

Ferris yanks open the drapes. The pall of the sickroom disappears in the brilliant glow of morning sunlight.

FERRIS Incredible! One of the worst performances of my career and they never doubted it for a second. [*looks out the window*] What a beautiful day!

He turns from the window.

FERRIS Parents always fall for the clammy hands. It's physical evidence of illness. It's a good, non-specific symptom. Parents are generally pretty hip to the fever scams. And to make them work you have to go a hundred and one, hundred and two. You get a nervous mother and you end up in a doctor's office and that's worse than school.

He flips on his stereo and fills the room with the MTV broadcast. A NEW SONG begins.

FERRIS Fake a stomach cramp and when you're doubled over, moaning and wailing, just lick your palms. It's a little stupid childish but then so is high school. Right? [*He equalizes the sound a little.*]

FERRIS This is my ninth sick day this semester. If I go for ten, I'm probably going to have to barf up a lung. So, I absolutely must make this one count.

He exits into the hallway.

INTERNAL. BATHROOM 10

Ferris walks into the bathroom. It's littered with Jeanie's debris. He turns on the shower water.

FERRIS I don't care if you're fifty five or seven, everybody needs a day off now and then. It's a beautiful day. How can I be expected to handle high school?

Source: John Hughes (scriptwriter), *Ferris Bueller's Day Off*, 1986

Breakaway tasks 6

Remembering

1 Who is Ferris speaking to in his final monologue?

Understanding

2 Leaving home is deemed a rite of passage for adolescents wishing to enter adulthood. What do you believe are the advantages and disadvantages of leaving home as a teenager?

3 Can you identify any elements from the teen genre in the extract from *Ferris Bueller's Day Off*?

Applying

4 Rites of passage is a theme often explored in teen films. Research and define 'rites of passage' in your own words.

5 Some early terms for types of teenagers were teenyboppers, beatniks, teddyboys, hippies and mods. Research one of these groups and present a stereotypical representation. Draw a large diagram pinpointing a list of criteria. Label your criteria.

6 Write down your initial impression of Ferris's behaviour.

a Do you believe he represents a stereotypical teenager? Justify your response.

b Has the director John Hughes, been moral or ethical when portraying these teenagers, or could these representations have a negative influence on children, adults and other teenagers?

Analysing

7 What is your response to the following teenage stereotypes; that they:

- like to listen to loud music
- talk on the telephone or use the internet all the time
- are addicted to junk foods and drinks
- watch too much TV
- are reckless troublemakers
- are rude and disrepectful
- are rebellious
- are selfish and lazy.

Evaluating

8 Describe all of the characters featured in the extract. In your response, write at least three full sentences for each of the characters. What are they like and how do we know this? What values do they represent?

9 Which characters do we respond to negatively and which do we respond to positively? Why?

10 Are any of these characters stereotypical? Choose one and justify your answer in a formal paragraph.

11 Do you think it is wrong to generalise or over-simplify representations of teenagers?

Creating

12 Write a typical dialogue that might take place in your home, similar to Ferris's interaction with his family. You might like to write a conversation between you, your brothers and/or sisters and your parents, grandparents or guardians.

Strands in action

Core tasks

1 Study teens through the ages.

- **a** Comprise a list of twenty teen films through the decades, from 1950 to the present day.
- **b** Write a short synopsis of a teen film from each decade.
- **c** How have representations of teenagers changed over the last sixty years?

2 Look at various teenage magazines and evaluate whether teenagers are represented stereotypically. For each magazine you study, draw up a table like the one below in your notebook and complete it.

Magazine	
Author/Publisher	
Date of publication	
Attitude (How do they relate to other people in the text? What does their body language or facial expression tell you about their feelings or thoughts toward others?)	
Actions (What are their main pastimes? What are they doing?)	
Style (How do they appear? Do they represent a teen clique or group?)	

3 From the point of view of an adult, write a journal entry detailing teenage stereotypes.

4 Prepare a debate or class discussion addressing either or both of these topics:

- **a** Teen films are damaging to teenagers.
- **b** Teen icons promote positive messages.

5 Most famous teen films are produced in the United States of America. Create a Venn diagram entitled, 'Australian Teenagers'. Compare the similarities and differences of teenage representations in texts from Australia and the United States of America. You might like to study:

- **a** their attitude toward themes and issues in society
- **b** their clothing and possessions
- **c** their actions and recreational activities
- **d** their dialogue and interaction with others.

Extra tasks

1 Watch a teen film and present a report of your findings by addressing the question: 'What attitudes do the teenagers in the text have towards work, parents, education, fashion, sport, possessions, beauty, friends, growing up, authority and rules?'

2 Create a pitch for a teen film that you will present to a famous film producer. Be mindful of the language you use so it gains the highest persuasive impact on your listener. You will also need to address your film's plotline, its main characters, its main settings and its major theme.

3 Write a short story that begins where the extract from *Ferris Bueller's Day Off* ends. What will Ferris do once his parents leave for work?

4 Using a software program, create a front page of a teenage magazine or e-zine called *To the Limit*. Be mindful of the font types, colours, images and symbols you use. Remember, you need to build a text that will draw in a teenage market and promote the theme that teenagers like to push the boundaries.

4

Teen themes and issues

In this chapter you have learnt how style, colloquial language and realistic characterisation can present engaging teenagers. You have seen how teenagers are likely to push boundaries and how they struggle to make the right decisions in the face of challenges, but there are other themes in the young adult novel genre.

Themes

A theme is a specific recurring idea or premise that encompasses a text. It is an overall message communicated to the reader, revealed through characters and events.

A text can have more than one theme and these can vary in importance, depending on how often they are woven into the text.

A theme may make a statement about society, portray an idea about the essential nature of the human condition (exploring common human traits), or present a meaningful message to the reader. Often themes represent a universal human experience or concept that can be found across time and cultures. For example, the themes of friendship, jealousy and facing your fears can be found in medieval morality plays, Russian dramas and even South American science fiction. If your proposed theme fails the test of being universal, timeless and recurring, it may be an issue, not a theme.

Issues

An issue is a source of conflict or debate in society. Issues may represent a limited aspect of a human experience, rather than encompassing a broad view, and can be characteristic of a specific social group or cultural event in history rather than being universal in outlook. For example, obesity is a theme; however, the growing rate of obesity in Australian children of the twenty-first century is an issue, because it is relevant to a specific time and place and is not a universal idea.

A way of testing whether you have accurately identified an issue is to imagine whether it has ever been the subject of a report. This is because newspapers, TV news and current affairs programs report on temporary issues in society. They rarely present themes.

Writer's TOOLBOX

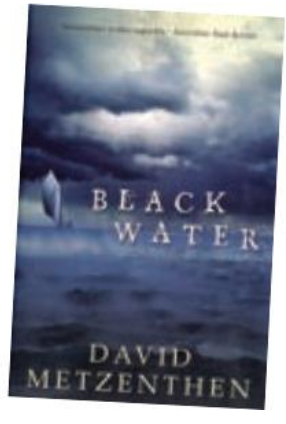
Do not confuse a theme with the plotline of a novel.

- The series of events in a story is the text's **plotline**.
- A **theme** is the unifying idea that runs through or underpins the plotline.

For example, a theme in a novel could be about living your dreams, whereas the plot is the process of the characters living the dreams.

Plotline and setting

Themes can be located within the problems and resolutions of a text's plotline and amid the descriptions of its setting. Let's see how we can locate them in the following example.



David Metzenthen's young adult novel *Black Water* is set in Queenscliff, on the rugged Victorian coast. It is a story about

two brothers, Farren and Danny, during the First World War (1914–18). While his brother is away fighting, the teenager Farren Fox struggles through one unbearable situation after another.

This extract is from the rising action of the plotline. Farren has already lost his mother and his father is now away on a dangerous fishing trip.

Resilient: able to withstand life's setbacks; able to overcome obstacles; strong

BLACK WATER

By David Metzenthen

An idea struck Farren as he looked out of the *Victory*'s kitchen windows. It came to him as he watched a flight of ducks tilt determinedly away over the estuary, as if they'd decided once and for all to escape the winter weather. He would buy Isla a bird book. Today. It was a good idea. She would like it. And maybe, Farren thought, if God saw him do it, he might be more inclined to look after Tom Fox, Luther Binns, and the *Camille*. Or at least turn back the wind that had over-run the town like a rushing army.

Hope

Fear for loved ones

At half-past twelve Farren left the pub, heading for Scanlon's Mixed Business, a shop that sold everything from pencils to shotgun cartridges. As he struggled up the hill he thought about Isla, as slim as a princess in a storybook, and her room, which was more like a grey cupboard tucked away under the stairs.

Hardship

He'd seen inside it once, cautiously stopping when the door was ajar, curious to see what a girl's room might look like, only to discover that it was almost as bare as his own. There was a single bed, a chest of drawers and a tiny table, a dress on a hanger, a mirror on a hook, one high window, and that was about it. She didn't have much, and so the idea of buying her a present seemed even better.

Selflessness, thinking of others

Sacrifices

Farren went into Scanlon's, quickly finding a book on bird watching in Victoria's fields and waterways, and bought it. As the wind pushed him back to the pub, he would've liked to unwrap the book and take a peek, but the weather was so bad it might've been ripped from his hands. Instead he tucked it under his coat and looked down to the wharf. The *Camille*, he saw, had not returned. Fear bit deep; any boat that was outside the Heads now was in strife.

Weather reflects life's turmoils

Anticipation of loss

Resilience

Community

Courage

Fear

The wind, blasting up over the horizon from the south, carried with it the coldness of polar ice, and wielded it like a sword. Already the waves at the Heads would be heavy and huge, Farren knew, the gale rising so fiercely that there'd be wives down at the wharf waiting and praying for the boats that had gone out to come limping back in.

He began to jog, the wind flying past as if to prove that if he wanted a race, it was ten times as quick. Then it dropped, crouching, only to take off even faster, growling as if the town was nothing but a bone in its teeth.

Suddenly, Farren found himself knocking away tears, knowing that unless his dad and Luther were bringing the *Camille* down the bay, or sailing her up the inlet, they were in big trouble. And in an instant, the book he'd bought for Isla, about birds that he'd loved every day of his life, was nothing now but a dead weight in his hands.

Source: David Metzenthen, *Black Water*, Penguin Books, 2007

In the text's plotline, amid the tension of the raging storm, we can detect underlying messages from the author. The reader can predict what might happen to Farren's father and friend Luther in the climax of the next chapter. As he is 'knocking away tears', we can sense that he is about to embark on a dreadful journey alone. He stands strong and waits in the storm, selflessly thinking of a present for Isla. However, when the book becomes a 'dead weight in his hands', the reader understands the extent to which Farren's hopes become fears for the lost sailing boat, the *Camille*. The climactic events drive the teenage reader onward to see whether the protagonist will survive his personal challenge of growing up without his parents. You can identify the themes of loss, resilience, hope and fear through Farren's actions amid the structure of the plotline.

The setting also assists in presenting themes. In this historical novel, the author seeks to take a snapshot in time so that the reader can gain a greater understanding of the theme of war. It also raises the issue of domestic difficulties in Australia during the Great War of 1914–18. The description of Isla's 'bare' room, 'which was more like a grey cupboard tucked away under the stairs', symbolises the hardship people faced at that time. The money earners—fathers and brothers—were away fighting for the freedom of those left behind and the stark description of Isla's room demonstrates the sacrifices that needed to be made in order to win a war.

Not only does the setting of the raging storm help build the rising action of the plotline, it also assists the reader in detecting other themes in the story. Farren belongs to a strong fishing community. He knows the rhythms, patterns and personality of the weather in the same way he recognises a member of his own community. He knew the gale with its fierce winds, and he knew the 'heavy and huge' waves just as much as he knew that the wives would be 'down at the wharf waiting and praying' for their husbands to return. Farren also knew that if his father's boat were not on the horizon, it would be lost to the treachery of the weather. Farren stands strong amid this murdering gale and waits for his father to return. The reader can assume then that the themes of community and a sense of belonging are also being presented in this text's description of setting.

From these examples we can also detect common themes that are regularly addressed in the young adult fiction genre. Through the plotline and setting, David Metzenthen seeks to engage teenagers by powerfully representing their desire to belong and the courage they will need to face their fears while growing up.

Breakaway tasks 7

Remembering

1 Make a list of the words or phrases in the extract that show us that Farren knows his community very well.

2 In your own words, describe the difference between a theme and an issue.

Understanding

3 In the extract David Metzenthen has used two similes and personification. Can you find them?

4 Copy this list into your notebook. For each item, indicate with a letter if it is a theme (T), issue (I) or neither (N).

- The Great Depression of 1929–32
- Trust
- Refusing to share your lunch
- Domestic violence
- Surviving the Stolen Generation
- Pushing a police officer
- Teamwork
- Giving up
- Troops in the Iraq War
- Peer pressure

5 How does Metzenthen use alliteration to reinforce the reaction of the community to the danger of the storm?

Applying

6 Using the *Black Water* extract as a model, make a copy of a passage from a text of your choice and annotate it.

Analysing

7 What are some of the struggles you and your friends face as teenagers? List some aspects of life at home, at school, in the workplace or socially.

8 With a partner, plan changes to the location and time period of the action in *Black Water*, and diagnose how these changes affect the themes of survival and belonging.

9 Write a new version of the passage based on the changes planned in Question 8.

10 What new themes or issues does your new version present?

11 What is Farren's theory about life and God?

Point of view

Teenage themes and issues can also be found when you study the narrative element of point of view. Point of view is the mode or perspective from which the story is told. The points of view available to authors are the first person, second person and third person.

Similes are figures of speech comparing two different things. They are introduced with the word 'like' or 'as'. For example, 'John was as lazy as a sloth'. John's characteristics are being compared with those of a sloth.

Personification is when a non-living object is described as having the qualities of a living person or animal. For example, 'The trees danced in the wind' attributes human behaviour to the trees.

- **First person**

  The story is told using 'I', 'me', 'my' or 'mine' as if the reader is in the narrator's shoes, experiencing the action in a very personal way. For example:

  > My eyes began to deceive me, brimming with tears that threatened to escape, and I turned hastily to avoid detection.

- **Second person**

  The second person uses 'you' and 'your'. A story is usually told in second person; second person would be used within a story to summarise another's account. It's a popular device used in crime fiction when the protagonist explains what actually happened. For example:

  > Your eyes began to deceive you, brimming with tears that threatened to escape, and you turned hastily to avoid detection.

- **Third person**

  The third person tells the story using character names and pronouns such as 'he', 'his', 'she', or 'her/hers'. For example:

  > Victoria's eyes began to deceive her, brimming with tears that threatened to escape, and she turned hastily to avoid detection.

  There are different ways of presenting the third person point of view:

  – third person limited—where the story is told from only one character's point of view
  – third person subjective multiple viewpoint—where the story is told by more than one narrator, for example alternating chapters using the perspectives of different characters
  – third person omniscient—where the story is told by a narrator who sees and knows all, like an invisible presence able to describe all the events that take place and everyone's thoughts and feelings.

Subjective

'Subjective' means that the version of events is based on somebody's personal opinions or feelings rather than factual evidence. For example, you could have a subjective view of a concert you went to see and it could differ from everyone else's version of the same event. This is because your view is dependent on your feelings and attitudes on that particular day.

You might write that the concert was great fun because all of your friends were there, or that it was awful because you had to stand all through the event and your feet hurt. Your version would be correct for you. However, it would be a subjective point of view and your readers would only be receiving a limited representation of the rock concert. Your narration would be more objective if you tried to present only the facts.

Objective

'Objective' means a view that is free of personal feelings. It is when someone presents the facts and details of a situation without involving their opinion or emotions. A good example of an objective point of view is that of a news reporter trained to present a situation with minimal body language and an emotionless voice so that they do not reveal their opinion.

Subjective narration

Subjective narration, particularly in the first person point of view, draws readers into the heart and mind of the character. It engages their emotions as they experience the feelings and attitudes of the narrator or protagonist. The reader becomes intimate with them and their experiences, as if they are a family member, a friend or a peer.

Examine your feelings as you read this subjective passage that is narrated in the first person. It is taken from the blurb for Belinda Jeffrey's young adult novel *Brown Skin Blue*.

BROWN SKIN BLUE
By Belinda Jeffrey

My mum's skin is white, my skin
is brown and I have a blue birthmark.
Two secrets rule my life.
One is something I need to know and the other
is something I need to forget.
They won't let me go.

Source: Belinda Jeffrey, *Brown Skin Blue*, University of Queensland Press, 2009

Seventeen-year-old Barry Mundy (Barramundy) is suffering a difficult childhood. He travels to the Northern Territory on a journey to discover his identity. Barramundy finds a job working for the operators of Top End Croc Jumping Cruises. He learns valuable lessons from observing the predatory and resourceful saltwater crocodile. In turn, he finds the strength to heal and evolve from being a silent and defenceless boy to the man he wants to be. We experience life subjectively through Barry's eyes, as shown in the following passage.

BROWN SKIN BLUE
By Belinda Jeffrey

For all their power and fear, crocs don't have much to enjoy about life when you think about it. It's not like they've found a way to survive so they can enjoy the good life. If I had that much power, I'd use it on a nest that was better than a patch of mud, leaves and water, that's for sure. I wouldn't be living in a room at the hotel. I'd have one of those places you see in magazines with indoor swimming pools and spas. A croc's life is pretty boring when you look at it. They eat, sleep, prey on animals, rear babies and fight for every boring bit of it. If they were human, they'd have found a way to squash the world down underneath them. That's what people are really good at. White people, especially. Black people are good at squashing themselves down.

There was a kid, Deano, in my class when I was at school. He was smarter than any of us and he had the darkest skin. His eyes were like white burning lights, sometimes. I used to think they could drill holes down to my soul when he looked at me. I used to think he could open me up with those eyes. He always knew everything, but it wasn't often he'd show it. He used to wag

school a lot and go fishing with his uncles or take off into the bush for weeks at a time. Our teacher used to go wild on him. *All that potential*, she would say. *Wasted*. Deano never liked lookin' in a white person's face, either. The teacher would get all mad and flustered and Deano would just shrug his shoulders and sink down under the weight of her emotion. She never got that frustrated with me. I wasn't dumb, but I wasn't Deano, either. He was just so used to being squashed down he didn't know how to stand up straight. Some of us just don't know how to look up at the world. It makes us so dizzy it's easier to keep lookin' down at the ground. The ground is our kind of colour. Some days if you do look up, all you see is white fog or blue sky.

Source: Belinda Jeffrey, *Brown Skin Blue*, University of Queensland Press, 2009

We can sense Barry's desires for a better life. We can relate to his world as a brown-skinned person and, like him, we can look 'out', 'up' and 'down' at his immediate environment. We also see the other characters through Barry's eyes. Their skin colour and actions are different from his own.

This subjective narrative powerfully presents Barry's plight, and although we may not have experienced the same situation as he has, we can sympathise with him.

The novel's themes of friendship, belonging and the search for identity are universal and timeless, and appeal to a teenage audience. A teenager understands what it is like to be alone and confused, or to seek comfort from a friend, just as Barry did. The use of a subjective first person point of view personalises the story, and readers can connect with Barramundy's feelings of powerlessness and understand his perspective of events and other characters in the story.

Breakaway tasks 8

Remembering

1 Barry identifies what is different between a crocodile's life and a human's. Yet, some experiences are similar. What are they?

Analysing

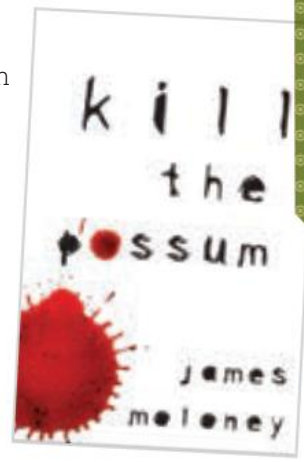
2 An author can use symbolism when attributing symbolic meanings or significance to events or objects, personal experiences or emotional conditions.

- a Barry suggests that humans 'squash the world down underneath them'. What does he mean symbolically by this imagery?
- b Deano feels 'squashed down' and finds it hard to 'stand up straight'. This is not denoting that the character literally has a physical problem. Instead it symbolises a deeper issue. Explain how Deano feels emotionally from this extract. Use textual evidence to validate your claims.
- c Setting can also be symbolic. What is the difference between a scene that has 'white fog' or 'blue sky'?

Applying

3 The author, Belinda Jeffrey, suggests that 'some of us don't know how to look up at the world.' Write about a day in your life or an incident you experienced when you felt this way physically or emotionally.

The following extract is from *Kill the Possum* by James Moloney. See if you can detect teenage themes as you read the following plotline summary from the novel.



Dylan Kane is sixteen and keen to start a relationship with Kirsty Beal at school. One Sunday, he summons the courage to visit her. His timing could not be worse. His arrival coincides with that of Ian Cartwright, the father of Kirsty's half-sister. Cartwright is returning his daughter to the family home after a weekend custody visit and the family are visibly frightened by his arrival.

We pick up the story a few weeks after this Sunday meeting. Dylan's involvement in the lives of the Beals, particularly his friendship with Kirsty's older brother Tim, leads him on a course of action that could have negative consequences.

The author has chosen a third person point of view to show a version of life and different types of people through Kirsty's experience. We get to understand her inner feelings about her boyfriend Dylan, and about her relationship with her brother Tim. We also get to respond to characters who are spoken about but are not actually in this episode of the novel, such as Kirsty's mother, her half-sister Melanie and her stepfather Ian Cartwright.

KILL THE POSSUM

By James Moloney

Tim flops into the sofa, cradling the load in his lap as though it were a puppy. 'I knew you'd still be here,' he says to Dylan and detaching one of the cans from the collar, he holds it out.

Dylan hesitates and looks towards Kirsty.

'Come on,' says Tim with a contemptuous frown, still holding the can towards him. Full of booze he's free of himself, full of confidence. When Dylan accepts, Tim forces one on Kirsty.

'Sit down,' says Tim, patting the cushions and with no reason to refuse, they oblige, sipping from the cans. The liquid is lukewarm and bubbles threaten to invade Kirsty's nose, but its sweetness helps it down her throat. She remembers the feel of Dylan's hand on her belly and looks at her brother slumped exactly where Melanie [Kirsty's younger sister] was sitting earlier.

They watch the second movie until it ends. Tim is still between them, the last can inside him. Dylan and Kirsty have half of theirs to drink but the early mellowing effects of the rum have kicked in.

'I don't understand the legal stuff,' says Dylan. 'What did you call it, a court committee or something?'

Kirsty thinks he's speaking to her until she turns and finds him waiting on Tim for a reply. It's only then that she realises these two have discussed Sunday without her. At school, of course. She's not sure how she feels about that. Better to leave Sunday alone. Dylan hasn't been here before, right? That's the game they played when he arrived.

But Tim is here now. Matters aren't entirely in her hands any more.

'A Committal hearing,' Tim corrects Dylan. 'It's like a mini-trial to work out if there's enough evidence to do the whole thing with a jury and stuff.'

'Enough evidence!'

Kirsty steps in. If there's going to be an explanation, at least she'll be the one to tell it. 'It's not like you see on television, Dylan. The evidence isn't always clear. Sure, Ian used to hit us, made a real mess of Mum sometimes, but just as often it was like what you saw, all words and threats and put-downs like we were a pile of dirt. Just remembering is enough. He knows he can frighten the crap out of us without lifting a finger. You saw the way he works. Imagine that happening every day, year after year. Mum cracked up in the end, tried to kill herself. They put her in a ward with all the crazies. It was horrible.'

Kirsty watches a painful sympathy lurch across her boyfriend's face. His hatred of Ian Cartwright is plain to see, too, forging new boundaries at the edge of his own universe. It was how she'd felt herself once, until she found a better way to survive.

'The social workers knew what was going on. They helped Mum organise the divorce, made sure we got the house. She hesitates, looking towards her brother whose face forms a silent question. How much are you going to tell him? She has to explain what happened at the committal and maybe it's not so bad to share this part of the story, even if some of it is going to be a lie.

'The social workers said we should take it further. Ian should go to gaol for what he'd done. Mum wanted it, too. We all did. So Mum went to the police and he was charged. That's where the committal hearing comes in. Tim told you what it is, like a mini-trial. Trouble was, it didn't work and the case was thrown out.'

'How could that happen though? After all he'd done to you.'

Tim breaks in, his words are slurred but the meaning is still clear. 'Because Mum lied, that's why. And once she was caught out, the judge wouldn't believe us. Unreliable witness. How many times have we heard those words since then?'

'That's why we can't get an AVO against him,' says Kirsty, trying to shut off the story so Dylan wouldn't ask any more questions. 'Every time Mum tries, Cartwright's lawyer reminds the cops what the judge said about her. Then there's his brother, the policeman. He's spread the same kind of stories around all his mates, that we just want to keep Ian from having Melanie on weekends.' She drops her voice and says as a bitter afterthought, 'That's the only true thing that ever came out of those hearings.' She winces at this, but Dylan doesn't pick up on what she's let slip.

'Why did she have to lie?' he asks instead.

DID YOU KNOW...

AVOs, or Apprehended Violence Orders, are issued by a court of law and enforced by the police. AVOs offer protection to victims or potential victims of domestic violence, such as physical assault, threats, harassment and damage to property.

'It's complicated, all right,' she snaps, hoping to kill off his question, then groans at how futile the old cliché sounds. And Dylan just keeps coming. Like a clumsy Labrador.

'Why did your mother lie about it? Wasn't the truth bad enough? Even if he didn't go to gaol, you would've got your AVO.'

'An AVO wasn't enough,' says Tim forcefully to the debris on the coffee table.

'What do you mean, not enough? I looked it up on the net. It means a guy can't come near you, can't even ring up on the phone.'

'You know all about it, do you?' shouts Tim. 'You're a lawyer now, is that it? Listen, smart arse, it's not about Mum, it's about Melanie.'

…

'Why's it so important to keep Cartwright away from Melanie? He doesn't hit her too, does he? She didn't seem afraid of him at all on Sunday.'

He hasn't guessed. Kirsty looks towards her brother who is staring back with the same weary pain in his eyes, despite the anaesthetic booze.

'Don't tell him. Please Tim.'

Sober, he might have heard the need in her voice, but he has four cans of rum and cola inside him. 'It's because of what Cartwright did to Kirsty.'

Dylan's face shows the horror. No actor in a slasher flick ever nailed it so perfectly.

Source: James Moloney, *Kill the Possum*, Penguin Books, 2008

Breakaway tasks 9

Understanding

1 With a partner, discuss whether the first or third point of view is more subjective. Discuss your rationale with the class.

2 The author suggests that Dylan acts like 'a clumsy Labrador'. What extra information does this simile give us about his character?

3 Using your own words and words from the text, describe each character according to Kirsty's point of view. Write a paragraph for each of the five characters mentioned above. For example, you could start a paragraph with 'Kirsty believes her stepfather Ian Cartwright is a bully because …'.

4 The author wants the reader to respond negatively and positively to certain characters. Fill in the table by indicating your personal response to each character. Then find evidence from the extract that encouraged your opinion.

Character	Positive or negative	Textual evidence
Kirsty		
Dylan		
Tim		
Mother		
Melanie		
Ian Cartwright		

Applying

5 What language builds the tension in this part of the plotline?

6 What do you predict will happen in the climax of this episode?

7 Write a new subjective version of this extract from Tim's point of view. You may use first or third person to give your reader a better understanding of the character of Tim, and of life through his experience.

Analysing

8 James Moloney addresses the issues of underage drinking and domestic violence in our society. How did he use characterisation to present these issues to teenagers?

9 What does Tim say or do that forces Kirsty and Dylan to join in with his drinking?

Evaluating

10 Has the author shaped your opinion about the issue of domestic violence? Justify your answer.

Creating

11 Choose one theme or issue that is relevant to teenagers from the lists below.

Themes

- pushing the boundaries
- a sense of belonging
- friendship or peer pressure
- growing up
- facing your fears

Issues

- cyber-bullying
- teenage depression in Australia
- domestic violence
- broken families

Gather art and craft materials to assist you in creating a large poster. Decorate it with pictures, words, symbols and colours that present your theme or issue in a powerful way. Think of how the size, place and space of your words and images play a role in the overall meaning of your piece.

12 Carry out an internet search to deepen your understanding of the theme you have chosen. Find five facts about this topic that you did not already know.

Strands in action

Core tasks

1. How has an author of a novel you have studied attempted to use a specific style of writing to attract a teenage audience?
2. What aspects of the plotline of the text you are studying have encouraged you to re-evaluate your understanding of a particular theme or issue in society?
3. How has the setting of a particular novel you are studying affected your opinion about a teen theme or issue in society?
4. Using the questions that follow, gather responses from at least six different teenagers. Include your responses too. Your interviewees must answer all questions in order for you to gather enough valuable data for your final analysis. You may replace questions from this list with your own questions; however, check them with your teacher first.

   You can speak personally to your interviewee or talk to them using technology. Be sure, however, to record the transcript of your responses so that you can refer to it as textual evidence in your analysis.

   a What are the main issues facing teenagers in society today?

   b Do you believe teenagers go through the same struggles as they did 100 years ago? Explain your answer.

   c Are you closer to your parents, your relatives or your friends? Why?

   d Do adults ever understand what a teenager goes through?

   e Do you believe that teenagers need more parental guidance?

   f Teenagers just want to have fun whatever the consequences. Do you agree or disagree with this statement?

   g What rule in society would you change for teenagers?

   h Why would this change be beneficial for teenagers?
5. Debate the topic: 'Teenagers are rebels who question the boundaries of society'.

   Use data and quotes from your investigation to make your team's side of the argument more persuasive.

Extra tasks

1. 'Films are much better than novels at influencing a teenage audience.' Agree or disagree with this statement by comparing one novel you have studied with a film you have seen.
2. Make a list of your top ten films for a teenage audience. Identify the themes or issues they present. Choose one film and write down your opinion concerning the theme or issue it raises.
3. In pairs or a group, compose a rap song that addresses a common teenage theme or issue in society. There are many guides on the internet that will assist you in doing this more easily and effectively. You might also like to create an audio backbeat for your song and record it using the software on your computer.

   Words have stresses. When you say particular words emphasis falls on certain syllables and not others. The process of working out where stresses lie in a sentences is called a scansion—the scanning of a metric pattern in a line of a poem or song. For example, hear the different stresses in the word 'produce': *A cow might proDUCE milk, however, the farmer will sell it as a PRODuce.* Consider the words you choose for your rap song. Underline the strong stresses in each word and make sure they fall on the beat of your rap.
4. Write a speech for a UNICEF conference audience addressing this topic: 'What do you believe is the greatest challenge facing teenagers in today's society?'

Books can be dangerous. The best ones should be labelled 'This could change your life.'

Helen Exley, writer

Literature: Classic novels

Chapter overview

Literature is a product of its time. We can learn more about the society in which a text was written by studying the author's life and era, and the text's characters, language, settings and conflicts. We can compare the historical context of a text with our own contemporary context and gain a greater understanding of common human experience and cultural diversity.

Texts, including novels, can be interpreted in different ways by different readers, depending on the times in which they are written and also the times in which they are read. There are some novels, however, that seem to transcend time and place. They are known as 'classics', the cultural touchstones that reach across generations.

1

Early novels

Daniel Defoe

Why do some novels remain timeless classics, read over and over again, debated and discussed by generations of readers, while others are read and enjoyed, then discarded, fading from the memory? What makes a *classic* novel? In this module we will look at how some of the early novels were shaped by their time and their intended audience. We will also explore why these novels have remained important to a contemporary audience.

Defining the classic novel

Classics are literary works that have stood the test of time. They have become entrenched in the fabric of our Western culture and remain as influential today as they were when they were first written. Although many texts and authors have gone in and out of favour with the reading public, a classic is able to transcend time and place and still have something of value to say to us. These texts are considered to be a part of the 'canon', that is a generally accepted list of important works that are valued for their literary, historical or social importance.

Over the years, there has been a growing movement towards rejecting the notion of a canon, with some literary theorists arguing that readers create their own important individualised relationship with texts. As the author Italo Calvino (1923–1985) said, 'A classic is a book that has never finished saying what it has to say.'

DID YOU KNOW...

When in 1920 a teacher asked her class what they thought a classic work of literature was, one student replied 'Classics are books your father gives you and you keep them to give to your children.'

Ultimately, whatever definition of a classic novel you adopt, one thing is certain: the text will have something to say to you and might even change your life!

The first novels

Before the 1700s, most societies told the stories of their past and conveyed the values and ideas of their cultures in the form of poems and plays. The stories of the Greek heroes or the Norse gods told of valour and a code of honour that was expected to be followed in daily life and passed on to future generations. In Christian Europe the passion plays spread God's teachings to the general public and the twelfth-century Romance tales spoke of love and courage to their aristocratic audience.

By definition, a novel is 'fictitious prose', a long story (with perhaps one or more sub-plots) that concentrates on a particular character or group of characters. When we talk about novels, as they came to be called during their development, we discuss their technical merits—how the writer uses language, the settings, the plot, the development of theme and character for the purposes of telling the story.

The novel began to replace poetry as the most popular genre for fictional stories in the sixteenth century when longer, more 'realistic' stories were written. In 1719 Daniel Defoe (c. 1660–1731) wrote *Robinson Crusoe*. It is commonly regarded as the first English novel because, although fiction, it reflected

a more realistic view of the world—Defoe referred to current ideas, debates and people in the story of a man who struggles to survive after being shipwrecked for twenty-eight years.

Breakaway tasks 1

Remembering

1. How did most societies tell their stories prior to the development of the novel?
2. What is a canon?
3. What is the current thinking about the 'canon'?

Applying

4. Write your own definition of 'classic literature'. Share your ideas with the class. You could come up with an agreed class definition to guide your further reading.
5. Make a list of what you consider to be the top ten 'classic' novels. Compile a class list.

Daniel Defoe

Daniel Defoe (c. 1660–1731) was a journalist and author who wrote many books, pamphlets and journals on a variety of issues and ideas. Defoe was active in London politics and spent his time debating the great political and social topics of his day, both verbally and in the pages of his magazine *The Review*. He survived the Great Fire of London in 1666 and worked closely with the men who brought about the rebirth of the city after that event. Defoe (who added the 'De' to his original surname of 'Foe' to make himself seem more aristocratic) was well aware that his society was changing and used his writing to comment on those changes. Defoe wrote *Robinson Crusoe*, a fictional autobiography, with its own invented adventures rather than using stories from mythology, history or legend.

DID YOU KNOW...

The story of *Robinson Crusoe* may have been inspired by a real-life event. Alexander Selkirk, a Scottish sailor, was marooned by himself on an island off the coast of Chile for four years. He was rescued in 1709 and was described as being 'almost incoherent with delight' when he saw other humans again.

In the extract that follows, the shipwreck is occurring and Robinson is being washed onto the beach of the island that will be his home for the next twenty-eight years.

ROBINSON CRUSOE

By Daniel Defoe

The wave that came upon me again buried me at once twenty or thirty feet deep in its own body, and I could feel myself carried with a mighty force and swiftness towards the shore—a very great way; but I held my breath, and assisted myself to swim still forward with all my might. I was ready to burst with holding my breath, when, as I felt myself rising up, so, to my immediate relief, I found my head and hands shoot out above the surface of the water; and though it was not two seconds of time that I could keep myself so, yet it relieved me greatly, gave me breath, and new courage. I was covered again with water a good while, but not so long but I held it out; and finding the water had spent itself, and began to return, I struck forward against the return of the waves, and felt ground again with my feet. I stood still a few moments to recover breath, and till the waters went from me, and then took to my heels and ran with what strength I had further towards the shore. But neither would this deliver me from the fury of the sea, which came pouring in after me again; and twice more I was lifted up by the waves and carried forward as before, the shore being very flat.

The last time of these two had well-nigh been fatal to me, for the sea having hurried me along as before, landed me, or rather dashed me, against a piece of rock, and that with such force, that it left me senseless, and indeed helpless, as to my own deliverance; for the blow taking my side and breast, beat the breath as it were quite out of my body; and had it returned again immediately, I must have been strangled in the water; but I recovered a little before the return of the waves,

and seeing I should be covered again with the water, I resolved to hold fast by a piece of the rock, and so to hold my breath, if possible, till the wave went back. Now, as the waves were not so high as at first, being nearer land, I held my hold till the wave abated, and then fetched another run, which brought me so near the shore that the next wave, though it went over me, yet did not so swallow me up as to carry me away; and the next run I took, I got to the mainland, where, to my great comfort, I clambered up the cliffs of the shore and sat me down upon the grass, free from danger and quite out of the reach of the water.

I was now landed and safe on shore, and began to look up and thank God that my life was saved, in a case wherein there was some minutes before scarce any room to hope. I believe it is impossible to express, to the life, what the ecstasies and transports of the soul are, when it is so saved, as I may say, out of the very grave: and I do not wonder now at the custom, when a malefactor, who has the halter about his neck, is tied up, and just going to be turned off, and has a reprieve brought to him …

Source: Daniel Defoe, *Robinson Crusoe*, 1719

Remembering

1 How does Robinson Crusoe finally get ashore?

2 What is the first thing he does when he gets ashore?

Understanding

3 Look up and write a definition for the following words as they are used in the extract: deliverance, abated, clambered, malefactor, reprieve.

Analysing

4 How does Defoe create the image of a sea that is violent and against Crusoe? Make a list of the words he chooses to do this.

5 What does Crusoe compare himself to in the final paragraph and why is this an appropriate image?

Creating

6 Imagine that you are standing on the headland watching Robinson Crusoe's struggle with the waves. Write a paragraph from your point of view, explaining what you see and how he looks when he finally reaches safety.

Following the success of *Robinson Crusoe*, many other writers began to use the novel style to write tales that addressed real-life issues in a fictional context. Samuel Richardson wrote the first real bestseller, *Pamela* or *Virtue Rewarded*, in 1740. *Pamela* was written in the form of letters and told the tale of a serving girl who showed kindness and virtue, and eventually married the gentleman she saved from wickedness.

There were many factors that lead to the rise of the novel as a popular form of entertainment. The invention of the printing press meant that books could be produced quickly and cheaply. At the same time, there was a significant increase in the number of people who could read and write, leading to a growing demand for entertainment. This had a positive effect on the sale of novels. In addition, 'the Enlightenment'—a period in history in which philosophers began to question the ways in which society functioned—prompted people to think about and question the world in which they lived. Voyages of discovery, advances in scientific and medical knowledge, the spirit of invention, the rise of machinery and political upheavals such as the French Revolution, meant that more and more people were beginning to reflect on the human experience and to read and write about it.

Context

Context is the circumstances that surround an event or issue. There are many contexts that you need to consider when analysing a text: the author's context, the text's context, your own personal context and your greater context.

- **Author's context**—the personal life and circumstances of the author, the society and culture in which they lived immediately before, during and after they wrote the text.
- **Text's context**—the context within the narrative itself; particular settings, characters, events and situations. Sometimes a text can be set in a particular time and place in history, or in an imaginative context in the future, or within a fantasy world or fictional place.
- **Your personal context**—your gender and race, how you were raised, your parents' religious or cultural beliefs, your home life and family rules, your individual personal experiences, your triumphs and tragedies, the influences of your friends and other significant people in your life, and your

social and public practices, which include common rituals and celebrations, the television shows you watch, how you spend your holidays or how you generally respond to a death, a birth or a marriage.

- **Your greater context**—the place and country in which you were born and raised and where you live. This context includes the major cultural beliefs of your civilisation, its common laws and the political and economic circumstances of your current decade, era or generation.

Some novels talk about the human experience and give us an insight into what it means to be human. It is this quality which makes classic novels relevant across decades and generations. The influential literary critic F.R. Leavis (1895–1978) said that some novels continue to inspire readers because they are part of the 'great tradition' and they speak to us about the issues, concerns and values that remain relevant, whatever the time period in which they are being read.

A novel like Jane Austen's *Pride and Prejudice*, first published in 1813, for example, tells a classic tale of individuals blinded by pride. Love eventually overcomes that pride and the prejudices of the characters. The story appeals to many young people because of its theme—the search for love. Consequently, it has been regularly reprinted, and has been adapted into film and television series.

Keira Knightly as Elizabeth Bennet and Matthew MacFadyen as Mr Darcy in *Pride and Prejudice*, directed by Joe Wright, 2005

Understanding more about the context in which it was written only adds to our appreciation of the novel and the timeless nature of its themes.

The Romantic period

The Romantic period (1780–1830) influenced the development of the novel, celebrating passionate emotions and creative imagination. Much to the distaste of the elitist group of writers around them, the Romantics explored life's truths, in both natural and supernatural environments. The Romantic period represented a literary revolution. The Romantics broke away from strict rules of writing poetry and experimented with new ways of expressing joy, terror and awe. They wanted to bridge the gap between the social classes and make the splendour of reading accessible to all. The Romantics presented human experience against backdrops of breathtakingly surreal landscapes, with plotlines that were adventurous, fantastical and mysterious.

The Romantics saw the Industrial Revolution as a threat to society and to people's relationships with the natural world. Unlike the new business owners, who were optimistic about this age of invention, the Romantics felt the introduction of machinery and factories was alienating and inhumane, and caused further hardships for the working classes. Many Romantic writers were moved by and wrote about the dreadful living conditions of the poor.

DID YOU KNOW...

The word 'romantic' (as applied to the Romantic period) does not refer to the romance genre, which deals with love stories. The nineteenth-century Romantics rarely wrote about love; instead they were known for their protests in favour of old traditions.

At this time, women of the upper classes began to write novels. Novels were considered a less skilful form of writing than poetry, but some became literary classics in their own right. Jane Austen (1775–1817) was one of these early writers. Her novels, which include *Pride and Prejudice*, are still widely read today. Austen's novels are said to be the first to challenge the disempowerment of women in society.

DID YOU KNOW...

It was during the Romantic period that the early writings of the feminist movement began. One of the first female philosophers, Mary Wollstonecraft (1759–1797), spoke out about the rights of women. She believed that the weaknesses of women came from their misrepresentation in society. She announced that women had the right to write about their own experiences more realistically. Jane Austen was greatly influenced by Mary Wollstonecraft's message. Austen advocated that women were not naturally inferior to men, but only appeared to be, due to lack of education and financial dependency.

Jane Austen

Born in 1775, Jane Austen belonged to the gentry, the social class below the nobility. Although her formal education was limited to the lessons she received at home, Austen had access to the 500 books of her father's library. Much like Elizabeth Bennet, the protagonist in *Pride and Prejudice*, Austen lived comfortably with her family and resisted the pressure to marry a man she did not love. Unlike Elizabeth Bennet, however, Austen never married or left the family home.

Austen represented her female characters as polite, dignified and rebellious, but only within the existing social hierarchy. She believed that one of the ways a woman could become emancipated was by avoiding matrimonial disaster. She empowered her heroine Elizabeth by having her criticise some of the unfair expectations placed on women in her society.

Austen is openly cynical about women seeking to be accomplished only as a means of attracting a husband. Fortunately for Austen, remaining unmarried did not place her family's status or wealth at risk. This was not true for many women of her time who were far more dependent on marriage as a means of survival.

Jane Austen sets out the subject of her novel *Pride and Prejudice* in the opening line, when she famously declares that 'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.' The novel follows the pursuit of two prospective wives by two single men 'in possession of a good fortune'.

The extract that follows is a conversation between several characters about the 'proper' accomplishments of a woman of good breeding, which takes place in the drawing room at Netherfield Park, the Bingley's residence. Elizabeth Bennet is staying at Netherfield

Jane Austen

while her sister Jane recovers there from the flu. Her host Charles Bingley (Jane's suitor) is accompanied by his snobbish sisters Caroline Bingley and Mrs Hurst, and his best friend Mr Fitzwilliam Darcy. Caroline (who would like to marry Mr Darcy) is attempting to gain his favour by extravagantly praising his sister Miss Darcy. Elizabeth and Darcy have taken an instant dislike to each other based on their personal prejudices.

PRIDE AND PREJUDICE

By Jane Austen

'How I long to see her [Miss Darcy] again! I never met with anybody who delighted me so much. Such a countenance, such manners!— and so extremely accomplished for her age! Her performance on the piano-forte is exquisite.'

'It is amazing to me,' said Bingley, 'how young ladies can have patience to be so very accomplished, as they all are.'

'All young ladies accomplished! My dear Charles, what do you mean?'

'Yes, all of them, I think. They all paint tables, cover screens and net purses. I scarcely know any one who cannot do all this, and I am sure I never heard a young lady spoken of for the first time, without being informed that she was very accomplished.'

'Your list of the common extent of accomplishments,' said Darcy, 'has too much truth. The word is applied to many a woman who deserves it no otherwise than by netting a purse, or covering a screen. But I am very far from agreeing with you in your estimation of ladies in general. I cannot boast of knowing more than half a dozen, in the whole range of my acquaintance that are really accomplished.'

'Nor I, I am sure,' said Miss Bingley.

'Then,' observed Elizabeth, 'you must comprehend a great deal in your idea of an accomplished woman.'

'Yes; I do comprehend a great deal in it.'

'Oh! Certainly,' cried his faithful assistant, 'no one can be really esteemed accomplished, who does not greatly surpass what is usually met with. A woman must have a thorough knowledge of music, singing, drawing, dancing and the modern languages, to deserve the word; and besides all this, she must possess a certain something in her air and manner of walking, the tone of her voice, her address and expressions, or the word will be but half deserved.'

'All this she must possess,' added Darcy, 'and to all this she must yet add something more substantial, in the improvement of her mind by extensive reading.'

'I am no longer surprised at your knowing only six accomplished women. I rather wonder now at your knowing *any*.'

'Are you so severe upon your own sex, as to doubt the possibility of all this?'

'*I* never saw such a woman. *I* never saw such a capacity, and taste, and application, and elegance, as you describe, united.'

Mrs Hurst and Miss Bingley both cried out against the injustice of her implied doubt, and were both protesting that they knew many women who answered this description, when Mr Hurst called them to order, with bitter complaints of the inattention to what was going forward. As all conversation was thereby at an end, Elizabeth soon afterwards left the room.

Source: Jane Austen, *Pride and Prejudice*, 1813

DID YOU KNOW...

Women of the upper classes of the eighteenth and nineteenth century sought education through the attainment of accomplishments such as learning languages—particularly French and Italian—playing instruments, singing, dancing, decorating furniture and sewing embroideries for the home.

Writer's TOOLBOX

Each reader has a unique response to and interpretation of a text according to their own context. However, we can predict how a group of people within a particular context might respond to a text.

A **dominant reading** is a response or an interpretation with which the wider community or culture would generally agree.

Just as authors can challenge ideas in society through their writing, we can challenge the author's ideas about society. With this in mind, let's explore Jane Austen's representations of men and women.

In *Pride and Prejudice*, Austen resists the belief that women are inferior to men and introduces a new type of woman. Elizabeth demonstrates qualities believed to be typically masculine. She is rational, witty and intelligent and, because of this, Austen rewards

Elizabeth with further wealth and status. Many readers see the character of Elizabeth Bennet as an example of early feminism.

However, it can also be said that Austen's text still presents dominant ideas about class divisions in society. Austen seems to endorse a hierarchal class system in which men and women conform to particular social rules and ideas of what is socially acceptable, such as not socialising or marrying outside of their class. Unlike the Romantics or feminists of her time, in *Pride and Prejudice*, Austen almost ignores the situation of the lower classes. For example, Elizabeth challenges the pride and prejudice of the men and women around her. Yet at the end of the novel she succumbs to the 'way things are', falls in love and marries the proud aristocrat Darcy, who incidentally, remains prejudiced against the classes beneath his own and maintains his firm views about women's restricted roles in society. Therefore, we can also say that her text does not endorse revolutionary social changes.

'To **challenge**' means to fight against, or object to an issue, or demand a response to a stimulating circumstance.

'To **endorse**' means to get behind, promote, approve of, or support an issue or circumstance.

Stories are never neutral—they will always present a view or context of the times and society in which or about which they are written. An author will often make social commentary by challenging or endorsing an issue, a circumstance, a type of person or a group in society within their texts. For example, an author might create a character who fights against the system or an issue that they disagree with in society. Or they might favour or endorse a character who is different from a social stereotype

Breakaway tasks 3

Remembering

1 What is Austen's view about women becoming accomplished?

2 Why is Elizabeth staying at Netherfield Park?

3 Who would Caroline like to marry?

4 How many 'accomplished' women does Mr Darcy know?

Understanding

5 Look up and write a definition for the following words as they are used in the extract: countenance, accomplished, acquaintance, esteemed, address.

Applying

6 Using a Venn diagram, compare how women at the time of Jane Austen and women today like to spend their spare time.

Analysing

7 Use the internet to research men's pastimes during the eighteenth and nineteenth centuries.

8 Using a Venn diagram, compare how men's leisure activities have changed over time.

Evaluating

9 What is your reaction to the qualities of an 'accomplished' woman as described in the extract from *Pride and Prejudice?*

10 What is the dominant reading of this extract?

11 What individual accomplishments, skills and qualities do we strive for in today's society?

12 Have a class discussion or debate about whether women and men strive for similar or different accomplishments.

Creating

13 Rewrite the extract from *Pride and Prejudice*, representing how the men and women would react in modern times. As in Austen's text, you need to have the same characters in a room:

- Charles Bingley
- Miss Caroline Bingley
- Mr and Mrs Hurst
- Elizabeth Bennet
- Fitzwilliam Darcy.

Your characters should discuss what makes a woman accomplished, or acceptable to a man.

14 Write a short paragraph comparing and contrasting the dominant reading of your rewritten extract with your answer to Question 10.

Strands in action

Core tasks

1 Prepare and display a timeline that shows the developments in the rise of the novel and the world events taking place at the same time.

You could do this task as a class, with each student responsible for one decade or event. Illustrate the timeline with facsimile book covers and illustrations of world events.

2 Here is a list of authors from the time period covered in this module. Select one author and prepare a written report on them that details their works, their life and the time period in which they lived.

- Jane Austen
- Aphra Behn
- Daniel Defoe
- Henry Fielding
- Samuel Richardson
- Mary Shelley

Your report should:

- be written in formal language
- be written as a formal research report, with headings, subheadings and a contents page
- be illustrated with pictures that have captions which are referred to in the text of the report
- have a complete bibliography
- make use of either in-text referencing or footnotes to attribute quotes.

Extra tasks

1 Imagine you are a member of society during the Romantic period. Write a letter to a friend, colleague or family member. You can imagine you are a famous person from this period, for example, a novelist, inventor, revolutionary, explorer, or a religious or political leader. Or you can choose to be an ordinary member of society writing about your daily life or an incident that has happened to you.

- Write a two-page letter that demonstrates your understanding of this time in history.
- Remember to write your letter by hand. Computers weren't invented then!
- Indicate the date you wrote this letter and be sure to research the context for accuracy.

2 We know that authors present a view of life that is particular to their personal context. Because of this, their understanding of the world can be challenged. Jane Austen attempted to represent men and women, a specific class of English society and a specific culture in her novels.

a Challenge Austen's representations of her world by compiling a list of questions to ask her.

b Discuss how Jane Austen might have responded to some of your questions.

3 In groups of five, demonstrate to the rest of the class how people can experience things in different ways. Role-play a skit that presents a reality and then devise a way of showing how characters experience, view, hear, understand or have their own version of this reality that is different from the other characters in the group.

4 Read one of the novels written by one of the authors in the list in Core task 2. What themes and issues does it explore and why are they still relevant?

2

The Victorian era of literature

Named after the reign of the British monarch Queen Victoria (1837–1901), this era is characterised by rapid change and development in many areas of society. Advances in geographical exploration, medical and scientific discoveries, and technological and industrial inventions greatly influenced population growth and location.

Queen Victoria

The era began with great public optimism, an economic boom and a growing middle class. Industrial development gave rise to mass urbanisation but also greater oppression of the working classes. The cities could not cope with the rapid influx of workers and the poor lived in terrible conditions. The situation of the poor provoked political radicals who sought to expose a society which on the surface advocated strict morality, yet seemingly allowed the behaviour of the greedy and oppressive upper classes.

Queen Victoria promoted fundamental Protestant morality—a strong work ethic, family values and religious tradition. Many families were large and for those that could afford to work and play, leisure activities such as holidays and public entertainment were encouraged.

The public roles of men and women were vastly different. Representations of the ideal woman were widely publicised and agreed upon by a male-dominated society. Women and men conformed to public expectations that restricted personal conduct. How a person spoke, whom they associated with and how they acted in public were indicators of their 'breeding' and whether they were acceptable members of 'decent' society.

In the world of the novel, the robust political debate and the tales of 'girls gone wrong' of the eighteenth century gave way to a new form of fiction that looked at the social and philosophical problems caused by the new economic conditions and the rise of technology. The responsibility of people with the money and the power to assist those who were suffering as a result of these changes became a preoccupation for novelists in the United Kingdom.

Charles Dickens

Charles Dickens (1812–1870) was born into a working-class family. His father was, at times, a butler, a housekeeper and a clerk. He was also sent to prison due to unpaid debts. At the age of twelve, Charles Dickens was sent to work ten to twelve hours a day in a blacking (boot polish) factory. He rose up from this beginning to live a prosperous middle-class life in London. He did this by finding a job as a clerk, then as a parliamentary reporter, and then as a successful journalist. He later gained wide public acclaim as a novelist.

Most of his books feature characters living in the city of London. Dickens was compassionate about the plight of the underprivileged people who flocked to

Charles Dickens

the cities in the hope of employment. He strongly disagreed with the idea that the minimum amount should be spent on extracting the maximum output from factory workers. The entangled plotlines of his novels brought people and places to life and stirred a public awareness about the cruelties of some aspects of Victorian life.

To the Victorians, the ideal woman was the 'angel of the house', caring for children and tending to the domestic demands of the home. Dickens largely subscribed to this societal view; in his novels he usually depicted women unrealistically as either perfect angels or gross demons. He portrayed women as playing an important role in society, but only in the lives of men. He valued women's emotional power and their capacity to love men. In his writing, Dickens suggested that a woman's love is a personal strength and not a weakness.

One of Charles Dickens's most popular novels is *Oliver Twist*, in which a young orphan boy rises from crime and poverty to become a successful man. It was widely popular when it was released and has been popular since. *Oliver Twist* was adapted into a musical in 1968, winning five Academy Awards, including Best Picture. It has also been made into a film and a television series.

The workhouse, the system of baby farming and the general treatment of society's underprivileged aroused anger in Dickens. The novel was written at the same time as Dickens was protesting the new 'Poor Law' in his newspaper. This law decreased the amount of assistance given to the poor. Dickens felt this was inhumane.

DID YOU KNOW...

'Baby farming' was a term used in the nineteenth century to describe the situation where young children were taken in by other families. Sadly, many of these children were often neglected, some were murdered and their bodies disposed of while the baby farmer continued to claim the money and benefits for their care.

OLIVER TWIST

By Charles Dickens

For the next eight or ten months, Oliver was the victim of a systematic course of treachery and deception. He was brought up by hand. The hungry and destitute situation of the infant orphan was duly reported by the workhouse authorities to the parish authorities. The parish authorities inquired with dignity of the workhouse authorities, whether there was no female then domiciled in 'the house' who was in a situation to impart to Oliver Twist, the consolation and nourishment of which he stood in need. The workhouse authorities replied with humility, that there was not. Upon this, the parish authorities magnanimously and humanely resolved, that Oliver should be 'farmed', or, in other words, that he should be dispatched to a branch-workhouse some three miles off, where twenty or thirty other juvenile offenders against the poor-laws, rolled about the floor all day, without the inconvenience of too much food or too much clothing, under the parental superintendence of an elderly female, who received the culprits at and for the consideration of sevenpence-halfpenny per small head per week. Sevenpence-halfpenny's worth per week is a good round diet for a child; a great deal may be got for sevenpence-halfpenny, quite enough to overload its stomach, and make it uncomfortable. The elderly female was a woman of wisdom and experience; she knew what was good for children; and she had a very accurate perception of what was good for herself. So, she appropriated the greater part of the weekly stipend to her own use, and consigned the rising parochial generation to even a shorter allowance than was originally provided for them. Thereby finding in the lowest depth a deeper still; and proving herself a very great experimental philosopher.

Everybody knows the story of another experimental philosopher who had a great theory about a horse being able to live without eating, and who demonstrated it so well, that he had got his own horse down to a straw a day, and would unquestionably have rendered him a very spirited and rampacious animal on nothing at all, if he had not died, four-and-twenty hours before he was to have had his first comfortable bait of air. Unfortunately for, the experimental philosophy of the female to whose protecting care Oliver Twist was delivered over, a similar result usually attended the operation of her system; for at the

very moment when the child had contrived to exist upon the smallest possible portion of the weakest possible food, it did perversely happen in eight and a half cases out of ten, either that it sickened from want and cold, or fell into the fire from neglect, or got half-smothered by accident; in any one of which cases, the miserable little being was usually summoned into another world, and there gathered to the fathers it had never known in this.

Occasionally, when there was some more than usually interesting inquest upon a parish child who had been overlooked in turning up a bedstead, or inadvertently scalded to death when there happened to be a washing—though the latter accident was very scarce, anything approaching to a washing being of rare occurrence in the farm—the jury would take it into their heads to ask troublesome questions, or the parishioners would rebelliously affix their signatures to a remonstrance. But these impertinences were speedily checked by the evidence of the surgeon, and the testimony of the beadle; the former of whom had always opened the body and found nothing inside (which was very probable indeed), and the latter of whom invariably swore whatever the parish wanted; which was very self-devotional. Besides, the board made periodical pilgrimages to the farm, and always sent the beadle the day before, to say they were going. The children were neat and clean to behold, when they went; and what more would the people have!

It cannot be expected that this system of farming would produce any very extraordinary or luxuriant crop. Oliver Twist's ninth birthday found him a pale thin child, somewhat diminutive in stature, and decidedly small in circumference. But nature or inheritance had implanted a good sturdy spirit in Oliver's breast. It had had plenty of room to expand, thanks to the spare diet of the establishment; and perhaps to this circumstance may be attributed his having any ninth birthday at all. Be this as it may, however, it was his ninth birthday; and he was keeping it in the coal-cellar with a select party of two other young gentleman, who, after participating with him in a sound thrashing, had been locked up for atrociously presuming to be hungry, when Mrs Mann, the good lady of the house, was unexpectedly startled by the apparition of Mr Bumble, the beadle, striving to undo the wicket of the garden-gate.

Source: Charles Dickens, *Oliver Twist,* 1838

Breakaway tasks 4

Remembering

1 How many children are in the care of the solitary woman at the baby farm that Oliver Twist is sent to?

2 What birthday is Oliver celebrating?

3 With whom and how does he celebrate it?

Understanding

4 Look up and write a definition for the following words as they are used in the extract: treachery, destitute, domiciled, magnanimously, parochial, rampacious, remonstrance.

5 Are the baby farms well policed by the parish? How does the extract show us this?

6 What evidence do we have from the extract that the children are neglected?

7 Why is Oliver so small?

Analysing

8 Why does Dickens tell us the story of the 'experimental philosopher'?

9 How do we know that Dickens is sympathetic to the orphan children in his society?

Elizabeth Gaskell

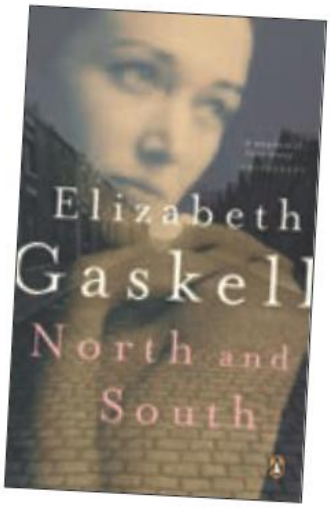
The writer commonly known as Mrs Gaskell was born in 1810 and died in 1865. Her life was nearly as interesting as one of her novels because her mother died three months after her birth and her father joined the army and he spent most of her life travelling in foreign countries. Elizabeth was raised in the homes of various relatives who looked after her as a matter of conscience. She eventually married a minister and they settled in Manchester, a growing industrial centre, where she was exposed to many of the problems of her society.

In *North and South* Gaskell presents the contrast in life in England between the industrial North and the agricultural South.

In this extract Margaret, Gaskell's heroine from the South is talking to Bessie, a young girl who is dying from an illness she contracted by working in the mills in northern England.

NORTH AND SOUTH

By Elizabeth Gaskell



'I think I was well when mother died, but I have never been rightly strong sin' somewhere about that time. I began to work in a carding-room soon after, and the fluff got into my lungs and poisoned me.'

'Fluff?' said Margaret, inquiringly.

'Fluff,' repeated Bessy. 'Little bits, as fly off fro' the cotton, when they're carding it, and fill the air till it looks all fine white dust. They say it winds round the lungs, and tightens them up. Anyhow, there's many a one as works in a carding-room, that falls into a waste, coughing and spitting blood, because they're just poisoned by the fluff.'

'But can't it be helped?' asked Margaret.

'I dunno. Some folk have a great wheel at one end o' their carding-rooms to make a draught, and carry off th' dust; but that wheel costs a deal o' money—five or six hundred pound, maybe, and brings in no profit; so it's but a few of th' masters as will put 'em up; and I've heard tell o' men who didn't like working places where there was a wheel, because they said as how it mad 'em hungry, at after they'd been long used to swallowing fluff, tone go without it, and that their wage ought to be raised if they were to work in such places. So between masters and men th' wheels fall through. I know I wish there'd been a wheel in our place, though.'

'Did not your father know about it?' asked Margaret.

'Yes! And he were sorry. But our factory were a good one on the whole; and a steady likely set o' people; and father was afeard of letting me go to a strange place, for though yo' would na think it now, many a one then used to call me a gradely lass enough. And I did na like to be reckoned nesh and soft, and Mary's schooling were to be kept up, mother said, and father he were always liking to buy books, and go to lectures o' one kind or another—all which took money—so I just worked on till I shall ne'er get the whirr out o' my ears, or the fluff out o' my throat i' this world. That's all.'

Source: Elizabeth Gaskell, *North and South*, 1855

Breakaway tasks 5

Remembering

1 When did Bessie begin working at the mill?

2 What do the floating bits of cotton and dust do to the workers?

3 Why is Bessie working?

Understanding

4 Look up and write definitions for the following words in the extract: carding, afeard, whirr.

5 Why do the mill owners not put wheels (fans) into their factories?

6 Why does Bessie's father not want her to go and work at another mill?

7 The words 'gradely' and 'nesh' are no longer commonly used. From their context in the extract, prepare a definition of these words.

Analysing

8 Mrs Gaskell was well-known for her characters' use of vernacular language. Why do you think she did this and how does it work here in the character of Bessie?

9 How does Mrs Gaskell build reader empathy for Bessie during this scene?

There are subtle differences between the words 'sympathy' and 'empathy'.

Sympathy is a feeling of pity or concern you have for another person who is in distress or suffering. It is an expression of support and compassion for another person.

Empathy is a shared feeling of deep emotion and care towards another person. It is a person's ability to understand another person's point of view.

Charlotte Brontë

Charlotte Brontë, perhaps the most famous of the celebrated Victorian-era writing sisters, found great popularity with her novel *Jane Eyre*. She followed it with similar successes, *Shirley* and *Villette*.

Charlotte, Anne and Emily Brontë were the surviving daughters of a Yorkshire minister who spent their formative years at Haworth Parsonage. The girls had to make their own entertainment and wrote stories to share with each other. They remained very much secluded in their father's home for most of their youth.

Jane Eyre is partly autobiographical, and is one of the first novels written by a woman to be narrated in the first person. It clearly depicts Lowood School where the two older Brontë sisters, Maria and Elizabeth, died as a result of the conditions there.

In this extract Charlotte Brontë describes conditions at the school.

JANE EYRE

By Charlotte Brontë

That forest-dell, where Lowood lay, was the cradle of fog and fog-bred pestilence; which, quickening with the quickening spring, crept into the Orphan Asylum, breathed typhus through its crowded schoolroom and dormitory, and, ere May arrived, transformed the seminary into an hospital.

Semi-starvation and neglected colds had predisposed most of the pupils to receive infection: forty-five out of the eighty girls lay ill at one time. Classes were broken up, rules relaxed. The few who continued well were allowed almost unlimited license; because the medical attendant insisted on the necessity of frequent exercise to keep them in health: and had it been otherwise, no one had leisure to watch or restrain them. Miss Temple's whole attention was absorbed by the patients: she lived in the sick-room, never quitting it except to snatch a few hours' rest at night. The teachers were fully occupied with packing up and making other necessary preparations for the departure of those girls who were fortunate enough to have friends and relations able and willing to remove them from the seat of contagion. Many, already smitten, went home only to die: some died at the school, and were buried quietly and quickly, the nature of the malady forbidding delay.

While disease had thus become an inhabitant of Lowood, and death its frequent visitor; while there was gloom and fear within its walls; while its rooms and passages steamed with hospital smells, the drug and the pastille striving vainly to overcome the effluvia of mortality, that bright May shone unclouded over the bold hills and beautiful woodland out of doors. Its garden, too, glowed with flowers: hollyhocks had sprung up tall as trees, lilies had opened, tulips and roses were in bloom; the borders of the little beds were gay with pink thrift and crimson double daisies; the sweetbriars gave out, morning and evening, their scent of spice and apples; and these fragrant treasures were all useless for most of the inmates of Lowood, except to furnish now and then a handful of herbs and blossoms to put in a coffin.

Source: Charlotte Brontë, *Jane Eyre*, 1847

Breakaway tasks 6

Remembering

1 How many girls were at school at Lowood?
2 What takes up all of Miss Temple's time in the spring?
3 What sort of environment is the school set in?

Understanding

4 Look up and write a definition for the following words as they are used in the extract: pestilence, seminary, effluvia.
5 Why do the girls at Lowood have a degree of freedom that May?
6 What is typhus and why does it cause the students' haste to depart?

Analysing

7 How does Brontë establish the contrast between the inside and outside of Lowood?
8 How do we know that Lowood is an unhealthy place? Give evidence from the text to support your answer.
9 Why do many of the girls have to remain at Lowood despite the contagion? How do we know this?

Evaluating

10 Research the lives and times of Charlotte Brontë and her sisters Anne and Emily. What makes these sisters so extraordinary? What role did Currer, Acton and Ellis Bell play in their lives?

Strands in action

Core tasks

1. Using evidence from the three extracts in this module, write a paragraph describing some of the social conditions in Victorian England that concerned these authors.
2. Many of the novels discussed in this module have been adapted into films or television mini-series. Select one scene from one of these novels and the corresponding scene from the film or television series. Compare the two scenes, highlighting what is similar and what is different and how this affects interpretation of the text. Prepare a two-minute speech for the class that explains your conclusions about this scene. You might like to use the following questions as a guide:
   - **a** What has been included and what has been left out of the adaptation?
   - **b** Why do you think these changes have been made to this text?
   - **c** What difference does this make to the interpretation of the text?
   - **d** Has the director of the adaptation been able to convey the same concerns and issues that the author has? How has he used visual language to convey these?
   - **e** Are there any scenes that have been put into the adaptation that are not in the novel? Why do you think the director included this scene? What does it add to the text?
3. Research the social opinions and literary merit of the authors mentioned in this module. Each of them has been the subject of intense assessment by literary critics. In particular, there is a vast body of work about the writing of Charles Dickens and Charlotte Brontë and a growing appreciation of the writing of Mrs Gaskell. Select one of these authors and prepare a short summary to present to your class.

Extra tasks

1. Investigate a novel written by one of the authors mentioned in this module. What kinds of concerns did the author have about the society in which they lived?
2. Investigate the Poor Law and other Acts that were passed in the United Kingdom during this period. What other concerns and issues were raised about these laws? Why were these kinds of laws necessary?
3. In the same period, the novel was also developing in the United States of America. Research one of the following authors and novels and draw conclusions about the development of the American novel during this time.
   - Mark Twain, *The Adventures of Huckleberry Finn* and *The Adventures of Tom Sawyer*
   - Henry James, *Washington Square*, *The Wings of the Dove*, *The Europeans*, etc.
   - Nathanial Hawthorne, *The Scarlet Letter*
   - Harriet Beecher Stowe, *Uncle Tom's Cabin*
   - Herman Melville, *Moby Dick*
4. In the extract from *North and South* Bessie describes some of the conditions for workers in the factories in the 1800s. Research what life was like for the young factory workers in the northern mills. Investigate the conditions for child workers. Use this information as a source of inspiration for your own realistic story about this period of history.

3

Colonial Australia

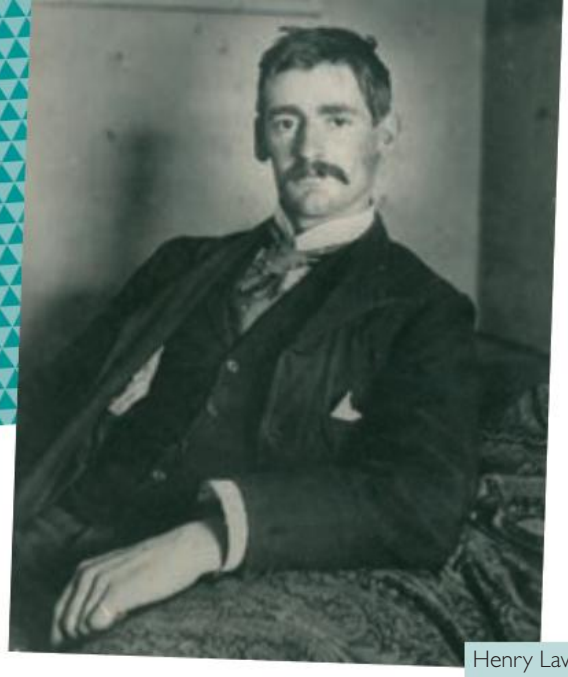
During the reign of Queen Victoria, Henry Lawson (1867–1922) described a new type of woman in his writings—the colonial woman of the new British outpost, Australia. The harsh Australian conditions required a new type of heroine—a heroine who was rational, resilient, physically capable and dedicated to her family and the land.

Early Australian Homestead, by Duncan Cooper, c. 1845, watercolour

Writer's TOOLBOX

Authors often use a range of techniques to 'position' their readers; that is, to encourage them to view and experience a text in a particular way. Sometimes they want readers to empathise or sympathise with the characters they have created or to develop particular beliefs and attitudes.

An author can use a range of narrative elements to position the reader. These include emotive and figurative language, a character's experience or point of view, evocative plotlines or realistic settings.



Henry Lawson

Henry Lawson

Henry Lawson wrote about the harshness of the untamed bush and Australia's early settlers. He led a fairly unhappy life and, like Dickens, he wrote about the realities facing the poverty-stricken people of the Victorian era.

In Lawson's short story *The Drover's Wife* he presents a nameless heroine, identified only as 'the wife' (as such, belonging to her husband, the absent drover). She willingly sacrifices the feminine pursuits of her time out of loyalty to her household. She is isolated and at the mercy of the unforgiving environment, where she stays isolated for long periods of time, raising her children alone.

In this extract, the children have seen a snake go under the woodpile in their home. The drover's wife keeps the snake at bay until evening and then resolves to stay watch throughout the night in case it returns.

THE DROVER'S WIFE

By Henry Lawson

Alligator [the dog] lies at full length on the floor, with his eyes turned towards the partition. She knows by this that the snake is there. There are large cracks in that wall opening under the floor of the dwelling-house.

She is not a coward, but recent events have shaken her nerves. A little son of her brother-in-law was lately bitten by a snake, and died. Besides, she has not heard from her husband for six months, and is anxious about him.

He was a drover, and started squatting here when they were married. The drought of 18— ruined him. He had to sacrifice the remnant of his flock and go droving again. He intends to move his family into the nearest town when he comes back, and, in the meantime, his brother, who keeps a shanty on the main road, comes over about once a month with provisions. The wife has still a couple of cows, one horse, and a few sheep. The brother-in-law kills one of the latter occasionally, gives her what she needs of it, and takes the rest in return for other provisions.

She is used to being left alone. She once lived like this for eighteen months. As a girl she built the usual castles in the air; but all her girlish hopes and aspirations have long been dead. She finds all the excitement and recreation she needs in the *Young Ladies' Journal*, and Heaven help her! takes a pleasure in the fashion-plates.

Her husband is an Australian, and so is she. He is careless, but a good enough husband. If he had the means he would take her to the city and keep her there like a princess. They are used to being apart, or at least she is. 'No use fretting,' she says. He may forget sometimes that he is married; but if he has a good cheque when he comes back he will give most of it to her. When he had money he took her to the city several times—hired a railway sleeping compartment, and put up at the best hotels. He also bought her a buggy, but they had to sacrifice that along with the rest.

The last two children were born in the bush—one while her husband was bringing a drunken doctor, by force, to attend to her. She was alone on this occasion, and very weak. She had been ill with a fever. She prayed to God to send her assistance. God sent Black Mary—the 'whitest' gin in all the land. Or, at least, God sent King Jimmy first, and he sent Black Mary. He put his black face round the door post, took in the situation at a glance, and said cheerfully: 'All right, missus—I bring my old woman, she down alonga creek.'

One of the children died while she was here alone. She rode nineteen miles for assistance, carrying the dead child.

It must be near one or two o'clock. The fire is burning low. Alligator lies with his head resting on his paws, and watches the wall. He is not a very beautiful dog, and the light shows numerous old wounds where the hair will not grow. He is afraid of nothing on the face of the earth or under it. He will tackle a bullock as readily as he will tackle a flea. He hates all other dogs—except kangaroo-dogs—and has a marked dislike to friends or relations of the family. They seldom call, however.

He sometimes makes friends with strangers. He hates snakes and has killed many, but he will be bitten some day and die; most snake-dogs end that way.

Now and then the bushwoman lays down her work and watches, and listens, and thinks. She thinks of things in her own life, for there is little else to think about.

The rain will make the grass grow, and this reminds her how she fought a bush-fire once while her husband was away. The grass was long, and very dry, and the fire threatened to burn her out. She put on an old pair of her husband's trousers and beat out the flames with a green bough, till great drops of sooty perspiration stood out on her forehead and ran in streaks down her blackened arms. The sight of his mother in trousers greatly amused Tommy, who worked like a little hero by her side, but the terrified baby howled lustily for his 'mummy.' The fire would have mastered her but for four excited bushmen who arrived in the nick of time. It was a mixed-up affair all round; when she went to take up the baby he screamed and struggled convulsively, thinking it was a 'blackman;' and Alligator, trusting more to the child's sense than his own instinct, charged furiously, and (being old and slightly deaf) did not in his excitement at first recognise his mistress's voice, but continued to hang on to the moleskins until choked off by Tommy with a saddle-strap. The dog's sorrow for his blunder, and his anxiety to let it be known that it was all a mistake, was as evident as his ragged tail and a twelve-inch grin could make it. It was a glorious time for the boys; a day to look back to, and talk about, and laugh over for many years.

She thinks how she fought a flood during her husband's absence. She stood for hours in the drenching downpour, and dug an overflow gutter to save the dam across the creek. But she could not save it. There are things that a bushwoman cannot do. Next morning the dam was broken, and her heart was nearly broken too, for she thought how her husband would feel when he came home and saw the result of years of labour swept away. She cried then.

She also fought the pleuro-pneumonia—dosed and bled the few remaining cattle, and wept again when her two best cows died.

Again, she fought a mad bullock that besieged the house for a day. She made bullets and fired at him through cracks in the slabs with an old shot-gun. He was dead in the morning. She skinned him and got seventeen-and-sixpence for the hide.

She also fights the crows and eagles that have designs on her chickens. Her plan of campaign is very original. The children cry 'Crows, mother!' and she rushes out and aims a broomstick at the birds as though it were a gun, and says 'Bung!' The crows leave in a hurry; they are cunning, but a woman's cunning is greater.

Occasionally a bushman in the horrors, or a villainous-looking sundowner, comes and nearly scares the life out of her. She generally tells the suspicious-looking stranger that her husband and two sons are at work below the dam, or over at the yard, for he always cunningly inquires for the boss.

Only last week a gallows-faced swagman—having satisfied himself that there were no men on the place—threw his swag down on the veranda, and demanded tucker. She gave him something to eat; then he expressed his intention of staying for the night. It was sundown then. She got a batten from the sofa, loosened the dog, and confronted the stranger, holding the batten in one hand and the dog's collar with the other. 'Now you go!' she said. He looked at her and at the dog, said 'All right, mum,' in a cringing tone, and left. She was a determined-looking woman, and Alligator's yellow eyes glared unpleasantly—besides, the dog's chawing-up apparatus greatly resembled that of the reptile he was named after.

She has few pleasures to think of as she sits here alone by the fire, on guard against a snake. All days are much the same to her; but on Sunday afternoon she dresses herself, tidies the children, smartens up baby, and goes for a lonely walk along the bush-track, pushing an old perambulator in front of her. She does this every Sunday. She takes as much care to make herself and the children look smart as she would if she were going to do the block in the city. There is nothing to see, however, and not a soul to meet. You might walk for twenty miles along this track without being able to fix a point in your mind, unless you are a bushman. This is because of the everlasting, maddening sameness of the stunted trees—that monotony which makes a man long to break away and travel as far as trains can go, and sail as far as ship can sail—and farther.

But this bushwoman is used to the loneliness of it. As a girl-wife she hated it, but now she would feel strange away from it.

She is glad when her husband returns, but she does not gush or make a fuss about it. She gets him something good to eat, and tidies up the children.

She seems contented with her lot. She loves her children, but has no time to show it. She seems harsh to them. Her surroundings are not favourable to the development of the 'womanly' or sentimental side of nature.

Source: Henry Lawson, *The Drover's Wife*, 1892

Breakaway tasks 7

Remembering

1 What did Lawson often write about?

Understanding

2 Can you identify three incidents in the extract that led you to respond favourably towards the drover's wife?

3 What language does the author use to indicate that a woman can survive in what is commonly assumed to be a man's world?

Applying

4 List the characteristics of males and females presented in the extract.

5 a Do you believe Lawson has accurately represented both genders?

b How do you respond to Lawson's representation of Aboriginal men and women?

c Are Aboriginal men and women represented differently from their European counterparts?

Analysing

6 Why was it so hard to settle in Australia?

7 Analyse what is meant by these quotations from the extract:

a 'As a girl she built the usual castles in the air; but all her girlish hopes and aspirations have long been dead.'

b 'Her surroundings are not favourable to the development of the "womanly" or sentimental side of nature.'

8 What do you think a person of the Victorian era would suggest is 'favourable' to a woman's natural development?

Miles Franklin

Stella Maria Sarah Miles Franklin (1879–1954) is one of the foremost Australian writers of the twentieth century. Not only did she achieve fame with the publication of her first novel *My Brilliant Career* in 1901 when she was just twenty-two years old, but she continued to write throughout her life, with major success in different decades. Her work was rediscovered by new generations of Australians during the 1980s after an award-winning film was made of her first novel.

DID YOU KNOW...

Miles Franklin sent the manuscript of *My Brilliant Career* to Henry Lawson who sponsored its publication and wrote the foreword to the novel.

Miles Franklin represented the new generation of Australian women. Franklin was a daughter of Australians, born and bred in the country and independent enough to face whatever life threw at her. Franklin's family were members of the 'squattocracy', that is landed farmers. She wrote about what she knew—the people, organisations and situations that confronted her and other Australian girls of her class.

Miles Franklin

Franklin allows her heroine, Sybylla, to refuse the advances of the man who loves her. Sybylla aims instead for a career as a writer rather than the traditional choices of marriage, a home and children. Franklin is one of the first female writers who was brave enough to allow her character to make this choice. Franklin herself never married, although, like Sybylla, there was no shortage of suitors!

MY BRILLIANT CAREER

By Miles Franklin

When alone I confessed to aunt Helen that Harold had accompanied me to within a short distance of home. She did not smile as usual, but looked very grave, and, drawing me in front of her, said:

'Sybylla, do you know what you are doing? Do you love Harry Beecham? Do you mean to marry him?'

'Aunt Helen, what a question to ask! I never dreamt of such a thing. He has never spoken a word of love to me. Marriage! I am sure he does not for an instant think of me in that light. I'm not seventeen.'

'Yes, you are young, but some people's age cannot be reckoned by years. I am glad to see you have developed a certain amount of half-real and half-assumed youthfulness lately, but when the novelty of your present life wears away, your old mature nature will be there, so it is of no use feigning childishness. Harold Beecham is not given to speech—action with him is the same thing. Can you look at me straight, Sybylla, and say that Harold has not extended you something more than common politeness?'

Had aunt Helen put that question to me a day before, I would have blushed and felt guilty. But today not so. The words of the jackeroo the night before had struck home. 'A hideous barbarian', he had called me, and it seemed to me he had spoken the truth. My life had been so pleasant lately that I had overlooked this fact, but now it returned to sting with redoubled bitterness. I had no lovable qualities to win for me the love of my fellows, which I so much desired.

I returned aunt Helen a gaze as steady as her own, and said bitterly:

'Aunt Helen, I can truly say he has never, and will never extend to me more than common politeness. Neither will any other man. Surely you know enough of masculine human nature to see there is no danger of a man losing his heart to a plain woman like me. Love in fancy and song is a pretty myth, embracing unity of souls, congeniality of tastes, and such like commodities. In workaday reality it is the lowest of passions, which is set alight by the most artistic nose and mouth, and it matters not if its object is vile, low, or brainless to idiocy, so long as it has these attributes.'

'Sybylla, Sybylla,' said auntie sadly, as if to herself. 'In the first flush of girlhood, and so bitter. Why is this?'

'Because I have been cursed with the power of seeing, thinking, and, worse than all, feeling, and branded with the stinging affliction of ugliness,' I replied.

'Now, Sybylla, you are going to think of yourself again. Something has put you out. Be sensible for once in a way. What you have said of men's love may be true in a sense, but it is not always so, and Harry is not that kind of man. I have known him all his life, and understand him, and feel sure he loves you truly. Tell me plainly, do you intend to accept him?'

'Intend to accept him!' I echoed. 'I haven't once thought of such a possibility. I never mean to marry anyone.'

'Don't you care for Harold? Just a little? Think.'

'How could I care for him?'

'For many, many reasons. He is young, and very kind and gentle. He is one of the biggest and finest-looking men you could find. He is a man whom no one could despise, for he has nothing despicable about him. But, best of all, he is true, and that, I think, is the bedrock of all virtues.'

'But he is so conceited,' I remarked.

'That does not make him any the less lovable. I know another young person very conceited, and it does not prevent me from loving her dearly,' here aunt Helen smiled affectionately at me. 'What you complain of in Harold will wear off presently—life has been very easy for him so far, you see.'

'But, auntie, I'm sure he thinks he could have any girl for the asking.'

'Well, he has a great number to choose from, for they all like him.'

'Yes, just for his money,' I said scornfully. 'But I'll surprise him if he thinks he can get me for the asking.'

'Sybylla, never flirt. To play with a man's heart, I think, is one of the most horribly unwomanly actions our sex can be guilty of.'

'I would scorn to flirt with any man,' I returned with vigour. 'Play with a man's heart! You'd really think they had such a thing, aunt Helen, to hear you talk. Hurt their vanity for a few days is the most a woman could do with any of them. I am sick of this preach, preach about playing with men's hearts. It is an old fable which should have been abolished long ago. It does not matter how a woman is played with.'

'Sybylla, you talk at random. The shortcomings of men are no excuse for you to be unwomanly,' said aunt Helen.

Source: Miles Franklin, *My Brilliant Career*, 1901

Breakaway tasks 8

Remembering

1 How old is Sybylla?

2 What does Aunt Helen think has happened between Sybylla and Harold?

Understanding

3 What evidence is there that Aunt Helen believes that Sybylla is a serious young woman?

4 Why does Aunt Helen think that Sybylla should marry Harold?

5 How does Sybylla see herself and how does she imagine that men see her?

6 Aunt Helen seems to think that both Sybylla and Harold are very young. Give evidence from the text that supports this statement.

Analysing

7 How does Franklin suggest that men and women see marriage differently?

8 Sybylla is rejecting her aunt's traditional views on love and marriage. What reasons does she give her aunt for her vow not to marry?

Strands in action

Core tasks

1 Write and perform a monologue as the drover from *The Drover's Wife*. You might like to address your:

- relationship with your spouse
- experiences with the environment
- hopes and fears.

2 Develop a modern interpretation of *The Drover's Wife*. You might like to change the time and place in which your story is set. For instance, it might be set in a modern city or a new housing development. Plan, draft and publish your work for the school newsletter or magazine.

3 Imagine that you are one of the children in the story. Years later, on the occasion of your mother's sixtieth birthday, you have been asked to deliver a speech in which you talk about her life and what you have learnt from her. Deliver the speech.

Extra tasks

1 Some of the earliest writers in Australia were women. Research and prepare a report on one of the following authors:

- Catherine Helen Spence
- Miles Franklin
- Ethel Turner
- Mary Grant Bruce
- Mary Gilmore
- May Gibbs
- Anne Maria Bunn
- Jeanne Gunn
- Dorothy Wall.

2 Research how working-class men and women were employed during the Victorian era in Australia. Prepare an electronic slide presentation to deliver your findings to the class.

3 Write about your own experiences in the Australian bush. How do you respond to this environment?

4

From modern to contemporary literature

From the late nineteenth century, literature developed to reflect the changing times. The modernist movement arose as a reaction to the changes in society and social relations, with life becoming increasingly urbanised and mechanised. In addition, the modernists began to reflect the thinking of Freud and other great social theorists. The movement is marked by technical experimentation and the rejection of the traditional (Victorian and Edwardian) framework of linear narrative, description and rational argument. Realism, one of the key elements of Victorian fiction, was rejected.

Modern literature

In the period before the First World War (1914–18) early modernists tried to 'modernise' the rigid realism of the Victorian era and bring fresh new perspectives on life and living in the twentieth century. Modernist writers in the first few decades of the twentieth century attempted to deal with a world vastly changed by industrialisation, urbanisation and the shattering world war. Modernist post-war authors reflected the fragmentation of people's perceptions of innocence, faith, trust and patriotism, as a disillusioned populace began questioning societal rules and expectations.

Modernists offered new representations of how to be individual, in which the meanings of love, honesty, commitment and fidelity were redefined.

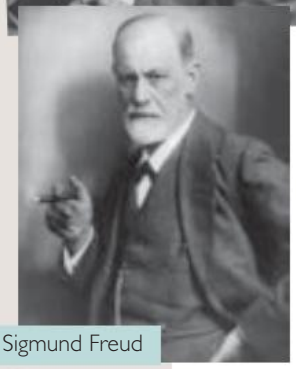
DID YOU KNOW...

Charles Darwin, Karl Marx, Sigmund Freud and Friedrich Nietzsche all influenced the modern era.

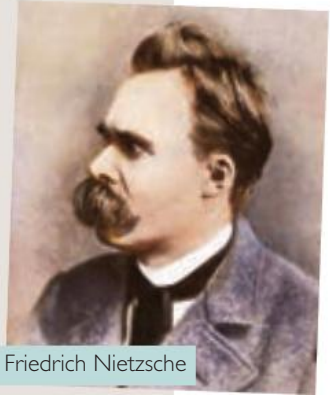
- Charles Darwin's philosophies about the evolution of the human species and the survival of the fittest prompted new and progressive ideas about humanity.
- Karl Marx exposed the power relationships between class structures in society.
- The psychoanalyst Sigmund Freud provoked great interest and controversy with his revelations concerning the unconscious mind and human sexuality.
- Friedrich Nietzsche's philosophy denied the existence of a god and advocated the development of 'supermen'—a people emancipated from the oppression of Christian values.

These last three thinkers promoted equality of the weak and the strong, and sought to overturn traditional ideas about religion, social structure and cultural ethics. Not only did these men influence the society around them, they also influenced a new generation of writers.

Charles Darwin



Sigmund Freud



Friedrich Nietzsche

Radically individual points of view were offered to readers as a means of unsettling the status quo and breaking down stereotypes of class, culture, race and gender.

Modernists came up with new ways of reading and interpreting stories. They referred not only to traditional sources but also to contemporary and popular texts to support their ideas and to give depth to their stories. Techniques such as parallel plotlines with abstract visions and distorted experiences became widely used in literature.

Modernism was also a reaction against the rise in 'pulp' fiction, which came with the development of the automatic typesetter which could print reading matter quickly and cheaply. As the suburbs developed and the daily commute became a part of everyday life, railway stations became crowded with adults waiting for trains. Consequently, the paperback novel developed for quick, easy consumption. Publishers began producing cheap non-challenging books for this market, which were quick to read and easy to understand. Modernists consciously challenged this trend by writing books that were difficult to follow, with no single theme or streamlined story.

Joseph Conrad

Joseph Conrad (1857–1924) was born Józef Teodor Konrad Korzeniowski and, although he is acknowledged as one of the finest writers in English of the twentieth century, English was his third language. A sailor who became a writer, Conrad is renowned for exploring the meaning of the modern British Empire, particularly the aspects that were inhumane and brutal. He aimed to present to the reader the truth as he saw it, and was extremely judgmental about his subjects.

Joseph Conrad

In the next extract we see Conrad's ability to paint a picture with words. Perhaps the fact that English was not his first language allowed him to choose exactly the right word as he established atmosphere and emotion.

HEART OF DARKNESS

By Joseph Conrad

And at last, in its curved and imperceptible fall, the sun sank low, and from glowing white changed to a dull red without rays and without heat, as if about to go out suddenly, stricken to death by the touch of that gloom brooding over a crowd of men.

Forthwith a change came over the waters, and the serenity became less brilliant but more profound. The old river in its broad reach rested unruffled at the decline of day, after ages of good service done to the race that peopled its banks, spread out in the tranquil dignity of a waterway leading to the uttermost ends of the earth. We looked at the venerable stream not in the vivid flush of a short day that comes and departs for ever, but in the august light of abiding memories. And indeed nothing is easier for a man who has, as the phrase goes, 'followed the sea' with reverence and affection, than to evoke the great spirit of the past upon the lower reaches of the Thames. The tidal current runs to and fro in its unceasing service, crowded with memories of men and ships it had borne to the rest of home or to the battles of the sea. It had known and served all the men of whom the nation is proud, from Sir Francis Drake to Sir John Franklin, knights all, titled and untitled—the great knights-errant of the sea. It had borne all the ships whose names are like jewels flashing in the night of time, from the *Golden Hind* returning with her round flanks full of treasure, to be visited by the Queen's Highness and thus pass out of the gigantic tale, to the *Erebus* and *Terror*, bound on other conquests—and that never returned. It had known the ships and the men. They had sailed from Deptford, from Greenwich, from Erith—the adventurers and the settlers; kings' ships and the ships of men on 'Change; captains, admirals, the dark "interlopers" of the Eastern trade, and the commissioned "generals" of East India fleets'. Hunters for gold or pursuers of fame, they all had gone out on that stream, bearing the sword, and often the torch, messengers of the might within the land, bearers of a spark from the sacred fire. What greatness had not floated on the ebb of that river into the mystery of an unknown earth! … The dreams of men, the seed of commonwealths, the germs of empires.

The sun set; the dusk fell on the stream, and lights began to appear along the shore. The

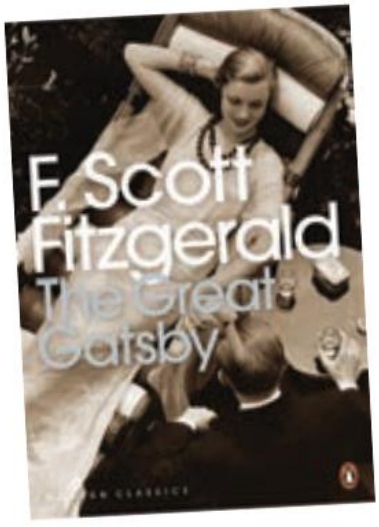
Chapman lighthouse, a three-legged thing erect on a mud-flat, shone strongly. Lights of ships moved in the fairway—a great stir of lights going up and going down. And farther west on the upper reaches the place of the monstrous town was still marked ominously on the sky, a brooding gloom in sunshine, a lurid glare under the stars.

'And this also,' said Marlow suddenly, 'has been one of the dark places of the earth.'

Source: Joseph Conrad, *Heart of Darkness*, 1902

F. Scott Fitzgerald

By the 1920s modern writers were reflecting on the post-war society that became known as 'The Jazz Age'. In America F. Scott Fitzgerald (1896–1940) came to be regarded as the greatest author of this age when he published *The Great Gatsby*. Fitzgerald crafted and controlled the novel, consciously using the techniques of modernism to tell his story which looks at the detrimental effects of modernity, morals and technologies on the American lifestyle. The narrator Nick Carraway uses irony and detachment whenever he speaks of the things he sees and hears to ensure that the reader senses the hollow centre of the very modern life he is witnessing. Even the title is ironic as it encourages a vision of Gatsby that is belied by the novel's action and outcome.



West Egg, the enchanting location of Gatsby's dream house, is separated from the modern city of New York by the Valley of Ashes. It is easiest to travel between the two places by train. This extract presents one of these journeys and introduces one of the most famous symbols in modern literature—the eyes of Dr T. J. Eckleburg, a highway billboard. The eyes watch every event in the novel, reflecting the narrator himself and they stand watch over the wasteland of the Ashes which, to Fitzgerald, represents what American popular culture has become.

THE GREAT GATSBY

By F. Scott Fitzgerald

About half-way between West Egg and New York the motor road hastily joins the railroad and runs beside it for a quarter of a mile, so as to shrink away from a certain desolate area of land. This is a valley of ashes—a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens ...

But above the grey land and the spasms of bleak dust which drift endlessly over it, you perceive, after a moment, the eyes of Doctor T. J. Eckleburg. The eyes of Doctor T. J. Eckleburg are blue and gigantic—their retinas are one yard high. They look out of no face, but, instead, from a pair of enormous yellow spectacles which pass over a non-existent nose. Evidently some wild wag of an oculist set them there to fatten his practice in the borough of Queens, and then sank down himself into eternal blindness, or forgot them and moved away. But his eyes dimmed a little by many paintless days, under sun and rain, brood on over the solemn dumping ground.

Fitzgerald presents his narrator Nick Carraway as a man who is disillusioned with the society he encounters in the East. In the next section Nick, who is a man raised to uphold the old-fashioned manners of the mid-west of America, reflects on the people who attend Gatsby's famous parties and the desperate gaiety as they compel themselves to survive in and enjoy 'The Jazz Age'.

I believe that on the first night I went to Gatsby's house I was one of the few guest who had actually been invited. People were not invited—they went there ...

Dressed up in white flannels I went over to his lawn a little after seven, and wandered around rather ill at ease among swirls and eddies of people I didn't know—though here and there was a face I had noticed on the commuting train. I was immediately struck by the number of young Englishmen all dotted about; all well dressed, all looking a little hungry, and all talking in low, earnest voices to solid and prosperous Americans. I was sure that they were selling something: bonds or insurance or automobiles. They were at least agonizingly aware of the easy money in the vicinity and convinced that it was theirs for a few words in the right key.

Source: F. Scott Fitzgerald, *The Great Gatsby*, 1925

John Steinbeck

Californian writer John Steinbeck (1902–1968) won both a Pulitzer Prize and a Nobel Prize for his writing. Steinbeck's rejection of capitalism, his horror at the effects of the First World War and the Depression, and his belief that the individual suffers in the face of the overwhelming social forces over which they have no control, clearly make his novels political texts.

One of his most famous novels, *Of Mice and Men*, chronicles the events in the lives of two itinerant workers during the Depression. The themes of loneliness, racism and segregation, loss of autonomy and the powerlessness of men in their workplace are shown through the lives of Lennie and George. Lennie's death, which is both pointless and unnecessary, forms the climax of the novel.

In this extract Crooks, an African-American ranch-worker speaks of the loneliness of his life. Crooks's isolation stems both from a disability and the colour of his skin. Steinbeck uses him as a way of showing the loneliness of all his characters.

Still from *Of Mice and Men*, 1992, directed by Gary Sinise

OF MICE AND MEN

By John Steinbeck

Crooks leaned forward over the edge of the bunk. 'I ain't a southern negro,' he said. 'I was born right here in California. My old man had a chicken ranch, 'bout ten acres. The white kids come to play at our place, an' sometimes I went to play with them, and some of them was pretty nice. My ol' man didn't like that. I never knew till long later why he didn't like that. But I know now.' He hesitated, and when he spoke again his voice was softer. 'There wasn't another colored family for miles around. And now there ain't a colored man on this ranch an' there's jus' one family in Soledad ...

'... I seen it over an' over—a guy talkin' to another guy and it don't make no difference if he don't hear or understand. The thing is, they're talkin', or they're settin' still not talkin'. It don't make no difference, no difference.'

The dream of a place of their own, where a man can be independent and thus a real man, sustains many of the characters throughout the novel. In the next extract the wife of the ranch owner, who is only ever known as Curley's wife, has wandered into the stables to find company. She is rejected by the men there, however, and attacks them verbally. One man, old Candy, finally stands up to her and stresses that she does not have the power to threaten them.

... But a change came over old Candy. He stood up suddenly and knocked his nail key over backward. 'I had enough,' he said angrily. 'You ain't wanted here. We told you you ain't. An' I tell ya, you got floozy idears about what us guys amounts to. You ain't got sense enough in that chicken head to even see that we ain't stiffs. S'pose you get us canned. S'pose you do. You think we'll hit the highway an' look for another lousy two-bit job like this. You don't know that we got our own ranch to go to, an' our own house. We ain't got to stay here. We gotta house and chickens an' fruit trees an' a place a hunderd time prettier than this. An' we got fren's, that's what we got. Maybe there was a time when we was scared of gettin' canned, but we ain't no more. We got our own lan', and it's ours, an' we c'n go to it.'

Source: John Steinbeck, *Of Mice and Men*, 1937

Breakaway tasks 9

Remembering

1 What are the changes to modern life that influenced the modernist writers?

2 What is another term for the 1920s?

3 What role did the growth of the suburbs and railway networks play?

Understanding

4 What adjectives does Conrad use to set the scene in this extract?

5 Why might the Englishmen at Gatsby's party be desperate?

6 Why is it important for Crooks to establish that he is 'not a southern negro'?

Analysing

7 Like many modernist writers Conrad deliberately uses words and references that require the reader to work out the meaning of what he is saying. Pick out several of these references in this extract and discern their meaning. Why might he have used them here?

8 There are some implicit judgements being made in the second extract from *The Great Gatsby*. What are they and who are they about? How does Nick establish his own superiority?

9 Crooks tells us that he is the son of a landowner. How does this help us understand the character? How might it contribute to Steinbeck's general theme of the dignity of man?

Evaluating

10 Find out more about the work of Charles Darwin, Karl Marx, Sigmund Freud and Friedrich Nietzche. How did they influence the modernist writers?

Creating

11 Think about the way in which Fitzgerald uses the eyes of T. J. Eckleburg as a symbol of time passing. If you were to write a short story about society today, what symbol would you use to reflect your ideas? Why?

Common literary techniques in literature

Marginalisation

'To marginalise' means to downgrade or confine a person or a group of people to a lower or outer limit of social standing. People may be excluded from the rights and privileges that are available to the majority or, more subtly, their right to be different may be ignored or devalued.

Novelists can use marginalisation in their texts. They can do this by giving limited space or emphasis to a character or characters in a text. They often exclude or silence a type of person, or a group, for example women or the mentally ill. It is also interesting to see which characters or groups in a text are privileged, or represented as more important—in other words, what type of person, group or issue is being valued or emphasised at the expense of another?

Connotations

The connotation of a word is its implied additional meaning or its emotional association. 'To connote' is to imply, express or state something indirectly. We can connote meaning beyond the literal or primary meaning in a text. For example, the words 'hobo', 'swaggie' and 'tramp' are all words used to describe someone who is homeless. However, 'hobo' and 'tramp' have negative connotations, whereas in Australia the word 'swaggie' has a positive connotation because of the song 'Waltzing Matilda'.

The denotation of a word, on the other hand, is its direct meaning—its dictionary definition. 'To denote' is to make literal or clear the definition or meaning intended by the writer. The reader can understand quite easily the superficial meaning denoted in a text.

Satire

Satire is the use of humour and exaggeration to highlight shortcomings in human nature. Authors employ it to provoke thought about people and society by causing readers and/or viewers to marvel at the ridiculous nature of the character or situation. Think of the satire of *The Simpsons*. We laugh at Homer's shortcomings, knowing that he exhibits some of the shortcomings common to our society—not to mention what his character suggests about the modern man and father.

Sarcasm

Sarcasm is used to offend, provoke or prevent retaliation from something or someone by mocking or emphasising their feelings. A common usage of sarcasm is to say one thing jokingly, but mean the opposite; for example, saying 'That was fun' after a difficult exam.

Collage

Modernists often used a number of different voices to tell their story and quite often the story went backwards and forwards between narrators, time periods and perspectives. This made the stories somewhat difficult to follow and ensured that readers had to concentrate on the content. The authors juxtaposed seemingly unrelated pieces of story to create their whole. In addition, by 1910 the telephone and the record or cylinder player had become part of many homes and for the first time people's voices could be heard without them being present. Many writers used 'voices' rather than fleshed out characters to tell their stories.

Allusion

Writers often used 'borrowed words' or allusions to other writers or texts and quotes from other texts. This was to show that our influences speak through us and that in reality everything has been said before. This technique relies on the reader being as well-read as the author so that they can understand the references.

Postmodern literature

Postmodern literature sprang from the modernist movement some time after the Second World War (1939–1945). While postmodern writers shared some of the ideas of modernist authors, they also began to question some ideas, and sought to explore them in other ways. For example, they wrote 'open' works of literature, which required readers to work out meanings for themselves, make their own connections between ideas and develop their own interpretation of the text. Of course, this is not to say that all contemporary literature falls into these two categories. Many twentieth and twenty-first century authors value and use more traditional techniques of narrative and characterisation to explore their ideas and comment on society.

Sylvia Plath

Sylvia Plath

Sylvia Plath (1932–1963) was a well-known writer of the postmodern era. Born in Massachusetts during the Great Depression, Plath was raised as a Christian during a conservative period of American history. She attempted suicide in the early 1950s. She was hospitalised many times and underwent electroconvulsive therapy. Plath described her experiences in her semi-autobiographical novel *The Bell Jar*.

DID YOU KNOW...

Sylvia Plath's *The Bell Jar* was published a month before she died in 1963 under the pseudonym Victoria Lucas. Due to the semi-autobiographical nature of the novel, she was extremely anxious about its debut and took the mixed reviews it received very personally.

In *The Bell Jar*, Esther is a gifted woman who has gained a training position as a junior editor for a magazine house. It is the 1950s and she is working during the summer break in New York City.

Like Plath, her protagonist, Esther, experiences bipolar disorder, clinical depression, insomnia, family betrayal, social rejection and isolation. When *The Bell Jar* was first published it was highly controversial and

widely rejected in America. It can be argued that this public resistance arose because the novel exposed the detrimental effect society was having on those who did not follow its rules.

Plath's literary genius was lost when she committed suicide at the age of thirty. She died without knowing the influence that her novel and her poetry would have on society.

In this extract, Esther is descending into depression. She is living with her mother, who has just left for work. She feels isolated by her own experience and marginalised by a society that has limited awareness of and compassion for her mental illness. She fears going back outside into the harsh realities of life.

THE BELL JAR

By Sylvia Plath

Then the front door opened and shut. Then the car door opened and shut, and the motor went broom-broom and, edging off with a crunch of gravel, faded into the distance.

My mother was teaching shorthand and typing to a lot of city college girls and wouldn't be home till the middle of the afternoon.

The carriage wheels screaked past again. Somebody seemed to be wheeling a baby back and forth under my window.

I slipped out of bed and on to the rug, and quietly, on my hands and knees, crawled over to see who it was.

Ours was a small, white clapboard house set in the middle of a small green lawn on the corner of two peaceful suburban streets, but in spite of the little maple trees planted at intervals around our property, anybody passing along the sidewalk could glance up at the second storey window and see just what was going on.

This was brought home to me by our next-door neighbour, a spiteful woman named Mrs Ockenden.

Mrs Ockenden was a retired nurse who had just married her third husband—the other two died in curious circumstances—and she spent an inordinate amount of time peering from behind the starched white curtains of her windows.

She had called my mother up twice about me—once to report that I had been sitting in front of the house for an hour under the streetlight and kissing somebody in a blue Plymouth, and once to say that I had better pull the blinds down in my room, because she had seen me half-naked getting ready for bed one night when she happened to be out walking her Scotch terrier.

With great care, I raised my eyes to the level of the windowsill.

A woman not five feet tall, with a grotesque, protruding stomach, was wheeling an old black baby carriage down the street. Two or three small children of various sizes, all pale, with smudgy faces and bare smudgy knees, wobbled along in the shadow of her skirts.

A serene, almost religious smile lit up the woman's face. Her head tilted happily back, like a sparrow egg perched on a duck egg, she smiled into the sun.

I knew the woman well.

It was Dodo Conway.

Dodo Conway was a Catholic who had gone to Barnard and then married an architect who had gone to Columbia and was also a Catholic. They had a big, rambling house up the street from us, set behind a morbid façade of pine trees, and surrounded by scooters, tricycles, doll carriages, toy fire trucks, baseball bats, badminton nets, croquet wickets, hamster cages and cocker spaniel puppies—the whole sprawling paraphernalia of suburban childhood.

Dodo interested me in spite of myself.

Her house was unlike all the others in our neighbourhood in its size (it was much bigger) and its colour (the second storey was constructed of dark brown clapboard and the first of grey stucco, studded with grey and purple golf-ball-shaped stones). And the pine trees completely screened it from view, which was considered unsociable in our community of adjoining lawns and friendly, waist-high hedges.

Dodo raised her six children—and would no doubt raise her seventh—on rice crispies, peanut-butter-and-marshmallow sandwiches, vanilla ice-cream and gallon upon gallon of Hoods milk. She got a special discount from the local milkman.

Everybody loved Dodo, although the swelling size of her family was the talk of the neighbourhood. The older people around, like my mother, had two children, and the younger more prosperous ones had four, but nobody but Dodo was on the verge of a seventh. Even six was

considered excessive, but then, everybody said, of course Dodo was a Catholic.

I watched Dodo wheel the youngest Conway up and down. She seemed to be doing it for my benefit.

Children made me sick.

A floorboard creaked, and I ducked down again, just as Dodo Conway's face, by instinct, or some gift of supernatural hearing, turned on the little pivot of its neck.

I felt her gaze pierce through the white clapboard and the pink, wallpaper roses and uncover me, crouching there behind the silver pickets of the radiator.

I crawled back into bed and pulled the sheet over my head. But even that didn't shut out the light, so I buried my head under the darkness of the pillow and pretended it was night. I couldn't see the point of getting up.

I had nothing to look forward to.

Source: Sylvia Plath, *The Bell Jar,* Faber & Faber, 1963

Breakaway tasks 10

Remembering

1 What does 'to marginalise' mean?

2 In the Sylvia Plath extract, what are the connotations of Dodo Conway's name?

3 What is denoted in Esther's view of having children?

4 Is Plath using literary satire or sarcasm when she depicts Esther's neighbours? Identify one or two examples in the extract to justify your response.

Understanding

5 Write a definition of a bell jar.

6 What does the image of a bell jar symbolise about:

a a woman's experience in the 1950s?

b a person's experience with mental illness?

Applying

7 Ockenden and Conway display stereotypical gender behaviour in Esther's world. Identify these particular traits.

Harper Lee

Another female writer of the 1960s was Harper Lee. Her only novel, *To Kill a Mockingbird*, was published in 1960 and won the Pulitzer Prize for fiction the following year.

Lee was born in Monroeville, Alabama in the United States of America, and was the daughter of a former newspaper owner and editor who also served a term as a state senator and practised law in Monroeville. Harper Lee studied law, although she gave up her studies six months before she was due to finish in order to move to New York to pursue a career in literature.

To Kill a Mockingbird is set in the 1930s in the fictional town of Maycomb, Alabama, but the novel is semi-autobiographical. Maycomb represents Monroeville and many of the characters of the novel are based on people from her life. The hero of the novel, Atticus Finch, is based on her father and the character of Dill is based upon her childhood friend, Truman Capote, who also became a famous writer with works such as *In Cold Blood* and *Breakfast at Tiffany's*. The story is told from the point of view of six-year-old Scout Finch, a tomboyish and precocious child. She recounts the events of her childhood leading up to when her older brother Jem, breaks his arm when he is nearly thirteen.

The novel is primarily about race relations in the United States of America, as it tells the story of the trial of African American, Tom Robinson, who is falsely accused of sexually assaulting a white woman. Atticus Finch is the lawyer who is assigned to defend Robinson and Finch causes a stir in Maycomb when he actively defends his client rather than condemning him just because of his colour, which is what the townsfolk expected. However, the novel also explores many other important themes, such as childhood and what it means to be a good person and a good man.

The following extracts from the novel give us an insight into life in the 1930s in the southern states of America. In the first extract, Scout describes how she and Jem view their father and his abilities; they believe that 'Atticus can't do anything'.

TO KILL A MOCKINGBIRD

By Harper Lee

Atticus was feeble: he was nearly fifty. When Jem and I asked him why he was so old, he said he got started late, which we felt reflected upon his abilities and manliness. He was much older than the parents of our school contemporaries, and there was nothing Jem or I could say about him when our classmates said, 'My father —'

Jem was football crazy. Atticus was never too tired to play keep-away, but when Jen wanted to tackle him Atticus would say: 'I'm too old for that son.'

Our father didn't do anything. He worked in an office not a drug-store [chemist]. Atticus did not drive a dump-truck for the county, he was not the sheriff, he did not farm, work in a garage, or do anything that could possible arouse the admiration of anyone.

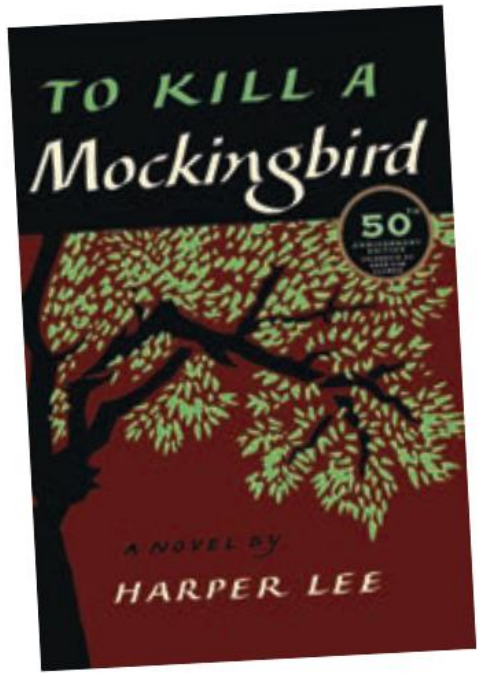
Besides that, he wore glasses. He was nearly blind in his left eye … He did not do the things our schoolmates' fathers did: he never went hunting, he did not play poker or fish or drink or smoke. He sat in the living-room and read …

… When he gave us our air rifles Atticus wouldn't teach us to shoot. Uncle Jack instructed us in the rudiments thereof; he said Atticus wasn't interested in guns. Atticus said to Jem one day, 'I'd rather you shot at tin cans in the back yard, but I know you'll go after birds. Shoot all the bluejays you want, if you can't hit 'em, but remember it is a sin to kill a mockingbird.'

That was the only time I ever heard Atticus say it was a sin to do something, and I asked Miss Maudie about it.

'Your father's right,' she said. 'Mockingbirds don't do any one thing but make music for us to enjoy. They don't eat up people's gardens, don't nest in corncribs, they don't do one thing but sing their hearts out for us. That's why it is a sin to kill a mockingbird.'

In this second extract, Tim Johnson, a rabid (mad) dog has appeared on the street. It is a danger to everyone around. Atticus amazes Scout and Jem, who have long thought him old and feeble, when he proves himself to be 'One-shot Finch', the 'deadest shot in Maycomb County'.



Nothing is more deadly than a deserted, waiting street. The trees were still, the mockingbirds were silent, the carpenters at Miss Maudie's house had vanished. I heard Mr Tate sniff, then blow his nose. I saw him shift his gun to the crook of his arm …

Tim Johnson came into sight, walking dazedly in the inner rim of the curve parallel to the Radley house …

… Atticus said, 'He's within range, Heck. You better get him now before he goes down the side street …'

'Take him, Mr Finch.' Mr Tate handed the rifle to Atticus; Jem and I nearly fainted.

'Don't waste time, Heck,' said Atticus. 'Go on.'

'Mr Finch, this is a one-shot job.'

Atticus shook his head vehemently: 'Don't just stand there, Heck! He won't wait all day for you—'

'For God's sake, Mr Finch, look where he is! Miss and you'll go straight into the Radley house! I can't shoot that well and you know it.!'

'I haven't shot a gun in thirty years—'

Mr Tate almost threw the rifle at Atticus. 'I'd feel mighty comfortable if you did now,' he said …

Atticus pushed his glasses to his forehead; they slipped down, and he dropped them in the street. In the silence, I heard them crack. Atticus rubbed his eyes and chin; we saw him blink hard.

In front of the Radley gate, Tim Johnson had made up what was left of his mind. He had finally turned himself around to pursue his original course up our street. He made two steps forward, then stopped and raised his head. We saw his body go rigid.

With movements so swift they seemed simultaneous, Atticus's hand yanked a ball-tipped lever as he brought the gun to his shoulder.

The rifle cracked. Tim Johnson leaped, flopped over and crumpled on the sidewalk in a brown-and-white heap. He didn't know what hit him.

Mr Tate jumped off the porch and ran to the Radley Place. He stopped in front of the dog, squatted, turned around and tapped his finger on his forehead above his left eye. 'You were a little to the right, Mr Finch.' he called … 'You haven't forgotten much, Mr. Finch. They say it never leaves you.'

Atticus was silent.

'Atticus?' said Jem.

'Yes?'

'Nothin'.'

'I saw that, One-Shot Finch!'

Atticus wheeled around to face Miss Maudie. They looked at one another without saying anything, and Atticus got into the sheriff's car. 'Come here,' he said to Jem. 'Don't you go near that dog, you understand? Don't go near him, he's just as dangerous dead as alive.'

'Yes, sir,' said Jem. 'Atticus—'

'What son?'

'Nothing.'

'What's the matter with you, boy, can't you talk?' said Mr Tate, grinning at Jem. 'Didn't you know your daddy's—'

'Hush, Heck,' said Atticus, 'let's go back to town.' …

Jem became vaguely articulate: ''d you see him, Scout? 'd you see him just standin' there? …'n' all of a sudden he just relaxed all over, an' it looked like that gun was a part of him … an' he did it so quick, like … I hafta aim for ten minutes 'fore I can hit somethin' …'

Miss Maudie grinned wickedly. 'Well now, Miss Jean Louise [Scout's real name],' she said, 'still think your father can't do anything? Still ashamed of him?'

'Nome,' I said meekly.

'Forgot to tell you the other day that besides playing the Jew's Harp, Atticus Finch was the deadest shot in Maycomb county in his time.'

'Dead shot …' echoed Jem.

'That's what I said, Jem Finch. Guess you'll change your tune now. The very idea, didn't you know his nickname was Ol' One-Shot when he was a boy? …'

'He never said anything about that,' Jem muttered …

'Wonder why he never goes huntin' now,' I said.

'Maybe I can tell you,' said Miss Maudie. 'If your father's anything, he's civilised in his heart. Marksmanship's a gift of God, a talent—oh you have to practise to make it perfect, but shootin's different from playing the piano or the like. I think maybe that he put his gun down when he realised that God had given him an unfair advantage over most living things. I guess he decided he wouldn't shoot till he had to, and he had to today.'

Source: Harper Lee, *To Kill a Mockingbird,* copyright c.1960

Breakaway tasks 11

Remembering

1 Describe how Jem and Scout see their father in this extract.

2 Whose job was it to kill the rabid dog?

3 Why did he ask Atticus to do it?

4 Why is it a sin to kill a mockingbird?

Understanding

5 What are the qualities the children think are needed for a man to be considered 'manly'?

6 Describe the way in which Atticus makes his shot.

7 Describe the children's reactions to their father's actions.

8 Why are they so surprised?

Analysing

9 What does Atticus's attitude to guns and the killing of mockingbirds tell us about his character?

10 Twice Jem begins to ask his father a question, but each time he stops. Why do you think he doesn't continue?

11 What do you think Jem wants to ask his father?

Evaluating

12 Which qualities does Lee value in a man? Use quotes from the extracts to support your answer.

Strands in action

Core tasks

1 Using the information in this module and any other information you can find, create a list of criteria for identifying and judging the literary merit of a modernist novel.

2 There are many other modernist novelists. Research the works and lives of one or more of the following:

- James Joyce
- Gertrude Stein
- Virginia Woolf
- Marcel Proust
- Ernest Hemingway
- Katherine Anne Porter
- E. M. Forster
- Franz Kafka
- Katherine Mansfield.

Extra tasks

1 Hypertext stories can be created in any digital program that embeds hyperlinks. Unlike a hardcopy novel, the reader can click on hyperlinks and travel to alternative plotlines in the story. Using this medium, write a fiction hypertext entitled 'Then and now'.

a Story 1—now. Create a character who goes through a particular experience. Your character should behave in ways that males and females behave today.

b Story 2—then. Write an alternative story that is set in either the Romantic period or the Victorian era, in which males and females behave in ways customary for the period.

c Embed hyperlinks on significant words or phrases within your texts so your reader can experience 'life' in both texts almost simultaneously.

d Elaborate on the ideas in your two texts by selecting appropriate images to identify and explore the vastly different contexts. Embed and hyperlink your pictures to enhance the experience for the reader.

e Present your hypertext stories to the class. You could use an interactive whiteboard to facilitate your presentation to the group.

2 Choose one of the characters from any of the extracts that you have read in this chapter. Continue the story of this character beyond the extract. See if you can write in the style of the original author. You will need to be able to use language in the same way, with the same grammar and phrasing as the original author.

3 Choose one of the characters from any of the extracts that you have read in this chapter and update their story for the twenty-first century. What issues and concerns would you, as their creator, be dealing with if they lived today?

4 Make a collage or display wall of the kinds of art that was being produced during the modernist period. Can you see any links between the works and concerns of the artists and the kinds of novels that were being produced? Include quotes from modernist novels linked to some of these artworks.

5 Extend your display wall to link artworks from the Romantic, Colonial and Victorian periods to the novels we have examined in this chapter.

When power leads man towards arrogance, poetry reminds him of his limitations. When power narrows the area of man's concern, poetry reminds him of the richness and diversity of existence. When power corrupts, poetry cleanses.

John F. Kennedy (1917–1963),
President of the United States of America
(1961–63)

POETIC VOICES

Chapter overview

Of all the forms of human expression, words are arguably the most important. They allow us to communicate our personal ideas, our problems, our concerns, our joys and our hopes. In this chapter we will look at the most complicated, and yet most simple, form of writing, the poem.

Poetry has a long and distinguished history that extends from the very dawn of language across time, across continents and across cultural barriers. This chapter explores how humanity has used words to express universal human ideas. While the form and the symbols used in poems may change with time and fashion, the emotions and concerns that they deal with remain the same.

We will look at poetry from indigenous peoples from around the Asia–Pacific Rim. In addition, we will explore the poetry created by Australian Indigenous peoples.

1

Indigenous voices

For thousands of years people have sought ways to express their thoughts and feelings. From Ancient Egyptian hieroglyphics to medieval scripts etched by monks; from Kabuki theatre in Japan through to the creation of the latest Hollywood blockbuster, cultures throughout the world have endeavoured to express their views in a variety of ways. Poetry is one such way.

The rich diversity of experiences of Aboriginal and Torres Strait Island peoples is reflected in the assortment of poetry that they have produced. From the urban dwellers to those living in remote communities, Indigenous poets have continued to speak in their own voice, from their own experience and their own hearts.

Writer's TOOLBOX

The word '**indigenous**' means 'native to, or originating from, a particular area'.

Analysing the rich tapestry of experience: STEP UP

Deconstructing poetry relies on your ability to look for meaning and poetic devices in a poem, but it also asks you how you feel about the poem and what you think the purpose was in its construction. STEP UP is an acronym that should help you remember how to deconstruct and discuss a poem.

- **S—Subject matter**
  The subject matter is the underlying content of the poem. You should identify this in your opening paragraph.
- **T—Theme**
  The theme of the poem is the message that the poem conveys to the reader. Is it the injustice of war? Is it the tragedy of unrequited love? Does the poem explore the destruction of the environment?
- **E—Emotions**
  Many poems engage the emotions of the reader in order to draw the reader into the subject matter. Poets often use imagery and other poetic devices, such as metaphors and similes, to invite this emotional response.
- **P—Poetic devices**
  Looking at how poetic devices have been used is important. It helps you understand the images that the poet wants to create and the meaning that they want to convey.
- **U—U (you)**
  This element of poetry deconstruction demands your response. How are you as the reader meant to feel about the poem?
- **P—Purpose**
  The purpose of a poem is the reason why the poem was written.

Writer's TOOLBOX

A **simile** is a figure of speech comparing two different things. They are introduced by the words 'like' or 'as'. For example, 'Molly was as slow as a snail'. Molly is being compare to a snail.

A **metaphor** is also used to compare two things, but does not use the words 'like' or 'as'. If we change the example above to 'Molly is a snail', it becomes a metaphor.

How to write a poetic deconstruction

Read the poem through more than once. The first time should be to see how the poem makes you feel and to understand what the poem is about. During the second reading you should look for meaning, poetic devices, themes and emotions. Once you have completed these steps, you are ready to start.

Read the following poem by Hyllus Noel Maris.

DID YOU KNOW...

Hyllus Noel Maris (1934–1984), founder of Worawa Aboriginal College, was a leader and visionary whose initiatives in Aboriginal education included the establishment in 1983 of Worawa College, the first registered secondary college for Aboriginals in Victoria.

At the opening Hyllus stated '… in this, the first Aboriginal school in Victoria, the educational curriculum has been specially designed to suit Aboriginal students to bring them to their full potential … Formal studies at secondary level will include English, Mathematics, Science, Current Affairs, History, Geography, Languages, Domestic Science, Business Management, Art/Craft, Music and Physical Education … Aboriginal culture will be imparted not only as a school subject in each class's timetable but as an integral part of everyday life at the school …'

SPIRITUAL SONG OF THE ABORIGINE

By Hyllus Noel Maris

I am a child of the Dreamtime people
Part of this land like the gnarled gum tree
I am the river softly singing
Chanting our songs on the way to the sea
My spirit is the dust devils
Mirages that dance on the plains
I'm the snow, the wind and the falling rain
I'm part of the rocks and the red desert earth
Red as the blood that flows in my veins
I am eagle, crow and snake that glides
Through the rain forests that cling to the mountainside
I awakened here when the earth was new …
There was emu, wombat, kangaroo
No other man of 'differen' hue!
I am this land and this land is me
I am Australia.

Source: Hyllus Noel Maris

The repetition of 'I am' and 'I'm' emphasises the poet's connection to her ancestry.

Highlighting the age of the tree connects the land with the people.

The word 'Chanting' suggests a religious dimension to the experience; and the connection between the land the people is again stressed.

The alliteration creates a sense of peace and tranquillity.

First person pronouns—'I', 'My'—reiterate the connection to the land and to the poet's people.

Personification of dancing builds on the earlier image of singing. Both images suggest joy and happiness.

There is a direct parallel between the red of the earth and the red of her blood. This again draws attention to the poet's connection to the land.

The word 'glides' suggests an effortless movement. This mirrors the earlier image of the river that made its way to the sea.

This phrase draws attention to the connection that many Aboriginal people have to the land. It suggests both an ancient connection and an unending connection to the land.

In drawing attention to these native animals that are also at home in the Australian environment, the poet emphasises her connection to the land and to the animals.

Maris reminds us that Aboriginal people were here for a long time before Europeans arrived. The reminder about the other species also serves as a subtle reminder of how unique these animals are and hence, how unique Australia is.

The poem's message can be summed up in these lines.

The full breadth of the Australian environment—deserts, rivers, snow, rainforests—is mentioned, giving further weight to the poet's claim of kinship with the land in all its facets.

Now that you have analysed the poem, use STEP UP to frame your response. Read the following example and look at the ways in which this student has used STEP UP to frame their response.

Writer's TOOLBOX

A **rhyming scheme** is indicated by letters given to each line. Those with a similar rhyme are given the same letter. For example:

I am a child of the Dreamtime people	A
Part of this land, like the gnarled gum tree	B
I am the river, softly singing	C
Chanting on our songs on my way to the sea	B
My spirit is the dust-devils	D
Mirages, that dance on the plain	E
I'm the snow, the wind and the falling rain	E

Student response

The opening lines identify the poet, the title of the poem and the subject matter (Step up).

Written by Indigenous poet, Hyllus Noel Maris, 'Spiritual Song of the Aborigine' explores the way in which many Aboriginal people identify closely with the land. In particular, she reflects on the way that this spiritual connection is rooted in her people's long affinity and history.

Step up

From the very start of the poem, Maris establishes her heritage—'I am a child of the Dreamtime people.' She is also quick to establish that she is 'part of this land.' This awareness is conveyed as something delightful or admirable through the use of alliteration when she speaks of the 'gnarled gum' and the 'river softly singing.'

Step up

Step up

Maris encourages us to admire this long association of her people with the land. This is achieved through the use of personification as she talks of her 'spirit ... that dances'. She encourages us to see this connection by identifying all the places that her spirit dances 'snow ... wind ... rain ... rocks ... desert'. Having identified the ways in which this attachment is achieved, she asserts that it is these connections that foster her belief that the 'red desert earth ... [is] the blood that flows in [her] veins.' Maris further entwines her spirit with the land by highlighting her union with Australian animals such as 'eagle[s], crow[s] and snake[s]'; and the attachment to the land and all its creatures is clear.

Step up

Step up

Step up

Since a full quote is not being used, an ellipsis (...) indicates that words have been removed from the quote.

Words added to a quote are put in square brackets [ ].

Finally, Maris draws attention to the timeless nature of this union. This association began when she 'awakened here when the earth was new / There was emu, wombat and kangaroo.' Similarly, she identifies that this bond occurred long before the arrival of Europeans ('no other man of a different hue'). Finally, Maris concludes her poem with the observation 'I am this land / And this land is me' to remind us of what she first observed in the second line of the poem. Thus, having traced this long connection, she can rightly conclude, 'I am Australian.'

The forward slash indicates the line break from the poem.

Step up

Breakaway tasks 1

Analysing

1 In the poem, find examples of the following poetic devices. Write the examples in your notebook and decide what effect each device has on the poem.
   - alliteration
   - metaphor
   - personification
   - simile

2 Throughout the poem, Maris emphasises the connection between Aboriginal people and nature. Why do you think she has chosen this approach?

3 Explain the metaphor 'I am this land. And this land is me'.

The poem 'The Tribal Ghost' by Kevin Gilbert uses rhyme and rhythm to communicate a definite message about Indigenous identities. You might like to read the poem aloud in order to hear the patterns.

POEM

THE TRIBAL GHOST

By Kevin Gilbert

He walks at Yarralumla,
'Neath the shining Southern Cross
An his fingers, stern, accusing
Point out his country's loss.
His features faintly glowing
In a deeply spectred light,
A silent voice just crying
'Guv'nor General' through the night.
He walks at Yarralumla
And his mournful features plead
For the Koori men, his brothers
Seeking justice in their need.
But the empty symbols, wooden
With a wooden heart look on:
'You must bow to hypocrisy
And injustice, so walk on!
Walk on! I take no heeding
To the spirit of the land,
Nor your silent, ghostly pleading,
Nor your stern but harmless hand
Your cry for land and totems
From the distant misty age
Your pleas for right and dignity
Your proud, but futile rage!'
He walks at Yarralumla
And we know he walks in vain
There, forever silent, pleading,
For his tribal lands again—
Here the gaunt, embittered vision
Holding hands up to the skies
Will sink to deep oblivion
When the last old tribesman dies.

Source: Kevin Gilbert

DID YOU KNOW...

Kevin Gilbert (1933–1993) was an Indigenous Australian poet. Well known as a poet and Aboriginal activist in Australia, he overcame a difficult childhood to become a writer. His works include *Because a White Man'll Never Do It* and *Living Black: Blacks Talk to Kevin Gilbert*. He was the recipient of a number of different awards, including a National Book Council award and a Human Rights and Equal Opportunity Commission's Human Rights Award for Literature.

Writer's TOOLBOX

Yarralumla: This is the official residence in Canberra of the Australian Governor-General. The Governor-General is the British monarch's representative in Australia.
Koori (also Koorie): An Aboriginal person of southern New South Wales and Victoria. This term is specific to the Indigenous people of these regions.

Breakaway tasks 2

Understanding

1 How do we know that the ghost is visiting the Governor-General's residence at night?

2 Why has the ghost come to Yarralumla? What is he hoping to achieve?

3 The ghost is clearly dissatisfied. Explain which words and images help to convey this?

Applying

4 In the poem 'The Tribal Ghost' identify:

- examples of personification
- lines in which imagery is used
- evidence of symbolism
- phrases in which descriptive language is used.

Analysing

5 The word 'But' signals a change in mood in the tone of the poem. It is at this point in the poem that the focus shifts from the ghost to the voice of the Governor-General. How does Gilbert portray this figure as an aloof and dismissive authority figure?

6 In what ways are the ghost's demands dismissed?

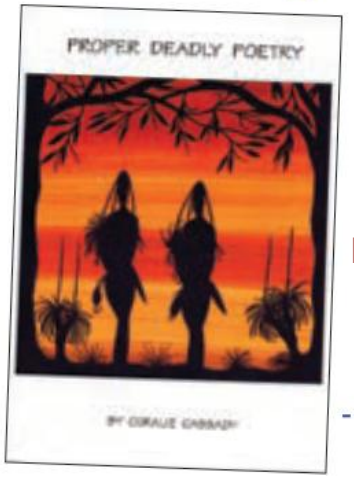
7 'He walks at Yarralumla / And we know he walks in vain'. Who is the 'we' that the poet refers to in this line? What makes you think this?

Evaluating

8 Does Gilbert's poem suggest that the ghost's endeavours will be futile? Give reasons for your answer.

9 'But the empty symbols, wooden / with a wooden heart look on'. The role of Governor-General is a typical representation of the role of white authority in Australia. What does the use of these lines say to the reader about the way in which this authority views the demands of the ghost?

'No Disgrace' is by Coralie Cassady, who wrote *Poetic Perspective* and *Proper Deadly Poetry*. It gives an insight into the world of Indigenous Australians living in Australia today. Her aim has been to explore aspects of Aboriginal life and give non-Indigenous people a glimpse into modern Indigenous Australian culture.



NO DISGRACE

By Coralie Cassady

POEM

There is no disgrace,
So proudly show your Aboriginal face.

Once upon a time,
We Aborigines were regarded as small-time.

But positive happenings for Aborigines,
Are beginning to brilliantly shine.

Aborigines, you are doing it just fine.

We have been constantly put down,
Messed around,
But our Aboriginal culture still strongly abounds.

Who is now having the last laugh?

One thing's for sure,
Aborigines don't do things by half.

Internationally recognized Aboriginal band,
Yothu Yindi,
Sing to the world,
About our heritage, misery and loss of land.

Aboriginal paintings adorn many walls.
We have picked ourselves up,
Since our two hundred years ago fall.

We are definitely making our own tracks,
We are no longer considered as 'myall blacks'.

Source: Coralie Cassady

Breakaway tasks 3

Understanding

1 In what ways does the poet suggest that 'Aborigines / are beginning to brilliantly shine?'

Applying

2 What is the reference to the band Yothu Yindi? Go to **Pearson Reader** to explore what this band did for race relations in the 1990s.

Web Destination

Analysing

3 Mark the rhyming pattern of the poem. How do the rhythms and rhymes of the poem affect the way in which it is read?

4 What effect is achieved by the use of the single lines?

Evaluating

5 Compare Cassady's poem with the poem by Gilbert. In what ways are they similar or different? Provide examples to illustrate your point of view.

DID YOU KNOW...

Yothu Yindi is a band made up of Indigenous and non-Indigenous members.

Song lyrics

One other way in which people express themselves is through music. Some of the most powerful words ever written came through words intended to be sung. Whether they are devotional hymns, folk tunes, operettas or the songs of rock and roll, words and music have always gone together. As a form of expression, some Indigenous people have also found a voice through their song lyrics.

Inducted into the Australian Recording Industry Association (ARIA) Hall of Fame in 2009, Kev Carmody (1946–) has had a diverse career. Carmody's father was of Irish descent and his mother was an Indigenous Murri woman. Born in Cairns, Queensland in 1946, he has worked as a welder, a drover and a shearer. At the age of 33, he enrolled in University, completing a degree in History. It was not until 1989 that he released his first album.

ABOUT KEV CARMODY

Music had always been around him. As a child he listened to old records on the family's wind-up 78 machine, absorbed everything from country music to classical from an old valve wireless, and spent many nights singing folk and popular songs around the campfire. He did not, and still does not see himself as 'a musician' in the way that most popular musicians see themselves. Still the influences upon him were powerful and profound.

Carmody's initial inspiration came from a truly rural, oral tradition. Both his Irish father and Murri mother came from powerful oral traditions. Carmody still talks about the stories and songs he was told and taught by his Murri grandparents and his extended Murri family of uncles, aunts and cousins.

Source: Carmody's official website, 2011

Read the following Carmody songs on this page and the next and answer the questions that follow each.

TRAVELLIN' NORTH

By Kev Carmody

SONG

Travellin' north … beyond that border
Them black clouds is higher than the sky
Travellin' back in time, right across that borderline
Thunder lightning come, cloud begin to cry
Storm rain come. cloud begin to cry

Journeyin' north to the country of my childhood
That scrub country where we and us was raised
Where the Moonie River's etched a track through
Every floodgate fence
A track no human construct can ever reverse or erase
Where human constructs are just a passin' phase

That ragin' storm beats hard upon that border
Still 200 miles of rainin' road to go
Steadily the road climbs across that Wallangarra line
The rainin' darkness encompasses my soul
These memories are just one curse of growin' old.

Source: Kev Carmody

Breakaway tasks 4

Remembering

1 Where is the writer travelling to?

2 What are the weather conditions like?

Analysing

3 Track the way in which the storm is mentioned throughout the song. How does Carmody create a sense of menace about it?

4 In the second stanza how does Carmody convey the idea that nature is more powerful than human influence?

5 What effect is achieved by shortening words (ragin', rainin') as Carmody sometimes does in this song?

6 What evidence is there in the song that suggests that the storm has made him sad?

7 What is Carmody's message in this song?

Evaluating

8 Use the STEP UP strategy to complete an analysis of this song.

MOONSTRUCK

By Kev Carmody

SONG

When the western sky's ablaze
And the sun lays down to rest
When the curlew starts to cry
And the birds fly home to roost
When the full moon begins to rise
Satin moon beams on my face
Beauty of the night goes far beyond
Far beyond both time and place

No ones lost who finds the moon
Or the sweetness of the wattle's bloom
Rebirth with the rain in spring
Or the dingoe's howl on the autumn wind
Spirit of the moon here calls me home
Spirit of the moon here guides me home

Moon it draws me to the scrub
Night voices raised in song
Past the water lilies bloom
In that tranquil billabong
Walkin' on the shadowed leaves
That are reflected by the moon
To the rocks and hills an' caves
Where the dingoe's pups are born

Stars ablazin' across the sky
In the brilliance of the Milky Way
I'm surrounded by the beauty
Of every night and every day
Walkin' towards that morning moon set
Caress of moonlight on my skin
Knowin' that freedom of not carin'
Of why I'm goin' or where I've been

Source: Kev Carmody

Breakaway tasks 5

Understanding

1 In the first stanza how has Carmody created a feeling of peace and serenity?

2 When does Carmody feel most contemplative about home?

Analysing

3 'Beauty of the night goes far beyond / Far beyond both time and place'. How do these lines suggest that Carmody has moved into a sense of reverie?

4 The moon is central to the songwriter's journey. How is the moon used by Carmody to explore the ideas in the song?

Strands in action

Core tasks

1 Go to **Pearson Reader** to find examples of the lyrics of Indigenous artists. Some artists you might consider include the Warumpi band, Kev Carmody, Torres Strait Islander artist Christine Anu, Jessica Mauboy, Archie Roach, Tiddas, Yothu Yindi and hip hop band Tjimba and the Yung Warriors. When you have selected a song that you find engaging, use STEP UP to deconstruct it. Present your findings to the class.

Web Destination

2 Research a story of the Dreaming which represents part of the Indigenous Australian culture. Try to locate some images that are related to the story. Present the story as a poem, and use the images to support a public reading of your poem.

Extra tasks

1 Compare and contrast two of the poems in this module. Present your ideas as a table or a Venn diagram.

2 Produce an artwork that represents your interpretation of one of the poems in this section.

3 Invite an Indigenous Australian to talk about how Indigenous poetry is an expression of identity. It could be another student, a member of staff or a guest invited to the school.

4 Write your own poem exploring the connection between Indigenous Australians and the land. Use symbols, icons or imagery in your poem to help you express your ideas. Be careful not to copy Indigenous art. These images are copyright and should not be reproduced.

5 Research Indigenous Australian poems. Choose one, then present the poem in a digital or visual format accompanied by music or sound effects.

2

Our neighbours' voices

As we have seen, the Indigenous peoples of Australia have used poetry as one medium to express their feelings about modern and ancient Australia. In the same way, our neighbours, the people of the Asia–Pacific region have been using the poetic form for many generations. Many indigenous peoples developed a strong oral tradition to tell and retell the stories of their culture. As time progressed and other cultural influences came to their shores, these stories were written down in native and introduced languages (such as English) so that they could be transmitted to the young members of all the different cultural groups.

In a world that is being made to feel smaller through immediate communication and instant interaction it is becoming more and more important for Australians to listen to the concerns and issues of our neighbours. One of the unifying factors between diverse nations is this ability to express and explore universal ideas in oral and written language.

You will notice that many of the poems in this section do not rhyme, or have a regular rhythm. This type of poetry is called **free verse**. Free verse is a very ancient form of writing that relies on such elements as repetition of words or phrases, rather than on a more artificial, or highly worked, scheme of meter and rhyme.

New Zealand

When Australians talk about the spirit of ANZAC we are making reference, not just to the bravery of the Australian Diggers, but also to that of the New Zealand soldiers who fought alongside them. New Zealand is acknowledged as a country of great beauty (see the *Lord of the Rings* films if you need convincing). Maoris call New Zealand 'Aotearoa', meaning 'Land of the Long White Cloud' and this phrase appears often in their poems and lyrics. It is also, however, a country with a history of conquest much like our own and the poetry and songs reflect the battles and hardships that result from such a heritage.

Nature

Maori culture focuses on nature and much of the emphasis is on using song to tell stories. Many traditional songs and poetry explore the ocean and its power. This section from a Maori song talks to the god of the sea.

Writer's TOOLBOX

The Maori tradition of song, poetry and storytelling was recognised by the white settlers as being important and many examples were collected and translated into English. Some words, therefore, reflect the language of the translator rather than the author, and some words have been inserted to clarify meaning for an unfamiliar audience.

MAORI SONG

SONG

The tide of life glides swiftly past
And mingles all in one great eddying foam.
O Heaven, now sleeping! rouse thee, rise to power.
And O thou Earth; awake, exert thy might for me,
And open wide the door to my last home,
Where calm and quiet rest awaits me in the sky.'

reference to the ocean

reference to the gods

reference to death

Breakaway tasks 6

Understanding

1 Find definitions for the words 'eddying', 'rouse' and 'exert'. What other words could have been used instead? What happens to the meaning of the poem if you substitute antonyms in place of these words?

2 What is the effect of the use of 'thee' and 'thy'? What do you think these words translate to in our language today?

3 What are the major influences on Maori life according to the Maori song?

Analysing

4 Identify a metaphor that is used in the poem. Use your STEP UP skills to explain why it is used and what effect it has.

5 There are several examples of personification in the Maori song. Use your STEP UP skills to explain why they are used and what effect they have.

Creating

6 Imagine that the Maori song is being used as the basis of a new advertising campaign for New Zealand tourism. Firstly you need to set the poem to music or record it being spoken. Then design a series of three or four storyboards that encompass the images you would use to illustrate the key ideas of the song.

The haka

The haka is a key part of Maori social custom and is used to welcome guests, entertain visitors and to intimidate opponents. It is mostly performed by men, with women providing backing vocals. The most famous of the Maori songs about warfare and battles is the Ka Mate which has an accompanying stylised dance. This haka is showcased to the world through its performance before the major sporting events in which New Zealand teams are participating. The Maori version and the English translation follow.

MAORI VERSION OF THE HAKA

SONG

Ka mate! ka mate! ka ora! ka ora!
Ka mate! ka mate! ka ora! ka ora!
Tenei te tangata puhuruhuru
Nana nei i tiki mai whakawhiti te ra
A, upane! ka upane!
A, upane, ka upane, whiti te ra!

ENGLISH VERSION OF THE HAKA

SONG

'Tis death! 'tis death! (or: I may die) 'Tis life! 'tis life! (or: I may live)
'Tis death! 'tis death! 'Tis life! 'tis life!
This the hairy man that stands here ...
who brought the sun and caused it to shine
A step upward, another step upward!
A step upward, another ... the sun shines!

DID YOU KNOW...

'The hairy man' refers to a friendly chief who saved the Maori chief, Te Rauparaha. It was Te Rauparaha who then composed the haka. He describes his rescuer as his saviour because he brought the sun and caused it to shine, therefore saving him from certain death. The song is sung in an aggressive fashion in order to intimidate opponents in battle (or in the way it is used today—in sporting encounters).

In traditional Maori ceremony, the faces of the dancers are often tattooed with traditional markings. This form of marking celebrates the culture and identity of the Maori people.

Breakaway tasks 7

Analysing

1 What key idea is expressed about Maori culture in the line 'who brought the sun and caused it to shine'?

2 What do you think the line 'A step upward, another step upward!' means?

3 What reason would there be for repetition in this poem?

Creating

4 Research the haka on the internet. Find examples of hakas that are performed for other purposes (such as those already outlined) and share them with your class.

5 See if you can find any other examples of poems or songs that have been sung as inspiration for those going into battle or to intimidate an opponent.

6 What effect would it have if the haka was sung to a peaceful melody? Try changing the rhythm and the tone and in small groups sing the haka. Once each group has performed their haka, reflect on the exercise and how this may or may not have changed the meaning.

Love

Using poetry to express your feelings about love is a world-wide habit! Whether love poems are used to share the joy of a love affair, or the pain of a lost love, or to criticise a lover, they appear in every culture. This poem is a traditional Maori poem about a young girl who has lost her lover.

THE DESERTED GIRL'S LAMENT

Traditional

SONG

With quivering limbs
And bowed head I weep,
And restlessly turn on
My lonely sleeping-mat
Once fondly I dreamed
Your love ne'er would wane.
Ah me! it is dead;
But mine ceaselessly burns.
Swamp-stains on the feet
Are washed clean in the stream,
But the heart-stains of love
For ever remain.

Breakaway tasks 8

Understanding

1 What voice is the poem written in?

2 What is the subject matter of the poem?

3 What is the purpose of writing the poem?

4 What is a lament? What synonyms are there for this word?

Analysing

5 What theme is explored in the poem?

6 How does the poet attract and maintain the interest of the audience?

7 What lines in the poem tell us about the kind of life the girl has? How do they do this?

8 Write a STEP UP analysis of this poem.

Creating

9 What do you think has happened to sour the love affair between the two young lovers? Write a short story that provides an introduction to the girl's lament poem.

Hawaii

Like Australia and New Zealand, Hawaii has a link to Captain James Cook and 'the Age of Pacific Discovery'. What Cook found in the place he called 'the Sandwich Islands' was a thriving and ancient culture that had a distinct oral poetry tradition.

One of the biggest challenges that face a culture, however, is loss of the native language. Language is one of the main ways that people express their culture. When people are forced to use an alien language, as the Hawaiian people have been, it becomes even more important to assert cultural identity. While this tradition has, as a result, ebbed and flowed over the intervening centuries, the Hawaiian tradition of *Kanaka Maoli* or native Hawaiian poetry celebrates life, death and love in the islands.

DID YOU KNOW...

Captain James Cook was killed on the Hawaiian Islands in 1779 as he was returning to England to report his discoveries.

Love of country

One of the traditional forms used by Hawaiian poets is the hula. In these often short pieces poets expressed their love for their native land. In the following traditional piece, the author shares their love for the island of Kaua`i.

POEM

HANOHANO KAUA`I

Traditional

Famed is Kaua`i in the calm
Smooth the sea on the leeward side
It seems to be wooing the rain clouds
And the misty rain over the plain

Raising the leaves of the small leafed rose
And the ferns that lie in the cold mountain

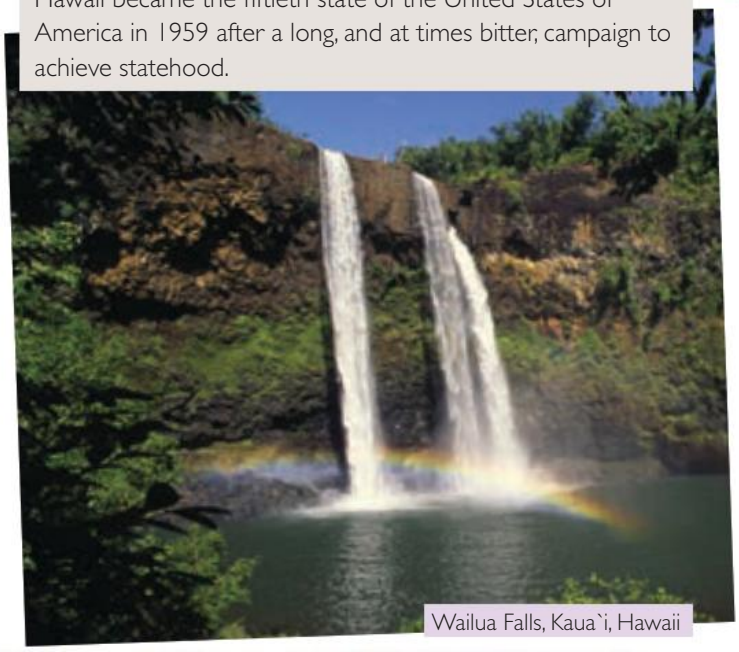
It is a long way to go in search of the lover
Till he is found at the sea of Keawe iki
I am the small breadfruit tree of Lele
With the papala gums to snare the birds

Freely given when horizon clouds nest
With all rich delicacies of Kapu`ukolo

Tell the refrain
Lovely Kaua`i stands forth in the calm
Tell the refrain again, for the last time
Famed is Kaua`i in the calm

DID YOU KNOW...

Hawaii became the fiftieth state of the United States of America in 1959 after a long, and at times bitter, campaign to achieve statehood.



Wailua Falls, Kaua`i, Hawaii

Breakaway tasks 9

Understanding

1 What do the words 'leeward' and 'horizon' mean?
2 How is the author building a picture of Kaua`i as an island?
3 What image of Kaua`i is being proposed in the final stanza?
4 Find the meanings of the following: breadfruit, Lele, Kapu`ukolo.

Analysing

5 What does the author want the reader to believe about Kaua`i at the end of the poem? How do we know this?
6 Find two examples of personification in the poem and write a paragraph explaining how they work and why the author may have chosen to use them. How do they add to the message of the poem?

China

In China, poetry was a creative skill that was highly regarded. The poetry itself was carefully crafted and polished, often to show how talented and knowledgeable the poet was. Some of the earliest rhyming poetry is from China, although much of it we only know of through reputation as the originals have been destroyed. The subjects, however, remain those of every other poet—they cover the love of a father for

his daughter, political commentaries, odes to nature and to the sea.

Paternal love

The following poem from Wei Ying Wu (737–792) from China reflects the customs of the time in which the poem was written. Living during the Tang dynasty, Wei Ying Wu wrote poems that were heavily influenced by nature and other Chinese inspirational poets such as Tao Qian and Xie Lingyun. Perhaps the most striking thing about Wei Ying Wu's poetry is the way that, even now, it speaks to us directly. His concerns are *human* concerns and although the circumstances have changed, the emotions he conveys have not.

This poem is highly emotive. It draws on a father's conflicting emotions as he says goodbye to his daughter before her marriage. His pride in the person she has become is contrasted with his sadness at losing his daughter to her husband and his family. Ideals of respect and obedience exist in many poems from Asian cultures and are present in this poem.

TO MY DAUGHTER ON HER MARRIAGE INTO THE YANG FAMILY

By Wei Ying Wu

POEM

My heart has been heavy all day long
Because you have so far to go.
The marriage of a girl, away from her parents,
Is the launching of a little boat on a great river.
... You were very young when your mother died,
Which made me the more tender of you.
Your elder sister has looked out for you,
And now you are both crying and cannot part.
This makes my grief the harder to bear;
Yet it is right that you should go.
... Having had from childhood no mother to guide you,
How will you honour your mother-in-law?
It's an excellent family; they will be kind to you,
They will forgive you your mistakes—
Although ours has been so pure and poor
That you can take them no great dowry.
Be gentle and respectful, as a woman should be,
Careful of word and look, observant of good example.
... After this morning we separate,
There's no knowing for how long ...
I always try to hide my feelings—
They are suddenly too much for me,
When I turn and see my younger daughter
With the tears running down her cheek.

Source: Wei Ying Wu

DID YOU KNOW...

The earliest known collection of Chinese poetry is the Book of Songs or Shih Ching. The book contains 305 poems some of which may date from as early as 1000 BCE. The odes make use of imagery and cover a range of subjects including love, death, war, marriage, farming and the ruler.

Breakaway tasks 10

Remembering

1 Why is the father worried about his daughter's relationship with her mother-in-law?

2 Is the family wealthy? How do we know?

Analysing

3 What is the father really talking about when he says that the daughter has 'so far to go'?

4 Find examples of poetic devices in the poem and then use STEP UP to explore their effectiveness.

Evaluating

5 Go to **Pearson Places** to find some of the poetry of Tao Qian and Xie Lingyun. What does this poetry say about China and the topics that Chinese poets felt were important?

Web Destination

Nature

Even in the eighth century man was able to reflect on the beauty that surrounded him and write evocatively of his world. The following poem by Wei Ying Wu is a simple reflection about mooring his boat for the night and the serenity of the natural world he encounters.

MOORING AT TWILIGHT IN YUYI DISTRICT

By Wei Ying Wu

POEM

Furling my sail near the town of Huai,
I find for harbour a little cove
Where a sudden breeze whips up the waves.
The sun is growing dim now and sinks in the dusk.
People are coming home. The bright mountain-peak darkens.
Wildgeese fly down to an island of white weeds.
... At midnight I think of a northern city-gate,
And I hear a bell tolling between me and sleep.

Source: Wei Ying Wu

Breakaway tasks 11

Understanding

1 How does the poet create mood in the poem? What words does he use to convey the idea of evening?

2 What is the effect of the 'bell tolling' in the last line? What does it remind us of?

3 The poem is almost a series of statements. What effect does this have on the reader? What does it make us feel?

Creating

4 Change the setting of the poem to a modern city—perhaps you have just entered your hotel room after a long journey. Now rewrite the poem to reflect the change in scene and century.

5 What topics would you cover if you were to write a series of short poems on daily life in the twenty-first century? Make a list of what you would write about.

Korea

Korea is an Asian nation with which Australia has many links. Ko Un (1933–) is one of Korea's most prominent poets. He has produced more than 150 volumes of poetry and other writings. His poetry vividly reflects not only his personal life, but the Korean people's recent history. A Buddhist monk for ten years in his twenties, Ko Un witnessed the brutality of the Korean War (1950–53). In later years he was a leading opponent of dictatorship and was often arrested. His poem 'Sunlight' reflects his experience in prison 1980–82. It depicts brutal harshness being broken by a glimmer of hope. One of Ko Un's most celebrated poems, it has been translated several times in different versions.

SUNLIGHT

By Ko Un

POEM

I really don't know what to do.
Let me swallow my spit,
and my adversity, too.
An honored visitor is coming
to my tiny cell with its north-facing window.
It's not the chief making his rounds,
but a gleam of sunlight for a moment late in the afternoon,
a gleam no bigger than a square of folded pasteboard.
I'm going crazy; it's first love.
I hold out the palm of my hand,
warm the toes of a shy, bared foot.
As I bend low
and extend my unreligious, gaunt face,
that scrap of sunlight all too quickly slips away.
After the guest has left beyond the bars,
the room feels several times colder and darker.
This special cell in a military prison is a photographer's darkroom.
Without sunlight I laughed like an idiot.
One day it was a coffin holding a corpse.
One day it was altogether the sea.
Amazing! A few people have survived here.

Being alive is also a sea without a single sail in sight.

Source: Ko Un, translated by Brother Anthony of Taizé & Lee Sang-Wha

Breakaway tasks 12

Understanding

1 Identify the poetic devices that Ko Un uses in his poem. Provide examples of each one.

2 Which words does the poet use to help the reader feel the barren coldness of the prison cell?

Analysing

3 The poet leads us to believe that the sunlight is a guest to the cell. In what way does the poet use personification to help us understand this?

4 What are the different images Un provides of his prison cell. Which do you find the most effective?

5 What do you think this poem is actually about? What major theme is Un developing here?

Vietnam

One of the great tragedies of war is the upheaval and displacement that it causes to survivors. The Vietnam War (1965–75) was one of the most brutal and violent wars of the twentieth century. The loss of millions of lives and the devastation the war had on the land and the people of Vietnam has been felt for generations afterwards.

In the late 1940s and 1950s the Vietnamese, Cambodian and Laotian people fought a war of Independence against France which was the colonial power when the Second World War broke out in 1939. Japanese forces invaded the country and many French people fled. The people of French Indochina, as the area was called, did not want the French to return after the war. In 1954 the French were defeated and French Indochina was divided into Vietnam, Cambodia and Laos. Vietnam itself was divided into the Communist North and the South. Fighting broke out between North and South Vietnam.

The United States of America and other countries, not wanting South Vietnam to become Communist, committed large numbers of troops in the Vietnam War in the early 1960s. In the 1970s America began withdrawing troops and left Vietnam altogether in 1973. Two years later the North won the war and the country was united.

Many people who had fought against the communists or who were critical of the new government were sent to re-education camps where they endured terrible hardships and were brainwashed into accepting the new communist manifesto.

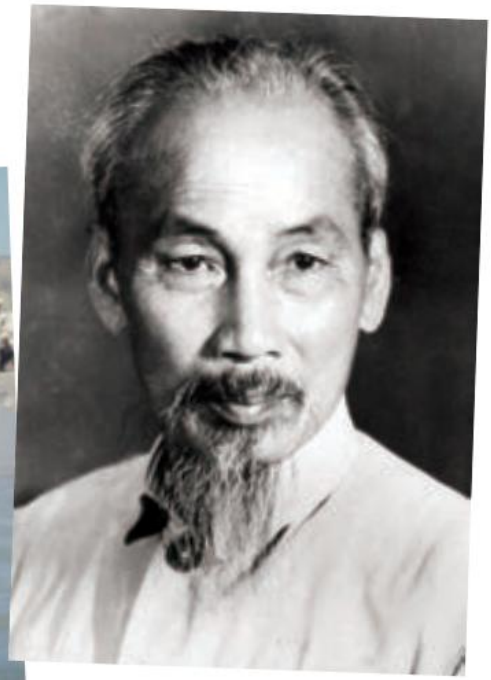
Fearful of reprisals from the communists, many people fled the country in secret. Some of these people escaped on small fishing boats that were ill-equipped for ocean voyages. Leaving everything behind, their hope was to start new lives in other countries such as Australia.

AFTER THE WAR

By Võ Hồng Chương-Đài

After the war
After they took over the city
After they sent your husband
to jail for fighting
After you lost
your home
and furniture shop
After you had to sell pickles
and coffee
for a living
After your children
said Uncle Hô died for you
After your husband returned
with a head of leftover hair
and your daughter didn't recognize him
After you sold the earrings
your husband gave you
on your wedding day
After you bought
passage for him
to escape
on a fishing boat
After you
your parents
your children
escaped
Did you look back?

Source: Võ Hồng Chương-Đài



Breakaway tasks 13

Remembering

1 Who is Võ Chương-Đài writing to?

2 What are some of the things that the narrator has lost?

Understanding

3 Why was the narrator's husband sent to jail?

4 Why did the narrator start selling pickles and coffee?

5 How did the narrator fund the escape of her husband?

Analysing

6 The line 'After your children / said Uncle Hô died for you' passes without comment; that is, the poet makes neither a positive nor a negative observation about this incident. How does the poet imply that this moment caused the narrator distress?

7 What has happened to the husband in the re-education camp to cause his daughter not to recognise him?

8 There is only one punctuation mark in the poem. Does this affect the way in which we read the poem?

9 What effect is achieved on the reader through the repetition of the word, 'after' throughout the poem?

10 What other words are repeated throughout the poem? Why do you think the poet deliberately structures her work in this way?

11 The final line is set apart from the rest of the poem and has a different tone to all that has preceded it. How does this add to the pathos of the piece?

Pathos: a feeling of pity or compassion

Strands in action

Core tasks

1 Develop a scrapbook of poems and images from the Asia–Pacific region. You could use a physical scrapbook, or you could maintain an electronic scrapbook using a program such as OneNote or PowerPoint. Make sure that you annotate each poem and write captions for each image so that you can be sure of their relevance.

2 Find a poem or song from an Asian–Pacific culture not represented in this text. Use STEP UP to guide you as you deconstruct the poem and draw links to the themes we have looked at through this chapter.

3 Write an essay that debates the statement 'That all poetry is the same'. Use the poems and ideas that you have discovered in this chapter as evidence for your thesis.

4 Write a poem in free verse that reflects on one of the ideas explored by poets in this chapter.

Extra tasks

1 Design a poster to advertise a recital for one of the songs or poems in this section. Ensure that you use imagery from the poem in your illustration.

2 Write a poem that focuses on a belief or set of values that you or your family might have.

3 Choose a moment in history that you think should be commemorated in verse. Write a poem, in any style you wish to use, about that moment. You might like to pretend that you were there and are recording what you saw, smelt, heard or thought, that you are telling the story of the event or one participant in the event.

Advertising is the art of convincing people to spend money they don't have for something they don't need.

Will Rogers (1879–1935), comedian

Advertising

Chapter overview

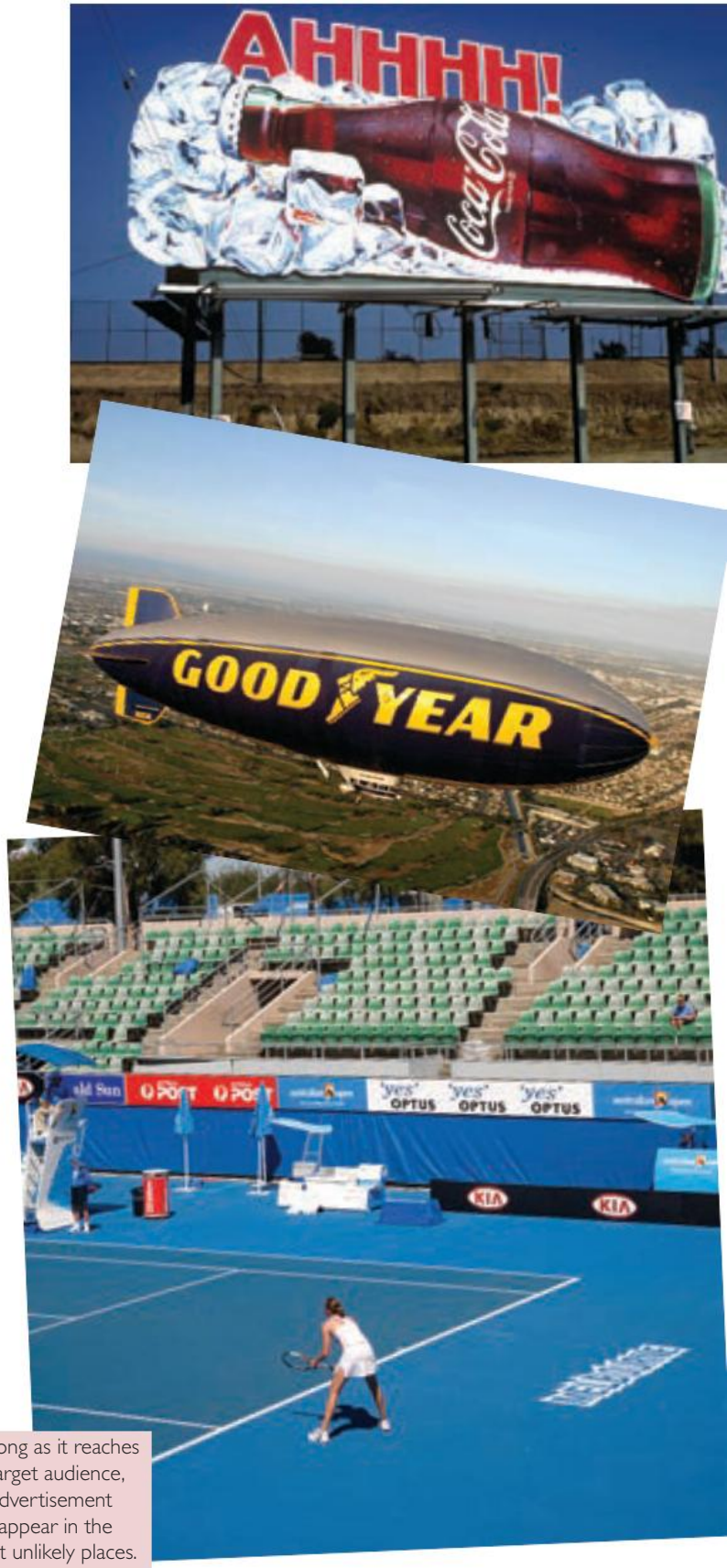
From the minute the first product was offered in exchange for money, advertising was born. In its simplest forms, it is a list of products or services and what they cost the consumer. At its most sophisticated, advertising influences the way we think, the way we feel and the beliefs that we hold. No wonder advertising has been described as 'the greatest art form of the twenty-first century' and 'essential for democracy'. It has also been likened to extortion and deemed to be a negative influence because it makes people want things that they simply cannot afford. In this chapter you will examine some of the codes and conventions of modern advertising and make your own decisions about which of these are important or valuable.

1 What is advertising?

Every day, we are bombarded with advertisements encouraging us to buy products and services. There are advertisements in our papers, in our magazines, on our television screens, along roads, at cinemas, on the radio and on our computer screens. They are now popping up on our phones, in our movies, at sporting arenas and even on the sporting equipment. In fact, if there's a space available where a consumer might notice an advertisement, then it's likely that that space will be used.

Under this barrage of words and images, can we work out what the advertiser is hoping we will feel, think and do? As consumers in the twenty-first century, it is important to be aware of the tricks of advertising so we know when we are being manipulated. Consumers who make considered choices won't be duped into buying something they don't want.

Still from a sixteen-minute animated film *Logorama* highlighting the pervasive presence of logos and advertising in our lives.



As long as it reaches its target audience, an advertisement can appear in the most unlikely places.

Writer's TOOLBOX

A **logo** is a symbol chosen to represent a person or company.

The goal of advertising

Advertising is the method used by companies and other organisations to promote their products or services to the public. The ultimate aim of advertising is to increase the sales of these products or services.

Companies and organisations that want to communicate the benefits of their products or services to the public usually pay an advertising agency to prepare an advertising campaign. A campaign is a set of advertisements based on a central message about the product or service, for example that the product is good for the environment. The advertising agency works with the company or organisation that supplies the product or service in order to understand who the target market is, that is, the group or groups of people that are most likely to buy the product or service. For example, the target market could be teenage boys, or parents of young children or people who have retired. The advertising agency develops the central message that will appeal most to the target market. Depending on the advertising budget, the advertising agency will recommend the best media to use and buy space in those media to display the advertisement. For example, a newly released film might be advertised on a billboard, the trailer may be shown on TV and pop-ups may appear on your favourite website. Each advertisement will be tailored to the medium that is used.

Advertising campaigns are very expensive and are only deemed successful if they result in increased sales, and therefore greater profits, for the company or organisation involved.

Traditionally, **media space** is the area on a page of a magazine or newspaper that can be sold to advertisers, usually in quarter, half or whole-page allotments. As the range of media options available to advertisers has increased in recent decades, the term has come to mean the placing of an advertisement in any medium, for example web pages now allocate 'space' to advertisers.

The words '**media**' and '**medium**' are often confused. As a rule, 'media' is the plural form of the singular noun 'medium'. This means that you would use the 'medium' of television as one of the many 'media' through which you could advertise.

The worst possible result for an advertising campaign is that everyone remembers the advertisement, but does not buy the product or service and there is no increase in sales.

How does advertising work?

All advertisements are carefully constructed to promote the desired image of the company or brand and to appeal to exactly the kind of consumers that they think will buy the product or use the service.

To do this, the company selling the product or service and the advertising agency need to consider the following questions:

- What do we want to tell the audience about our business or product?
- What is our message?
- What makes our company or product better than the competition?
- Who is our target audience? Why?
- What do we want our target audience to do, buy or think?
- What media should we use to reach our target audience?

Once all parties are clear about these targets they can consider the practical elements of the advertisements:

- **Language:** What should we say in our advertisement?
- **Visuals:** What should our advertisement look like?
- **Sound:** Should there be music? What should the voice-over sound like?

One of the fastest growing opportunities for advertising is on Twitter. Barack Obama famously used it to advertise his daily schedule to his followers and to keep supporters informed of the progress of his 2007 presidential campaign. New technologies are developing so quickly that almost as soon as they are developed, advertisers find a way to use them to reach their audience. Who knows what kind of technology will be used in forthcoming elections?

Breakaway tasks 1

Remembering

1 Make a list of famous advertising campaigns and their catchphrases (if you can remember them). Discuss your choices with a partner and collate your campaigns and catchphrases as a class.

2 List all the places you can think of where advertisements appear.

Applying

3 Where do you think advertisers will promote their goods and services next? Are there any places they have missed or 'new' places that may become available in the future? Make a list.

Evaluating

4 What are some of the things an advertising agency might have to consider when they are selecting locations for their advertisements?

5 How does the location of an advertisement influence the effectiveness of the campaign? Give examples to support your answer.

Analysing

6 Choose an advertising campaign which you have seen recently and complete the following:

a List the different types of media which the campaign uses.

b In a table, compare the ways in which the advertising message is altered depending upon the medium used.

c Choose at least two of the advertising messages from your campaign and evaluate them using the questions on the previous page. You should be able to find the answers quickly and easily in a good campaign.

d Use a Venn diagram to compare the two forms of the advertisement.

The target audience is primarily women; the featured model is a woman. Similarly, by highlighting the damaging effect that smoking can have on pregnancies this advertisement targets women who are considering having a child.

The colour of the lettering 'Stop Smoking' suggests danger.

Key words 'improve' and 'improving' are repeated to emphasise the potential benefits of giving up smoking.

The emphasis on dates and times suggests to the audience that there are short-term and long-term benefits of giving up smoking.

Label pointing to hip pocket reminds audience how expensive smoking is; linked directly to their 'hip pocket'.

The catchphrase 'Every cigarette ...' reminds the audience of the potential damage smoking causes.

Contact details tell the audience where to go for more information.

Strands in action

Core tasks

The Gruen Transfer is a television program in which a panel of advertising practitioners discuss how advertisements work to persuade us to buy the product or service. Go to **Pearson Reader** to view *The Gruen Transfer* online. Take a tour through the site to learn how advertising operates in the mainstream media.

1. Listen to the campaign options proposed by the experts, and see if you can come up with your own advertising campaign that targets this particular audience or topic.
2. With a partner, plan an advertising campaign for one of the products featured that would be more suitable than the one shown. You might like to film your version of the advertisement.
3. As a class, divide into three groups. One of the following debate topics will be allocated to each group:
   - Advertising is actually good for us.
   - We should have restrictions on the advertising industry.
   - We are victims of advertising.
   - The ABC should remain advertisement-free.
   - Online advertising is an invasion of privacy.

   Each group will need to divide into two debating teams, one arguing in support of the statement and the other arguing against it. When planning a debate, remember to:
   - brainstorm and note down at least four strong arguments that support your position
   - find evidence to support each of these arguments
   - allocate speaker roles for your team.

   Keep in mind that in a debate the first speaker should state the main contention and outline the direction for the team's arguments, speakers two, three and four should each explain and give evidence to support one point each, and the final speaker should sum up the team's position and remind the audience of the persuasive points the team has made.

   Prepare, rehearse and then present your debates to the rest of the class. You may also like to evaluate your participation in the debate, considering the ways that you as a speaker, and your team as a whole, could have improved.

Extra tasks

1. Working in pairs, prepare an oral presentation on the cost of advertising a product or service. Phone or email at least one of the following media organisations:
   - your local newspaper
   - a radio station
   - a television station
   - a national newspaper
   - an internet media buyer.

   Prepare your questions carefully beforehand and be mindful that you are contacting a workplace. Find out the minimum and maximum costs for advertising with them. How do they sell advertising space and how is it measured? You may also like to enquire about the most popular and least popular spaces available, the price difference for these spaces, and an example of a typical product or service that advertises in these spaces. Present your information in an oral report to the class.
2. Design a collage entitled 'The Language of Advertising.' On a poster, paste a collection of words that have been used by advertisers to promote their goods or services. Try to use a variety of print media to source your words, and present them in a creative way on your poster.

2

The power of words and images

One of the key considerations of the advertising agency and advertisers is to use the right language and visuals to promote a product. In some cases a striking image may communicate an instant message, while other advertisements may rely on words only, or a combination of the two. Often products are made more interesting by the use of lively language.

Colourful copy

The person who writes the words for advertisements is called the 'copywriter'. Copywriting is a specialist job. Copy is the text written for an advertisement or other publication. It contains the central message of the advertisement and the sub-messages being conveyed.

A copywriter should be creative, have excellent grammar, have great management skills and love business. It is the job of the copywriter to pull together all the information provided by the client and decide what language is suitable for the advertisement.

Copywriters and advertisers have to decide whether they will use formal or informal language. This will depend on the image they are trying to convey of the product or service. You would not use the same language to advertise a soft drink and a man's evening dress suit. The example below shows what happens when the wrong language is used.

Wrong	Right
Need a quick burial? Got a body and nowhere to put it? Come to Jones and Son Funerals. We dig 'em so you can dump 'em.	When tragedy strikes you need the comfort of a friend. Jones and Son Funerals can help you in your time of need. We take the hardship out of heartache.

Copywriters also use adjectives and adverbs to make the copy engaging and exciting. Often these words are designed to play on the audience's emotions and make the product sound more appealing.

Adjectives describe nouns and can make our writing interesting. They tell us what kind, what colour, how many, or which one. They help to give us a more complete picture of the product or service. In the following examples, the words in italics are adjectives:

The *luxurious* seats make cinema viewing a pleasure.

This *beautiful gold* locket would be a *wonderful* Mother's Day present.

This *giant*, *polished oak* table would suit any dining room.

Writer's TOOLBOX

Adverbs add something to the verb, that is, they modify the verb in some way. They create more meaning about the verb by telling us something extra about it.

Adverbs tell us how, when, where or why a thing is done. In advertising, an adverb tells us more about the performance of a product—for example how well it cuts, drives or cleans. Sometimes the quickest way to tell whether a word is an adverb is to check whether it ends in the suffix –ly. If it does, it is probably an adverb. There are also adverbs, such as 'fast' and 'well' that don't end in –ly.

In the following examples, the words in italics are adverbs:

Fly to Tahiti *smoothly* and *safely* with Pacific Line.

Wear your sunglasses *regularly* and stop wrinkles.

We treat all our clients *professionally*.

Catchphrases or slogans

Advertising language is designed to make an impression on its audience. Sometimes an advertisement only has a few moments to grab the audience's attention before they turn the page, change the channel, drive past or click onto a new screen.

The copywriter will often use language tricks to ensure that the advertisement makes an impact on the audience. Some of the most successful advertising campaigns involve catchphrases or slogans that have become so ingrained in the community's consciousness that they are almost as well-known as the products themselves.

Writer's TOOLBOX

A **slogan** is a line of copy that is catchy and easily remembered. It is often repeated at key times during the advertisement to encourage people to identify a particular product. Sometimes it is the 'punchline' to the advertisement, which often means that it is the last line spoken. A really good slogan will often take on a life beyond the campaign. Some, such as 'happy little Vegemites' and 'not happy Jan', become part of the vernacular.

Here are some examples of slogans that you might recognise:

Just do it (Nike®)

Oh what a feeling! (Toyota®)

If you drink, then drive, you're a bloody idiot. (Transport Accident Commission campaign)

You'll never never know if you never never go. (Northern Territory Tourist Commission)

It's a big ad. (Carlton Draught®)

DID YOU KNOW...

'Slogan' comes from the Scottish Gaelic *slaugh* (army) and *gairm* (cry), meaning the battle cry—usually the name of the clan or clan leader—that was chanted in unison over and over as the soldiers advanced into the fray. In time, the term came to be applied to the distinctive and often repeated catchphrases that are a feature of politics and advertising.

Persuasive language

Any language that triggers an emotional response or attempts to change the attitudes of a viewer, reader or listener is known as persuasive language.

Advertisers often use persuasive language to get a desired response from the audience. If people feel that the product or service will benefit them, they are more likely to purchase it. For example, breakfast cereal is designed to fill you up in the morning, but in order to outsell the many other breakfast cereals on the market, each one has to find a 'selling point'.

A selling point is something special about a product that will convince people to buy it instead of another product. Cereal advertisements might therefore claim to 'meet children's daily dietary requirements'. In response, parents (who are the chief purchasers of breakfast cereals) may choose this particular cereal, feeling that they are giving their children a healthy start to the day.

Option A

Our new menu is designed to satisfy you. We have hamburgers, drinks and chips. Our burgers are tasty. They are made from Australian products.

You will really enjoy the new taste.

So come into El Blando's and let us give you a treat.

Option B

Are you looking for a great new taste?

Our new burgers are tasty. Our buns and patties are topped with ingredients. Our vegetables are the very best.

Our chips are made from Tasmanian potatoes. And why not try our orange juice, drinks and milkshakes?

So get on down to El Blando's—the restaurant where you're always welcome!

Option C

Are you looking for a great new taste?

Our scrumptious new burgers are brimming with flavour. Our fresh, home-baked buns and succulent patties are topped with the finest ingredients. We select only the freshest vegetables in order to ensure that you get the very best quality ... and a dining experience to savour.

Our crispy hot chips melt in your mouth and are made from real Tasmanian potatoes. And why not try our freshly squeezed orange juice, ice-cold drinks and old-fashioned milkshakes?

It's the taste sensation you've been waiting for!

So give your taste buds a treat and get on down to El Blando's—the restaurant where you're always welcome!

Breakaway tasks 2

Remembering

1 Make a list of all the slogans with which you are familiar. See if your partner can guess which product, campaign or company they are advertising.

2 Much of the language associated with advertising is specialist language or jargon. It is important that you are able to use it accurately. Use your dictionary to find definitions the following words:

advertising	affect	campaign
catchphrase	deconstruct	jingle
layout	logo	product
stereotype	target audience	trend

Applying

3 Rewrite the following sentences in your notebook, inserting interesting adjectives to make them more appealing to their audience.

a Our new car offers a _____ and ____ exterior, and a _____ sound system to make it the _____ driving experience.

b It's the _____ holiday experience. We offer _____ service, _____ views, _____ accommodation and a _____ menu.

c With _____ ingredients and a bottle of our _____ sauce, you'll soon have a _____ and _____ Asian dish in just a few minutes.

4 Select the most appropriate adverb from the list to make the sentences below more persuasive.

forward	lovingly	enthusiastically
unmistakably	easily	completely
successfully	anxiously	visibly
attentively	wonderfully	cheaply
somewhere	thoroughly	rapidly
often	stealthily	everywhere

a Sparkle n' Shine means you can clean your bathroom _____.

b Our new brushes will have you painting _____ for weeks to come.

c Our new bathers enable you to move _____ through the water.

Analysing

5 Each of the advertising sentences below is intended to provoke a specific emotion in the reader. Copy the sentences into your notebook. Underneath each sentence write down what it is intended to make the reader feel.

- Good for baby, good for you.
- six months half-price broadband
- Safest car on the road
- Faster, better, stronger
- Holidaying as it should be.
- Let the kids be part of the excitement.
- Hatmakers by Royal Appointment
- Help keep young Australians free of cancer.
- You're 20% better off already.
- Why should your neighbour always have the best lawn?

6 What is the effect of punctuation in the burger advertisements? Think about the exclamation marks and the ellipses.

7 What is the effect of the word 'So' in the burger advertisements?

Evaluating

8 Why do you think the copywriters have varied the length of the sentences in the burger advertisements?

9 a Compare the burger advertisements. Which do you find most effective? Why?

b Option B and C are quite similar. What are some of the key differences? How do these changes affect the impact of the advertisement?

Creating

10 You are the copywriter at an advertising agency. Your job is to write the copy or a slogan for the following products:

- red lipstick
- flavoured coffee
- a new TV show filmed in Australia and aimed at children
- non-stick saucepans
- a new video game aimed at teenage boys.

Consider how the language you choose will help you develop a relationship with the target audience. What evaluation of your product are you making through your choice of words?

11 El Blando's aren't happy with any of the advertisement options provided for them on the previous page. Design an advertisement for them that will persuade people to come into their restaurant and buy their burgers.

Vibrant visuals

Advertisements can tell us just as much with images as they do with words.

Just as we can deconstruct the written language of advertisements, we can also analyse the visual information.

Remember, advertisements are never around for long—marketing gurus have to use strong, striking visual images to capture the attention of the audience and hold it long enough for the message to get across.

'**To deconstruct**' a text means to respond to it in an analytical manner by breaking it down and critically examining each component.

Here are some of the things you might look for when you analyse the visual elements of an advertising text:

Element	Definition
Symbols	Symbols are pictures or diagrams that are used to represent something else. Sometimes the symbol is associated with other images or ideas that help to sell the product. For instance, roses are often associated with romantic imagery.
Body language	Body language refers to the way a person is placed in an advertisement. Body language is designed to tell you a great deal about what is being communicated. Some of the things you could look for include: • *Posture:* What does the stance tell you about the way the person is feeling about the product or service? Are they standing upright or slouching? • *Facial expression:* What message is conveyed in the person's facial features? Are they smiling or frowning? • *Eye contact:* The person's gaze can affect the way we interpret the message. If they are looking directly at the camera, this suggests a relationship with the viewer, as if the person is demanding a response from the viewer.
Camera angles	The position of the camera is often used to convey point of view. In order to make something look powerful and commanding, the camera is positioned below the subject, looking upwards. To create a sense of equality between the subject and the viewer, the camera is positioned at eye level.
Special effects	Special effects are used to create illusions. The growth of computer technology means that pictures or video can be manipulated, altered or enhanced to create the desired message.
Lighting and colour	Bright colours are often used to convey a sense of fun and happiness. Dull colours can convey gloom and sadness. For example, red can communicate danger and white represents purity.
Layout and graphics	The arrangement and choice of text and images is another way for the message to be conveyed. For example, a funeral parlour is unlikely to choose a large font size and wacky style.
Beauty and social standing	Advertisements create a perfect world in which certain people are considered beautiful and others are less attractive. Advertisers may associate their products with successful people who have achieved respectability and wealth within the community. (It is worth remembering that often these pictures have been digitally enhanced to achieve perfection.)
Jargon	The specialist language of a group, profession, skill or organisation

Now that you've learnt about some of the techniques that advertisers use to persuade us visually, look at a real-life example.

Symbolism
The circles around the athlete are meant to remind us of the Olympic rings. He is clearly meant to be aiming at Olympic-level fitness.

Body language
The athlete fully exerting himself. His muscular physique is highlighted. The light falls on his forearms to reveal his determination. He is straining to perform at his best.

Special effects
The neon-coloured rings have been digitally created and placed in the image around the athlete.

Lighting and colour
The black background emphasises the neon colours. The choice of colours is important as they are the main Olympic colours, and they are also the colours of the packaging of the supplements. This encourages readers to make the connection between sporting ability and the product.

Camera angles
The shot is taken from slightly below eye level. This has the effect of adding to the athlete's aura of power.

Slogan
The slogan 'Train to the Power of 3' is mirrored by the three rings and the three supplement packages. It is meant to make us think that the supplements will increase our power in three different ways.

Internet link
The Musashi® website at the bottom of the page is clear. This encourages people to visit the website for more information about the product.

Jargon
Each of the supplement descriptions uses the specialist language of the vitamin and health industries. This is designed to make us believe that there is a scientific basis to the claims being made.

Positive language
The advertisement uses positive language to describe the effects of the supplements. Phrases such as 'helps performance' and 'increase the body's pool' reinforce the benefits of the supplement on the human body.

Breakaway tasks 3

Analysing

1 Using the Musashi advertisement as an example, deconstruct the visual elements of the OXY® face scrub advertisement. You could do this on an overhead transparency or the interactive whiteboard so that you can share your insights with classmates. Use a different colour to label and explore each visual element.

Evaluating

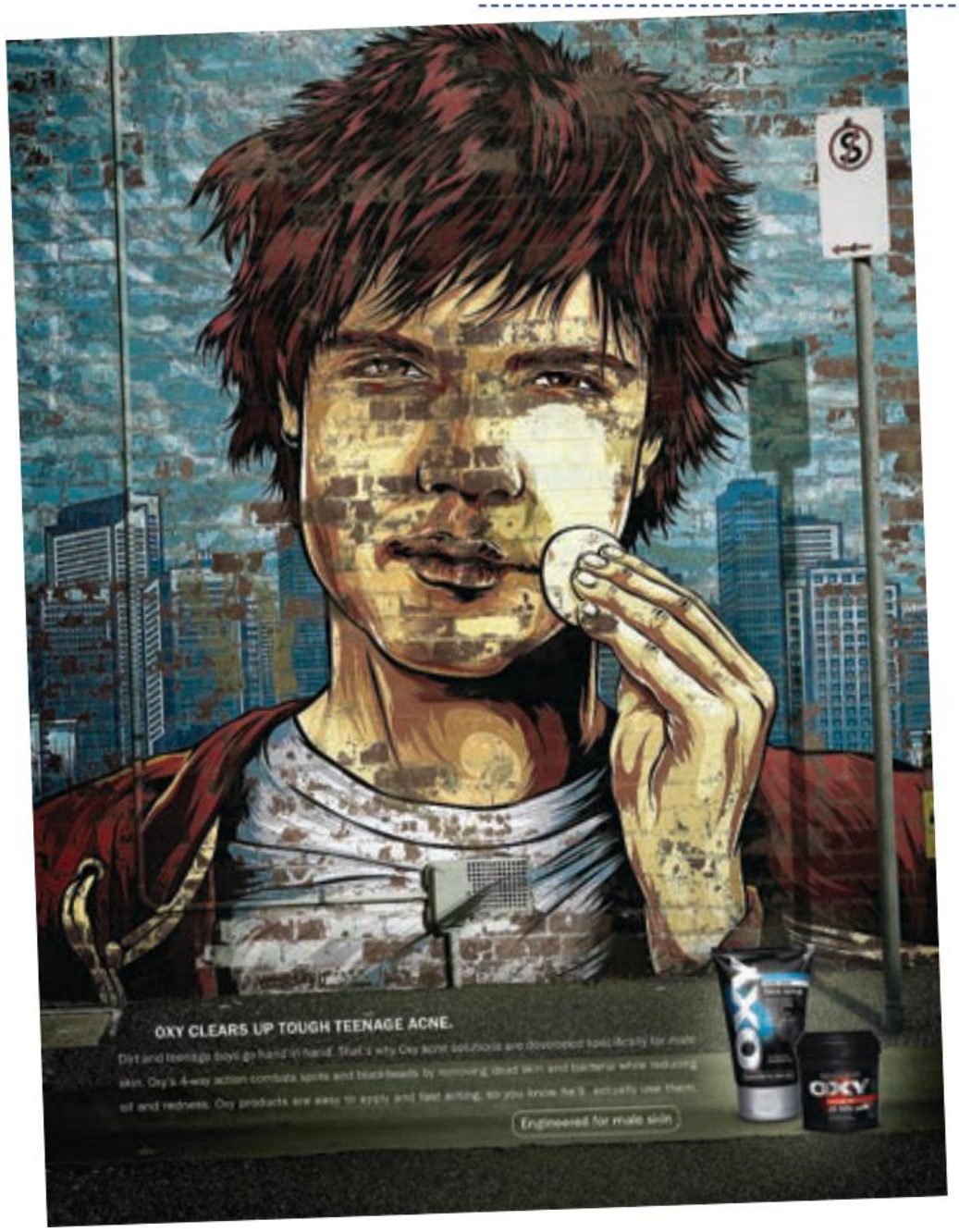
2 To whom do you think this advertisement is appealing? Why? What elements of the advertisement make you think this?

3 Why do you think that this advertisement appeared in a national weekly women's magazine?

Creating

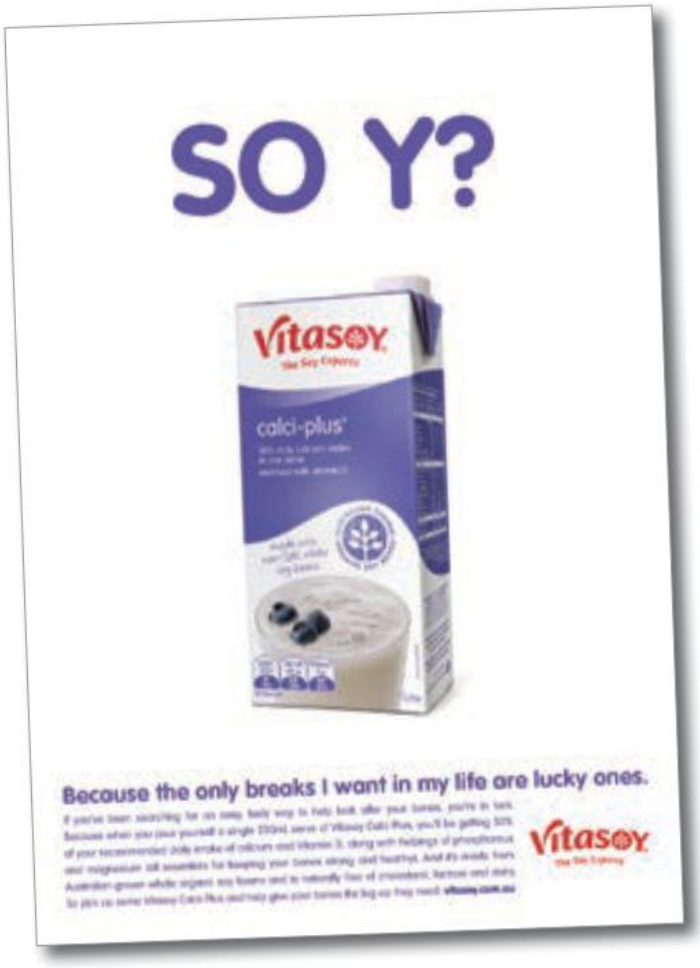
4 If this advertisement were to appear in a magazine aimed at teenage boys, what changes do you think would be made to the visuals and text? Why?

5 If this advertisement campaign also included a product for girls and their mothers, what changes would need to be made? In your notebook, redesign the advertisement and the language that would be used.



Visual techniques

Advertisers use a variety of visual techniques to generate interest and to target particular audiences. These include the careful selection of colour, the placement of the images or logos in the advertisement and the use of eye-catching headlines.



Breakaway tasks 4

Applying

1 In the advertisement for soy milk the product is centred and surrounded by white space. What is your eye initially drawn to? Why do you think this is the case?

2 Can you identify the puns in this advertisement? How do they work?

Analysing

3 Look closely at the language used in the soy milk advertisement. Who is the advertisement designed to appeal to? What techniques are being used to appeal to this particular group?

4 Look at the Subway® advertisement below and answer the following questions.

- a How many products is this advertising?
- b Identify all the positive emotional words in this advertisement.
- c Why is the advertisement predominantly green? What does this colour symbolise?
- d Why is the headline a single word?
- e Why is this advertisement about energy rather than about taste?
- f Who is this advertisement appealing to?

Evaluating

5 Can you think of any reasons why the soy milk advertisement does not need to rely on the use of a celebrity in order for it to be successful?

6 Why might the advertisers have chosen to include a web address for the brand?

Targeting your audience

An advertising campaign is only successful if it reaches the target audience, or the people that the advertisers are hoping to reach. An advertisement for children's dolls is unlikely to appear in a magazine about building. One about a new cooking appliance is unlikely to appear in a children's magazine.

Companies and organisations spend millions of dollars on their advertising campaigns, so it's important that they get it right. Advertising companies need to work out who has the money and the desire to buy the products they are advertising. To do this, they tend to employ market research companies whose expertise is in finding out what products and services appeal to various sections of the population, and which product each section of the population is most likely to buy. They do this in a number of ways:

- conducting surveys (telephone, personal and online)
- tracking sales
- monitoring the number of inquiries about the product
- monitoring product awareness
- monitoring time spent watching and reading online content
- looking at overseas trends
- interviewing target groups
- using 'coolhunters' or style hunters, or trend monitors.

MAC SLATER, COOLHUNTER

By Tristan Bancks

Coolhunters are teens and twenty-somethings with their fingers on the pulse of the freshest, hottest ideas and innovations coming off the street. The people who recognise cool stuff way before anyone else sees it. Big companies rely on coolhunters to tell them what's up and to give feedback on shoes, clothes and technology before they hit shelves. Coolhunters influence what we eat, wear, listen to, drive, ride, watch and buy.

Source: Tristan Bancks, *Mac Slater, Coolhunter 1: The Rules of Cool*, Random House, 2008

The article below appeared in the advertising industry newspaper *AdNews*, which looks at all aspects of the Australian Advertising Industry. Read the article about teenage spending patterns during the global financial crisis (GFC) and answer the questions that follow.

GEN Y SPENDING SLOWED BY GFC

By Michelle Elliott

NEWSPAPER

A majority of Australian teens claim they receive less money from their parents following the economic downturn, causing many teens to rethink their spending, according to a recent study.

The survey found 61% of Australian teens say their parents are giving them less spending money now or none at all. As a result, 39% of teens are consciously spending less.

The research by online virtual world Habbo surveyed more than 61,000 teens aged 12 to 17 from more than 30 countries and asked teenagers for their opinions on the global economic downturn and how it is affecting them.

Shopping for clothes and accessories is the first thing that teens cut back on with 23% ranking that as their top answer, followed by console and PC games (19%), food, sweets and beverages (16%), going to the movies (15%), online entertainment (13%) and music (9%).

'Despite the stereotype of teenagers only being interested in themselves, they are far more aware of the economic, political and social climate than people give them credit for,' said Jeff Brookes, Asia Pacific regional director of Habbo-owner Sulake. 'Our research shows they have deep concerns about their future prospects given the levels of instability that we currently find ourselves in.'

On average, 73% of the world's teens are worried about the economy, 59% fear they will have difficulty finding employment, while 50% know someone who has been made redundant. In Australia, 53% of teens know someone who's been made redundant and 60 per cent have noticed a change in their family's shopping habits.

Source: Michelle Elliott, *AdNews*, 23 October 2009

Breakaway tasks 5

Understanding

1 Write your own definition of the term 'target audience'.

2 In your own words, explain how the economic downturn affected the spending patterns of teenagers.

Analysing

3 Teenagers are frequently stereotyped as selfish. What evidence is there in the article that teenagers are more socially aware than many adults believe them to be?

Evaluating

4 Look again at the list of items that teens have reduced their spending on. Why do you think that clothing (23 per cent) and console and PC games (19 per cent) have seen the greatest cutbacks?

Celebrities and spokespeople

Sometimes advertisers use celebrities to endorse their products or services. Matching the right celebrity to a particular product is crucial, so that the image presented accurately reflects the advertiser's preferred message for the audience.

Stone's smiling face suggests approval, giving potential buyers confidence in the product.

The slogan on the empty plate is eye-catching. 'feed' is in a much bolder font, suggesting urgency. Emphasis on 'family' indicates the target audience.

The colours of the Italian flag and the words 'Italian Style' combine with the image of the pasta dish to suggest an authentic and tasty dish.

The dominant feature of the advertisement is the mouth-watering pasta dish.

The slogan appeals to potential buyers in two ways: 'Quality food' suggests that the items are tasty and nutritious; and 'costs less' appeals to our desire to save money and purchase a bargain.

Curtis Stone is one of Australia's finest chefs. Trained at exclusive restaurants in London, he returned to Australia to become one of our best known celebrity chefs. His fame was further established when he starred in *Surfing the Menu* with Ben O'Donoghue and then hosted *My Restaurant Rules*. Stone was also a guest on a number of American television shows and has published a series of best-selling cookbooks. He has also produced a range of kitchen items from bakeware to serving ware.

In advertising, '**to endorse**' means to give public support for a good or service.

Breakaway tasks 6

Analysing

1 Who do you think the target audience for the advertisement might be? What makes you think this?

2 Curtis Stone is never identified by name in this advertisement. Why might the agency have decided not to do this? What does this suggest about their choice to have Stone endorse the product?

3 Imagine the advertisers had decided to use your neighbour instead of Curtis Stone. How would this affect the effectiveness of the advertisement?

4 Why does the image of the pasta dish dominate the advertisement?

Creating

5 Select an international cuisine such as Korean, Mexican or Ethiopian. Use technology to design an advertisement based on the structure provided by the Curtis Stone example.

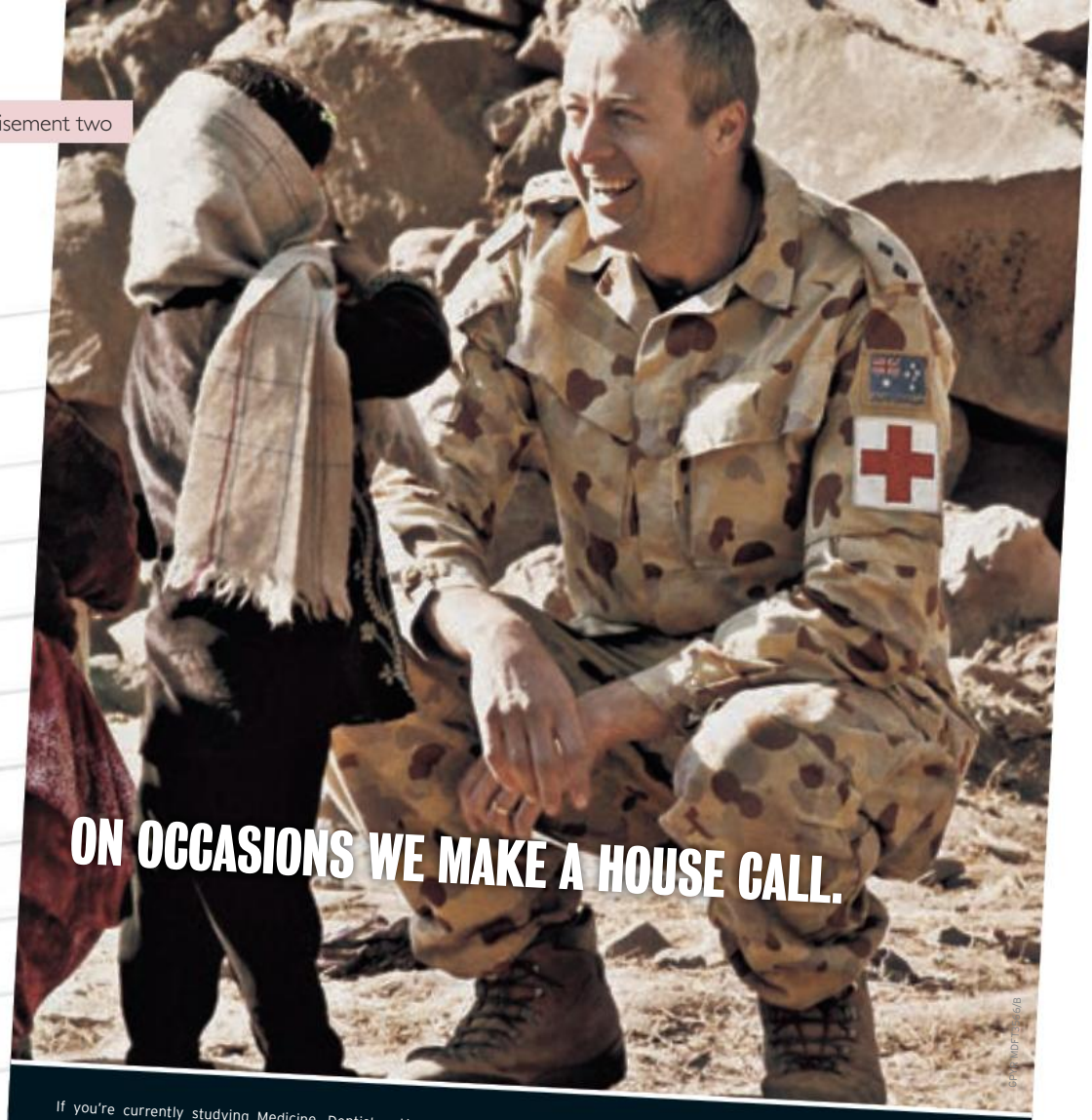
6 Produce a black-and-white copy of the advertisement you created in Question 5. Write a report to the advertising company explaining why they should support the colour campaign.

Targeting genders

The advertisements that follow appeared in the same month in different magazines. One magazine was targeted specifically at women and one magazine was targeted specifically at men. The advertisements were different to match their target audiences.

Advertisement one

Advertisement two



Breakaway tasks 7

Analysing

1. Who, specifically, is the target audience for each advertisement?
2. The advertisements rely on their target audiences being quite well educated. Which words in the advertisements tell you this? Make a list of these words.
3. What qualifications does the target audience need to hold? How do you know this fact?
4. Which words in the text tell you that this is a job for someone who likes adventure or to test themselves?
5. In your notebook draw up a table with two columns. In the left-hand column, write 'Same'; in the right-hand column, write 'Different'. Under these headings, make a list of all the things that are the same in both advertisements and all the things that are different.

Evaluating

6. What values do the advertisements appeal to? What particular personality traits do you see highlighted in each of them?
7. Why have the advertisers decided to use images of children in an armed services recruitment advertisement?
8. Write a short paragraph analysing the symbols used in both advertisements. What do they mean and why would those symbols be highlighted?

Deconstructing advertisements

It is important that you learn to 'read' advertisements critically. You do this by bringing together all of the knowledge that you have about how language is used, how visuals can affect meaning and how emotional messages can be conveyed. Consider the following when deconstructing an advertisement:

- What is the purpose of the advertisement?
- Where do you think it might appear?
- Who do you think the target audience might be?
- Would the advertisement be as effective if you did not recognise the spokesperson?

The two advertisements that follow are from the same company, advertising the same service, but they are aimed at two very different audiences. Look carefully at the way the language and images are designed to capture the interest of a particular group. Read the notes deconstructing the first advertisement.

Look at Advertisement four and use the Breakaway tasks that follow to deconstruct it.

The opening line is aimed at fathers. It appeals to dads to offer protection to their children. Is the choice of a young woman just coincidence in this promotion?

Advertisement three

The text uses different font sizes and capitalisation. The words PROTECTION, FOCUS and FUN stand out. These are affirmative words that create a positive effect.

Dad says it's about
PROTECTION.

Mum says it's about
FOCUS.

But I say it's about
FUN!

The pose suggests confidence as a result of involvement in karate.

This advertisement also acknowledges mothers, identifying the benefit of improved 'focus'. This implies that participating in karate will also have benefits in areas such as schooling.

'Non-violent' removes any fears that the sport might be vicious or rough.

The opening paragraph uses repetition of an idea (safety) and repetition of a word ('focus') to reinforce the main persuasive aspect of the advertisement.

Our classes make children safer, but we focus on much, much more than just self-defence.

Children will learn **ANGER MANAGEMENT** and **NON-VIOLENT CONFLICT RESOLUTION.**

They will develop vital skills of **CONCENTRATION** and **FOCUS**, as they build **CONFIDENCE** and **SELF-ESTEEM.**

Try before enrolling to make sure you like what you see.

CALL NOW and ask about our introductory program.

A familiar catchphrase is used: 'CALL NOW'.

Key words emphasise the positive qualities of karate—the capitals make them stand out.

Ring Claire on
9321 4322

An incentive is offered to try the class before enrolling their child to appeal to parents.

The key adjective ('vital') implies that the skills are essential for life.

Contact details are prominent.

Advertisement four

Breakaway tasks 8

Analysing

1 What observations can you make about the gender, ethnicity and age group of the models in Advertisement four? What can you say about their stance? Why would the advertisers have chosen to display this particular belt? What are the implications for the target audience?

2 What is the impact of exclamation marks?

3 How does the mention of 'children, women and men' in the first paragraph in small font put potential clients at ease?

Evaluating

4 Why do you think the adjectives 'healthy', 'energetic' and 'fit' are the largest words on the page?

5 Using a pencil, cross out the following words: 'safe and professional', 'variety of' and 'tailored'. Now read the paragraph again. How has the meaning of the text changed?

6 The body of text is broken by a subheading. Why has this been done? Does this subheading tell you more about who the target audience might be?

7 'Let off steam' and 'mindless workout' are colloquial expressions; the language is informal and relaxed in tone. Why do you think the advertisement uses this kind of language?

8 The advertisers have chosen to tell their audience that they run classes for beginners. How might this additional information influence an audience?

9 The advertisement ends with a catchy slogan. Which words do you find most effective, and why?

Creating

10 Design another advertisement for the karate club. Your target audience is people over fifty. Think about what image might be appropriate for this target group. What do you think they might like to achieve by joining the group? What are the key phrases that will appeal to them? Make sure you use interesting vocabulary and an eye-catching layout. Produce your designs electronically and display them around the classroom.

Strands in action

Core tasks

Read the advertisement below.

> The new Comet Novis is a car with four doors and wheels. It comes in seven different colours.
>
> It is better than the competition, the Zippy Flyer.
>
> The car has good brakes and can stop quickly if it needs to.
>
> There is room for seven people and a dog.
>
> It also has a CD player.

1. With a partner, decide who the target audience for this product would be. Individually, try to rewrite the advertisement using persuasive language to make it more appealing.
2. Compare your advertisement with your partner's. How are they different? Choose the most persuasive words or phrases to write your final copy together.
3. Add visual elements to your advertisement such as colour, a headline or a logo. This may be completed in your notebook or on the computer.
4. Choose a different audience for the car. With your partner, rewrite the advertisement to appeal to this new audience.

Extra tasks

1. You have had the opportunity to think about a number of elements that go into the construction of an advertisement. Now it's your turn to deconstruct an advertisement in detail. Using the Colgate® advertisement on the next page, consider the following questions.
   - What market is this aimed at? Which words tell you this?
   - What message about health is being given?
   - What do you notice about the background of the advertisement?
   - What do you notice about the graphics in the advertisement?
   - What analogy is being used in the advertisement?
   - What is the key message of the advertisement?
   - What is the effect of these abstract nouns: 'strength', 'protection', 'supporting'?
2. Using the answers to these questions as a guide, write two to three paragraphs explaining how the techniques used in the advertisement are designed to persuade the target audience. Remember that each paragraph should be about one main idea and that you will need to support your opinions with evidence from the advertisement.
3. Choose an advertisement from a newspaper, magazine, or an online source and deconstruct it. Select carefully, as your advertisement needs to include both visual and copy elements. Your deconstruction should include explanations regarding:
   - the purpose of the advertisement (what exactly is being sold)
   - the audience targeted by the advertisement (how you know this is the targeted group)
   - the copy in the advertisement, including any headlines or slogans used, and their effectiveness
   - the visual elements used and why they might have been chosen.

   Using poster paper, place a copy of your advertisement in the centre (enlarge it if you need to) and write your deconstruction around it, clearly identifying the elements referred to in your explanation. Present your completed analysis to the class.

STRENGTH STARTS WITH HEALTHY FOUNDATIONS.

SUPERIOR PROTECTION FOR TEETH AND GUMS.

Much like healthy soil is essential to supporting a healthy tree, healthy gums are the foundation for healthy teeth. That's why Colgate Total's superior protection goes beyond teeth. It's the only toothpaste clinically proven to protect not only your teeth but also your gums from bacterial plaque for a full **12 HOURS.**

3

Non-print advertising media

After the Second World War (1939–45) returned soldiers were determined to provide a safer, more affluent world for their children. The post-war economy grew quickly and this meant that people had more disposable income. The boom in technology brought about by the war meant that the number of products and services available to consumers also increased. Over the second half of the twentieth century first television, and then the internet, followed the use of radio as powerful advertising tools.

Radio

Before television, radio was the key medium for spreading information and providing entertainment. Advertisers produced jingles and ongoing storylines in advertisements to promote their products.

People often listen to commercial radio as they drive to and from work, and during the day while they are at work. Statistics show that radio is twice as effective at reaching an audience as television during business hours.

Generally, radio broadcasting is divided into breakfast, morning, afternoon, drive and evening sessions. Each of these sessions has a specific target audience. The host and the production team of a radio station plan their programs to cater for their audience, and the marketing staff work to attract advertisers who want to reach this target audience.

DID YOU KNOW...

The expression 'soap opera', used to describe TV shows such as *Home and Away*, comes from the days when radio shows about domestic dramas were sponsored by detergent or soap manufacturers, such as Colgate-Palmolive.

Writer's TOOLBOX

A **jingle** is a short song or tune usually associated with a particular advertisement. Often a jingle is catchy and, being hard to forget, reminds the audience subconsciously of the product being promoted.

Breakaway tasks 9

Applying

1 Find examples of current radio jingles, or use the internet to search archive databases for jingles that were popular in the past for products such as Coca-Cola® or Vegemite®.

2 Draw a line to connect the radio session with the products or services most likely to be advertised at that time.

Evening	McDonald's® breakfast menu
Morning	Lunch specials at a hotel
Afternoon	Building products
Midnight to dawn	Car repairers
Breakfast	Travel opportunities
Drive	Dating services

3 Listen to commercial radio and add another two advertising items to each of the radio session times above.

Analysing

4 Record a program from either AM or FM radio. Identify the target audience of the program. Make a list of the advertisements that are aired during the program. On average, how long are these advertisements? How are they appropriate for the target audience?

5 If there is any music with the advertisements, how does it enhance the message? Is the music part of the background or is it a feature? Is there a jingle or just instrumentation?

Creating

6 With a partner, develop a catchy new jingle to promote a new product. Use music to enhance your jingle. Perform your jingle for your class.

Television

TV broadcasting began in Australia in 1956, to coincide with the Olympic Games which were being held in Melbourne.

Suddenly, advertisers could reach a new audience through a new medium. TV commercials soon followed, and a mass audience could be targeted instantly and effectively.

The first simple commercials used a direct selling technique and reflected the sales style that had been developed for radio. For example, the host of the show held up the product and mentioned its benefits and price. Sometimes a jingle was played as a way of introducing the segment.

DID YOU KNOW...

The ABC does not carry advertisements because it is the national broadcaster and cannot be seen to have any commercial affiliations with products or service providers.

As technology advanced and TV consumers came to expect more, the nature of commercials became more sophisticated. Agencies became used to the opportunities that were available in the new visual medium, and advertisers were happy to spend more in order to create appealing commercials, and to make their product stand out.

Catchphrases, jingles, the appearance of celebrities and personalities, humour, fear and so on, were often used to bring the product to the audience's attention.

Because television was a new medium, advertisers applied some of the principles they used in cinema and radio advertising.

Advertisers began to experiment with the exciting opportunities that this dynamic and powerful medium presented to them. Gradually they became used to the notion that they were reaching into people's living rooms and lives and shaping the cultural constructs of their existence. The use of simple musical accompaniments, familiar faces and short pithy advertisements meant that most of the audiences' senses were assailed in the brief 30 to 45 seconds it took to air an advertisement.

DID YOU KNOW...

One of the most successful advertising campaigns in Australia was for Aeroplane Jelly®. The advertisements first made an appearance in 1927.

Improved consumer appliances such as washing machines and lawn mowers reached the market and were heavily advertised. As TV assumed a central role in home life, TV advertising became an important way of getting people to spend their money on these new products.

TV advertisements are only effective if they reach the target audience. They need to screen at times when the target audience is watching and during the shows that appeal to the audience. Advertisements are affected by the ratings of a show and the demographics of the audience to which the show appeals.

The term '**ratings**' is used to describe the estimated size of an audience that has viewed a particular program. The higher the ratings are, the larger the audience that has watched the show.

The term '**demographics**' is used to describe the statistics of a population or group based on characteristics such as gender and age. Advertisers use these groupings to target the sale of a product.

Breakaway tasks 10

Remembering

1 How did the invention of TV completely change the world of advertising?

2 List some techniques used in the early days of TV to sell goods and services.

Understanding

3 Ask your parents which TV advertisements they remember from their childhoods. Do they remember the MilkyBar® Kid, Rita the Eta Eater, Palmolive® Detergent 'You're soaking in it', or Colgate's Mrs Marsh? What particular aspects of these or other advertisements do they remember? Why have those aspects stuck in their minds?

4 Have a class discussion about which current TV advertisements you enjoy and which you hate. What are the reasons for your choices? Make a class list.

Analysing

5 Why would advertisers need to consider the demographics and ratings of TV shows before choosing the time slot for the product or service they wish to promote? Provide examples of particular programs and suitable advertisements to support your answer.

Internet

Technological advances have begun to have a major impact on the way people shop, communicate and seek out information. The internet as we know it is only twenty years old and is revolutionising how people live and how products are advertised. The consumer revolution is just beginning.

Advertisers are embracing the notion that if a consumer sees an advertisement on the internet, they should be provided with a link to a secure site which will allow them to buy it on the spot. Delayed gratification is a thing of the past. The electronic consumer wants to know that the item is theirs, that their payment is secure and that it will be delivered to their doorstep in a matter of days.

The internet makes it possible to contact a target audience immediately and, more importantly for sales, it makes it possible for consumers to buy the product immediately.

Most organisations have their own websites on which they advertise their products and through which they can be contacted. Your school, for example, has a site that explores your learning community and provides information for current and prospective parents, as well as providing students access to learning resources.

Online advertising encourages advertisers to experiment with the ways in which they connect with their audiences. Simply saying the product is good is not enough anymore. Many sites allow the consumer to view the product in detail, read the comments made by previous users, link to sites that rate the items and get more information.

Product placement on other people's sites is another way of attracting customers. Advertisers search out sites that offer high traffic and high visibility opportunities. Sites often ask for advertisers who want to target their particular kind of customer. So, for example, if you were a home goods store you might buy advertising space on a home and garden site.

It is estimated that there are over 300 million regular users of the internet and tens of billions of advertisements running every month. The use of innovative technology means that advertisers can reach their audiences in a variety of formats including banner advertisements, video clips and email.

DID YOU KNOW...

In 2007 an estimated $23 billion was spent on internet advertising alone.

Writer's TOOLBOX

'**Spam email**' refers to unrequested junk mail that has been sent electronically to a mass audience.

Cinema

For more than a hundred years, Australians have been enjoying films at cinemas. In fact, Australia has one of the highest per capita attendances in cinemas anywhere in the world. For advertisers, it is a potentially rewarding avenue for getting their message across—a darkened room, the audience, with a sense of anticipation, ready to be entertained, sit with their eyes focused on the giant screen ahead. There are few distractions for them: no remote controls to jump stations, no mouse to click on an image that appears on the computer monitor and no need to switch radio stations. It is a captive audience ready to have an advertiser's message delivered to them.

Using the latest digital technology and the best sound systems available, advertisers are able to develop advertisements aimed at the various audiences. They may be short, sharp messages or longer episode-like advertisements, but the advertisers are hoping to persuade someone in the audience to buy their product or service.

Breakaway tasks 11

Applying

1 Go on the internet for 15 minutes and visit as many sites as you can. In particular, use search engines and news sites. Keep a tally of the types of advertisements that come up on your screen as you surf. Which advertisements do you think are most effective? Why? Is it their placement? Or their content?

2 Go on the internet and see whether there is a website dedicated to your favourite food product. Follow the links and make a list of the types of advertising used on these pages.

3 Visit at least three websites dedicated to the travel industry, including one that is the tourist bureau for a particular country or region. What sort of information can you find? Do they target particular groups of travellers? Which ones? How do they do this? Is one group given preferential treatment? Is the information easy to find? What kinds of links are offered?

Evaluating

4 Examine some print advertisements and some non-print advertisements.

- a How does the language used in the print media vary from the language used in the non-print media?
- b Summarise your findings in a table or graphic organiser of your choice.

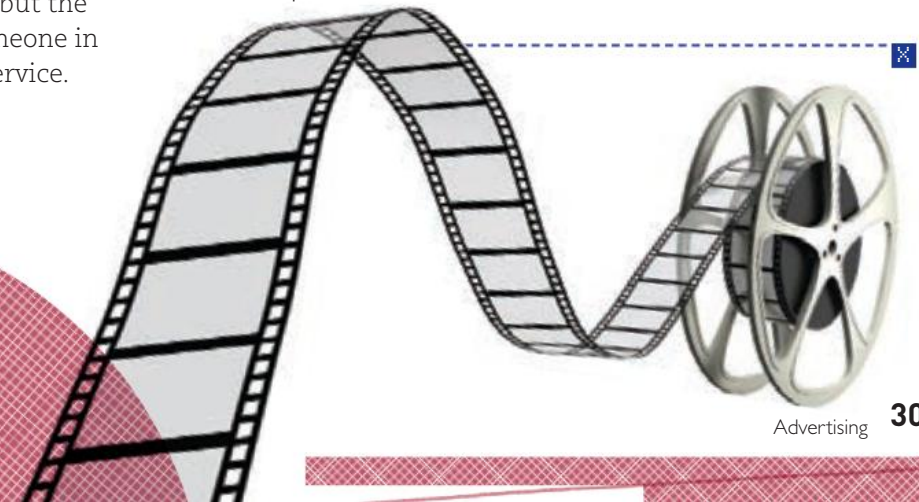
5 a What are the challenges for advertisers in online advertising?

- b What are the opportunities for advertisers in online advertising?

6 a Is language *more* or *less* important than the visual message?

- b Does this vary dependent on the use of print or non-print media?
- c How do you think language has evolved in advertising?

7 Why might an advertiser choose to promote their product or service at the cinemas?



Strands in action

Core tasks

1 Draw up a table with these column headings: 'Audience', 'Key TV viewing times for this audience' and 'Types of TV commercials that might appeal to this audience'. In the first column, list five TV audiences such as school children, stay-at-home parents, elderly people, shift workers, sports enthusiasts. Complete the table, providing at least five examples of different advertisements for each audience type.

2 Your task is to determine the numbers and types of advertisements that are on TV over the period of a week. Record which TV programs you watch and make note of the advertisements.

a Design a chart to keep a record of the different advertisements that you see during a session of TV viewing. Your chart should include the day, time, channel, program and the type of advertisement viewed. Use the following codes to help you:

IA information advertisement—an advertisement that attempts to be informative, for instance about wasting water, drink-driving or gambling

NP new product—an advertisement for a new product

FB familiar product—an advertisement for an established brand

O other—an advertisement that does not fit into any of these categories.

b Calculate what percentage of the time you spent watching TV consisted of watching advertisements.

- Add up the number of hours you spent watching television.
- Convert the number of hours into minutes.
- Add up the number of minutes you spent watching advertisements.
- Apply the following formula: Number of minutes spent watching advertisements ÷ total number of minutes spent watching TV × 100%.

c What are the different percentages for each type of advertisement? Represent this information as a pie chart.

d Which program or channel showed the most advertisements per hour? Use a bar graph to represent this information. Display the results of your research in the classroom.

Extra tasks

1 Do an internet search for your favourite product. Enter the phrase 'advertisement campaign' in your search engine. Write a report describing how the advertisements for your product have changed throughout the years. (The older the product, the more responses you will get.) Describe in your report:

- how and why the product's packaging has changed over time
- the different slogans, text (copy) and music used
- the choice of setting and actors used in the campaign
- the target audience and if this has remained the same over time.

2 Based on your knowledge of the types of products that appeal to certain audiences, design a new product targeting pre-school children (aged three to five). Your information pack about your product should include:

- a picture (or model) of your product, fully labelled to demonstrate its capabilities
- a written explanation of how the product works and why it appeals to the target audience
- recommendations regarding how best to advertise your product, including preferred days and times for a TV advertisement and preferred websites for an internet advertisement.

3 In pairs, develop a thirty-second radio advertisement for a product of your choice. Write a script that includes the characters and their dialogue, the imagined setting, possible sound effects and a jingle. Keep in mind the target audience for your product when writing the script. Rehearse your script ensuring that it lasts exactly thirty seconds and then record it.

4

Case study: Arnott's biscuits

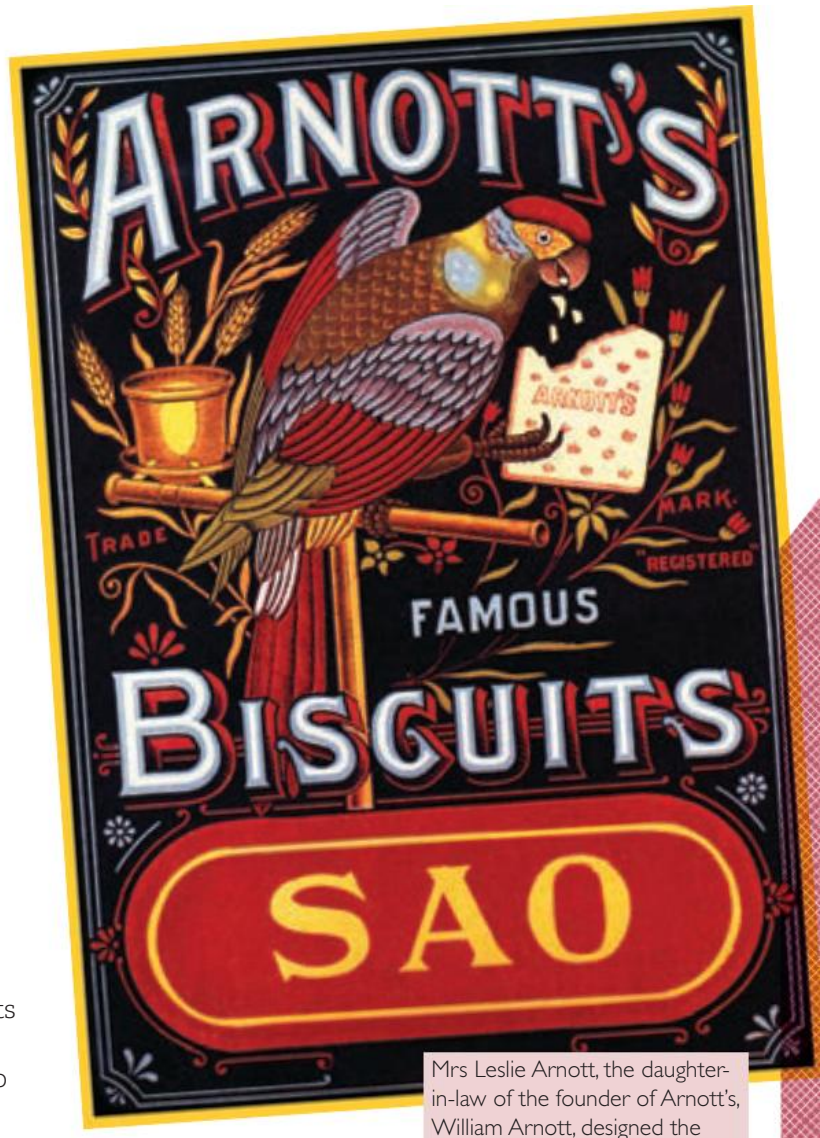
Have you ever:

- eaten a Tim Tam?
- tried a Tiny Teddy?
- tucked into an Iced VoVo?
- gnawed a Monte Carlo?
- nibbled on a Sao?

If you have grown up in Australia, you probably answered yes to at least one of these questions.

Australians have been enjoying Arnott's™ products since 1865. In order to meet the demands of an ever-changing public, Arnott's advertisements have had to change over time to appeal to target audiences.

Arnott's Milk Arrowroot biscuits were launched in 1882. The accompanying advertising campaign called 'Living Pictures' encouraged parents to send in photographs of their healthy-looking children who had been raised on these biscuits. At the time, Arrowroot was considered to be nutritious for growing babies.



Mrs Leslie Arnott, the daughter-in-law of the founder of Arnott's, William Arnott, designed the company logo in 1888.

Arnott's poster of shop front, c. 1906

DID YOU KNOW...

- An Arnott's product can be found in 97 per cent of all Australian households.
- Nine out of ten Australians buy an Arnott's product every time they do their regular shopping.
- Every second, twenty-eight Arnott's packs are sold in shops throughout Australia.

Children who were selected to appear in the newspaper advertisements won a small amount of money and a tin of Arrowroot biscuits.

The campaign ran for over sixty years.

DID YOU KNOW...

During the First World War (1914–18), Arnott's sent biscuit supplies to soldiers fighting on the battlefront. In the Australian War Museum in Canberra there is a biscuit that a soldier had used as a letter because he did not have paper!

Advertising campaigns

1920s

Australia experiences a massive boom in business (the 'Roaring Twenties').

Arnott's increases its range of biscuits to 150 types. New biscuits include Monte Carlo and Orange Creams.

1930s

During the era of the Great Depression, Arnott's decides to open its factory for only three or four days each week rather than make staff redundant.

1940s

During the Second World War, the range of biscuits available is reduced from over 150 types to only nineteen.

The company also produces sweet biscuits for the army and thick, dry biscuits that last for months at sea.

1950s

Post-war migration increases Australia's population. There is a boom in industry and an increase in wealth in the country.

TV airs for the first time in 1956.

1960s

Supermarkets begin to replace the corner store as the primary place for purchasing food items.

Other types of packaging begin to replace the biscuit tin.

Promoting health in the community campaign, c. 1929

Advertisement for Milk Arrowroot biscuits, 1930s

Advertisement for Sao biscuits, 1931

Breakaway tasks 12

Remembering

1 Why did Arnott's reduce its business hours in the 1930s?

2 When was TV introduced in Australia?

Understanding

3 Look at the image of the parrot. What is it eating? Is this an appropriate symbol for Arnott's?

4 Why do you think the range of biscuits available dropped from over 150 types in the 1920s to just nineteen in the 1940s?

5 Which branches of the Armed Forces benefited from Arnott's biscuits during the Second World War?

6 Based on the information provided, what do you think happened to sales and to the range of products available in the 1950s?

7 Why do you think packaging changed in the 1960s?

Applying

8 Why do you think the Arnott's campaign was so successful?

9 Can you name any of Arnott's competitors? List them.

10 Why were biscuits at that time sold in tins?

11 Find examples of company symbols or logos that you think are effective. Make a collage of the symbols and display them around the classroom. Which stand out the most and why?

Analysing

12 Look at the advertising posters used by Arnott's. What images of Australian life are being presented?

13 How does Arnott's appeal to families?

14 What other groups does the company target?

Evaluating

15 How has Arnott's kept up with the changing demands of consumers?

Creating

16 Using a photograph of yourself or a member of your family, design your own 'Living Pictures' campaign poster using symbols from the twenty-first century to illustrate the goodness of Arrowroot biscuits.

Strands in action

Core tasks

1 Design a new logo for your school or update the old one. You might like to use a computer-based graphic design package to assist you. Try to incorporate your school's history and some elements of the surrounding area.

2 Conduct research on another long-lived brand name such as David Jones®, Milo®, Dunlop® or Cadbury®. Prepare your own history of the products and advertising campaigns run by the company.

Extra tasks

1 In pairs, design a new print advertising campaign for Arnott's biscuits. Your campaign should focus on one particular product, target the preferred audience and be marketed for distribution in the lead-up to Easter. Consider your use of copy and visual techniques carefully when constructing your campaign. The campaign should consist of at least two different advertisements.

2 Prepare an oral presentation on the history of advertising. Use the internet to research and report on:

- early forms of advertising, including some examples of typical products and how they may have been promoted
- the movement from radio to television advertisements, and how products were initially promoted in these mediums
- the major differences between early and current forms of advertising.

3 In small groups, plan a short TV commercial (approximately forty seconds) for a new potato chip flavour being introduced. Discuss your target audience and the key message you wish to deliver to them. Write a brief script and include information about the props or costumes required. Rehearse and then perform your advertisement while a member of your group films you. Show your completed advertisement to the class.

5

Advertising to raise awareness

Not all advertising is designed to directly promote and sell goods and services. It can also be used to change the way people think or feel. Sometimes organisations use advertisements to raise public awareness of issues affecting our community.

Red noses show support for SIDS research.

Advertising in Australia

Government departments often run campaigns to heighten awareness of perceived areas of need in the community. By addressing these issues, the government hopes to alter behaviour that could otherwise cause great problems. For example, campaigns against gambling, smoking and drink-driving are designed to encourage people to change behaviour that could have negative side-effects for themselves, their loved ones and their community.

Similarly, charities like the Red Cross use advertising to draw attention to their programs and to raise funds.

Businesses and organisations often use a variety of strategies to get their message across. An advertising campaign might use TV commercials, newspaper advertisements and radio broadcasts to get the message to as many people as possible.

One of the most common forms of advertisement is the billboard. This style of advertising can be found peppered throughout cities, along roadsides and on the walls of buildings. These advertisements need to be eye-catching and memorable.

The Transport Accident Commission (TAC) is dedicated to reducing the number of deaths and accidents on our roads. Its campaigns tend to be hard-hitting for maximum impact. The TAC's campaigns involve powerful and confronting imagery—usually with the re-enactment of accidents—and a memorable, pithy (concise and meaningful) slogan.

People are frequently asked to donate to worthy causes through various forms of advertising. Because of this, advertising agencies have had to become more creative in the ways in which they try to attract attention to the cause they are promoting. In recent years, causes have been promoted not through wordy campaigns but through the use of symbols. This began with the introduction of the 'Red Ribbon Campaign', which began in 1987 in order to raise awareness of and funding for AIDS research. Gradually the notion of wearing a ribbon became both fashionable and a simple way of showing support. These ribbons are easy and relatively cheap to produce, so the cause makes a good profit from their sale.

Breast cancer organisations have developed many variations on the simple pink ribbon.

In Australia similar innovations include Bandanna Day (to support children with cancer) and Red Nose Day (fundraising for SIDS and Kids, which deals with Sudden Infant Death Syndrome). Both organisations produce a range of products for sale throughout the year and both focus on one 'special' item on a particular day. These days have become part of the national calendar.

The 'Make Poverty History' campaign introduced a bracelet in 2005 with the words 'Make Poverty History' on it. These bracelets, originally rubber, showed that the wearer endorsed the cause and had donated to the organisation.

The AIDS red ribbon promoting awareness and support for people living with AIDS

This extremely successful campaign set a trend and was widely copied.

Breakaway tasks 13

Understanding

1 Why do advertisers run campaigns for charities?

Analysing

2 Use the internet to research at least five different slogans used by the TAC in advertising campaigns over recent years. Create a chart to compare:

- a the issue involved and the key message being sent
- b the target audience, including a breakdown based on age and gender
- c your view regarding the effectiveness of the campaign.

Where to from here?

In the last hundred years advertising has come a long way. It would have been unimaginable for someone in the 1900s to wear clothes with obvious labels advertising the maker. But in the twenty-first century we take it for granted that people will walk around with brand names and logos emblazoned on their clothes.

So in what direction will advertising go in the twenty-first century? It is hard to predict. Over time, advertising has gone from being an innovation to being a major force in daily life.

At sporting events there is advertising around the ground, on the ground, on the player's apparel, on the ball and on the scoreboard. In America, the half-time advertising spot during the coverage of the annual Super Bowl is now a multi-million dollar extravaganza and the debut of the key Super Bowl advertisement is eagerly awaited by millions of football fans. In the AFL, the players, teams and equipment are all sponsored by commercial companies. Formula 1 car racing could not operate without the companies that sponsor the teams and advertise their goods as the cars go around the track. It would seem that there is nothing and nowhere left for advertisers and yet people talk about the role of advertising in sport increasing during the next decades.

In films, the placement of products has become both a science and an art form. Much time and effort goes into researching which products will fit into which films and how such products can be shown to their best advantage. When your favourite character lifts a soft drink can to their lips and you can clearly read the label, this is no accident. That film time has been bought and paid for by the soft drink manufacturer.

Advertisers are continually finding new places and times to show us their products. And it is up to us, the consumers, to embrace or reject them, as we always have!

Strands in action

Core tasks

1 Your task is to design a public service campaign. Choose an issue for which you would like to raise awareness. You could search the internet for issues relating to public health such as diabetes, skin cancer, mental health, bullying or gambling. You could consult organisations such as:

- RSPCA
- Greenpeace
- Fred Hollows Foundation
- The McGrath Foundation
- SIDS and Kids
- Amnesty International
- Doctors without Borders (Médecins sans Frontières)
- Oxfam
- Guide Dogs Australia
- beyondblue.

a Your first task is to conduct research about your issue. For example, if you were looking at the Royal Flying Doctor Service, you would need to know when it was founded, by whom, what it originally did, what it does now, who uses it and what services it offers.

b Employing all you know about targeting audiences, using persuasive language and inserting appropriate visuals, design a poster campaign for your selected public service issue. You should design at least two posters, targeting different audiences but sending the same message.

2 Design a new product that meets the needs of a particular group in the community. Then design a marketing campaign that is appropriate for the new product. The campaign should encompass at least two different types of media and you should be able to clearly demonstrate how your product will reach its target audience through this campaign and these media.

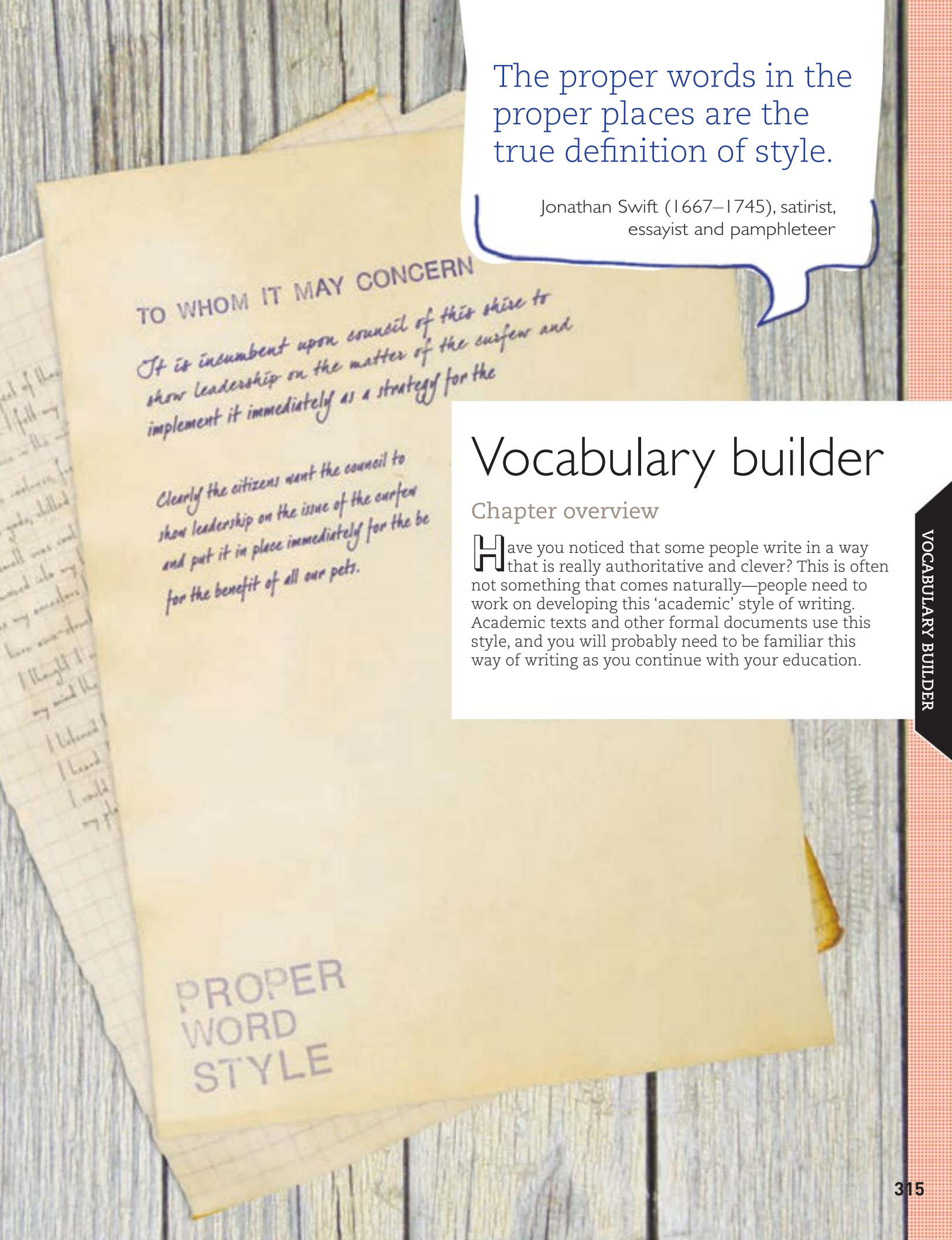
3 Design a poster campaign that would appear on billboards and in magazines. You need to design one poster in black and white and one in colour. You can choose an existing product or design your own. You may need to use a range of computer software for multiple tasks. Consider carefully which program would be most suitable.

Extra tasks

1 Write, edit and present a three-minute speech to a board of executives explaining how you are planning to promote their product in your new advertising campaign. Work with a partner to check, rehearse and refine your speech.

2 Write a jingle for a new product that is being advertised on radio and in a limited television campaign. The product is for safety products for building workers.

3 Make a sixty-second television advertisement for a non-profit organisation to raise awareness for their cause.



> The proper words in the proper places are the true definition of style.
>
> Jonathan Swift (1667–1745), satirist, essayist and pamphleteer

Vocabulary builder

Chapter overview

Have you noticed that some people write in a way that is really authoritative and clever? This is often not something that comes naturally—people need to work on developing this 'academic' style of writing. Academic texts and other formal documents use this style, and you will probably need to be familiar this way of writing as you continue with your education.

Language styles and how to use them

We use different levels of formality when we write or speak, depending on our purpose. Knowing the differences between them and when to use them is very important. For example, you should use a formal tone when writing a text analysis, while you might use a completely different tone when writing a creative story. The correct choice of words is very important, as formal language requires an authoritative voice, while colloquial and slang words suggest that the piece is of an informal nature.

Colloquial language—This is informal or conversational language.

Slang—This is language that includes newly made-up words such as 'chillax' ('chill out' and 'relax'), non-standard words and standard words used out of their context (for example, saying 'that's sick!' for something good). Slang is specific to groups—it rarely crosses generations or ethnic groups—and does not generally last very long.

Making new words—Think about all the technology words that are now part of our everyday language. How long will these words last? While slang doesn't last long, some newly invented words will stand the test of time. Shakespeare has been credited with inventing 1700 words!

The following table outlines the levels of formality in language and their features.

Language style	The author	The audience	Features
Formal	Spoken or written text has to clearly convey a message for a specific purpose and audience. The speaker/writer is assumed to be well informed in about their subject. Minimal personal involvement demonstrated.	Speaker/writer has no personal relationship with the audience.	No contractions ('can't', 'I'd'). Tight, compact language. No colloquial or slang language. Usually found in written form, seldom spoken. Vocabulary used is specific to the field, but not exclusively so.
Informal	Spoken or written text that may explore an idea, present information or offer a point of view. The writer is not assumed to be an expert—merely to have an interest (personal or intellectual) in the field.	Speaker/writer usually has some relationship with the audience, such as a teacher or business colleague. The relationship is not close or intimate, so anything really personal is withheld.	May use contracted words and some colloquialism but no slang. Language choices are often limited so repetition is common. No specific vocabulary. Can be found in both spoken and written form.

Language style	The author	The audience	Features
Colloquial	Spoken or written text that may explore an idea, present information or offer a point of view. The writer is not assumed to be an expert in the field, but has a personal interest in the matter.	Speaker/writer usually has a close relationship with the person to whom they are speaking or writing.	Use contractions, colloquial terms and slang. Sentences often incomplete or poorly structured. Language choices can be limited and highly repetitive. Technical jargon is not used. The rules and conventions required of good or 'proper' writing are often ignored Seldom found in written form other than text messages or emails between friends.

Styles in action

The language styles outlined above are illustrated in the following table. The opinion being expressed is that the council of Lakeview should introduce a curfew for pets. Note that the style of the language varies according to the audience for which it is intended.

Language style	Example of use	Example of audience
Formal	It is incumbent upon the council of this shire to show leadership by introducing a curfew and implementing it immediately for the welfare of our native fauna.	Member of council, addressing other councillors at a town meeting
Informal	The council has to take a stand and bring in the curfew now for the sake of our local wildlife.	A letter from a local resident to the local newspaper
Colloquial	The council's got to get going and get this curfew in to save the birds and possums.	Cat owner, talking to next-door neighbour

Breakaway tasks 1

Remembering

1 What are the differences between formal and informal writing styles?

2 Which language are you most likely to find in spoken form?

Understanding

3 What style of language is being used in the following address? List any features of the style that you recognise. Who do you think Bryce and Frank might be? In what sort of scenario would Bryce be addressing Frank in this way?

> Hey Bryce! How the hell are you? You wouldn't believe the palaver over these new laws! Everyone's up in arms! Saw Frank the other day—he got fined, like, sixty bucks just 'cause his dog was out after 6—it's rubbish—total rubbish! I tell you what I think—the council's lost its mind—must be a bunch of animal-haters to bring in this damn curfew. As far as I'm concerned they can go jump. Anyway—I gotta get going. See ya.

Applying

4 Create a table like the one on the previous page in your notebook. Write two versions of your opinion on the topic below, one using a very formal style and the other using a very informal style.

> The 'Green Machine', a new hybrid car that runs on nothing but water and has no emissions except for steam, is being rolled off the assembly line. The major drawback is that only the really wealthy can afford the high price, and the government refuses to subsidise it so that it is accessible to the majority of Australians. You are either a wealthy Australian or someone who wants the car subsidised.

5 In pairs, list as many slang words or phrases as you can. Try to identify the groups who use the slang, such as teenagers, children or the elderly.

6 Rewrite the paragraph in Question 3 in formal language, using the same characters of Bryce and Frank but in a more formal scenario of your choice.

Analysing

7 Which of the styles used in Question 3 and Question 6 do you think would be more effective in bringing about a change to the curfew? Why?

8 Which style of writing do you feel most comfortable using?

9 Why do you think many students find writing very formal language difficult?

10 In small groups, list as many colloquialisms as you can and write a formal translation for them.

11 How do you think the different language styles might include or exclude some groups?

Mastering the formal language style

The 'official' sound of formal language is constructed consciously. It is something you need to practise in order to master. The further you progress in secondary school, the more important this will become for conveying your opinions, beliefs and understandings about texts, issues and ideas. It is not appropriate to write such responses in an informal style, which is more suited to casual conversation and electronic message writing. The use of formal language in your writing or speeches enables you to sound authoritative to your audience. You can achieve this effect by nominalising your writing.

You might recall being introduced to nominalisation in Year 9 as a useful technique for improving the conciseness of your writing. Now you will learn to use this technique as a self-editing tool.

To nominalise, the emphasis of a sentence is taken from the verbs and verb phrases (where the more informal writer will place it) and placed on the nouns (person/place/thing) and noun phrases. For example, this opening paragraph of a student's essay is grammatically accurate, but the emphasis is on the verbs, which makes it read informally, therefore it lacks authority:

> In Harper Lee's *To Kill a Mockingbird* Mayella Ewell lies about who raped her. Because of that lie, Tom Robinson is found guilty and sent to jail. However, he is found guilty because of his colour, not because he actually raped her.

DID YOU KNOW...

Harper Lee's only novel, *To Kill a Mockingbird* is one of the world's most widely read novels. Set in the 1930s in Alabama, United States of America centres on the townsfolk of Maycomb County and their idiosyncracies and prejudices. The second half of the novel focuses on the trial of Tom Robinson.

How can these sentences be adapted and improved so that they are more formal in style?

Step 1: Take out all unnecessary words:

- 'because of that lie' (repetition)
- 'he is found guilty' and 'not because he actually raped her' (redundant).

Step 2: Change verbs to nouns where possible:

- 'Mayella Ewell lies' becomes 'Mayella Ewell's lie'
- 'who raped her' becomes 'rapist'
- 'is found guilty' becomes 'guilt'.

Step 3: Choose better words and edit where possible:

- 'lie' becomes 'perjury' because it is in a court of law
- 'is found guilty' becomes 'convicted'
- 'because of his colour' becomes 'racially based'.

The improved sentences are:

In Harper Lee's *To Kill a Mockingbird* Mayella Ewell's perjury results in the racially based false conviction of Tom Robinson for rape.

With careful editing, an improved vocabulary and manipulation, the revised sentences are now more concise (almost half the number of words, but with the same content) and, as a result, sound authoritative and purposeful.

Follow these rules to achieve nominalised, concise and authoritative writing.

1. Change as many verbs and verb groups into nouns and noun groups as you can (there will always be one verb because a sentence by definition has to have one).
2. Remove any unnecessary words.
3. Find better words where possible (use your thesaurus).

Further examples

1. Antigone refused to do what the King, Creon, commanded—*not* to bury her brother. After all, her brother, Polynices had gathered an army to march on Thebes—his own kingdom which, as you know, is called being a traitor. Some people say she went out and buried him out of love for her brother, but others say she did it just to annoy Creon and because she's stubborn. I think it is a bit of both. Either way, Creon's life is a mess because of his decision to have her executed by putting her in a cave. His son commits suicide because he was in love with Antigone and his wife commits suicide because her son is dead. But that's tragedy for you.

   becomes:

   Antigone's refusal to comply with Creon's demand that she leaves her brother, Polynices, the declared Theban traitor, unburied has complex reasoning. While some argue her love for her brother prompted her refusal, others believe it was an attempt to provoke Creon and an act of stubbornness. It is, most likely, both. Regardless, Creon's decision to have her executed leaves his life in ruins. Both his son and wife commit suicide, Heamon, because he loved Antigone and Eurydice because she loved her son. Such is the nature of tragedy.

2. Romeo said that he loved Rosaline in the beginning of the play and by the end of that night he is in love with Juliet. Even though he kills himself because he doesn't want to live without Juliet, the very fact that he felt like that about Rosaline tells us that he's not old enough to really understand what love is or how life works.

   becomes:

   While Romeo's suicide out of love for Juliet illustrates the depth of his devotion, his ability to transfer his affections from Rosaline to Juliet in the opening act of the play indicates that Romeo is immature in his understanding of life and love.

The more compact, nominalised sentences are shorter than the non-nominalised versions but contain the same information. This conciseness makes the writing more formal, which suggests authority.

Theme position

Another way to formalise your language is to pay attention to what you put in the 'theme position' of your sentences. The theme position is the beginning of the sentence. When you use the same or similar phrases in the theme position in sequence, your writing will be repetitive. For example:

Griet's feelings for Vermeer were presented as the natural response of a young woman to an older, more sophisticated man. Griet's feelings grew from the intimacy they shared in their understanding of colours and artistic form. She never articulated her feelings to him and it was the tacit nature of their relationship that made it all the more exciting. Griet knew that Vermeer was married and had great financial responsibilities to his wife and family and she possibly even knew that the feelings she was having were inappropriate and certain to remain furtive, but that did not diminish their power, nor her desire for him and, too, the reader would think, his for her. Her feelings for Vermeer were not, however, reduced to just a tawdry romance set in sixteenth-century Delft. Griet's feelings are a metaphor for the power struggle and a gender imbalance that Chevalier explores in great depth in her novel *The Girl With a Pearl Earring*.

Every sentence has Griet in theme position. Changing what is in theme position gives your work greater fluency and readability.

Griet's feelings for Vermeer were presented as the natural response of a young woman to an older, more sophisticated man. Their shared understanding of colours and artistic form gave them an intimacy from which these feelings grew. He was married and had great financial responsibilities to his wife and family and Griet knew this; she possibly even knew that the feelings she was having were inappropriate and certain to remain furtive, but that did not diminish their power, nor her desire for him and, too, the reader would think, his for her. The reader is not left with a view of Griet's feelings as a tawdry romance set in sixteenth-century Delft. Through her novel *The Girl with a Pearl Earring*, Chevalier explores these feelings as a metaphor for power struggle and gender imbalance.

DID YOU KNOW...

Tracy Chevalier's novel, *The Girl with a Pearl Earring*, is set in seventeenth-century Delft, a village in Holland. Griet is sent to work as a maid for the wife of a painter, Vermeer. He discovers how artistically sensitive she is and she starts to work for him. In the close quarters of his studio, their complex relationship develops.

Breakaway tasks 2

Remembering

1 How do you nominalise a piece of writing?

2 What is theme position in a sentence?

Understanding

3 Why is nominalising a useful technique?

Applying

4 Write one paragraph describing the different styles of language you have learnt in this chapter. Swap your writing with that of a partner. Rewrite your partner's work using the best choice of vocabulary and applying the principles of nominalisation. Discuss the changes each of you has made, and list any new words used in a vocabulary chart in your notebook. You can refer to it and build on it when improving your writing in the future.

Analysing

5 Nominalise the following sentences and explain the changes you make.

a There was mounting excitement in the children's kindergarten when Santa made a surprise visit and gave all the kids presents and they were really happy.

b In the novel *Looking for Alibrandi,* Josephine Alibrandi is a spoilt teenager girl, not because her mother is rich, but because she takes everything for granted. She doesn't appreciate the efforts her mother and her grandmother make for her and she complains and whines about everything and everyone.

c The book is a really exciting book about little kids who find out that their parents are all ill from a germ that turns them into mutants. They hunt the kids for food and the kids have to get out of London to avoid them.

Evaluating

6 What do you see as the main advantages and disadvantages of nominalising your writing? What might you need to make this an easier task for you to manage?

Creating

7 Make a bookmark that you can use to remind you of ways to improve your writing.

Avoid repetition

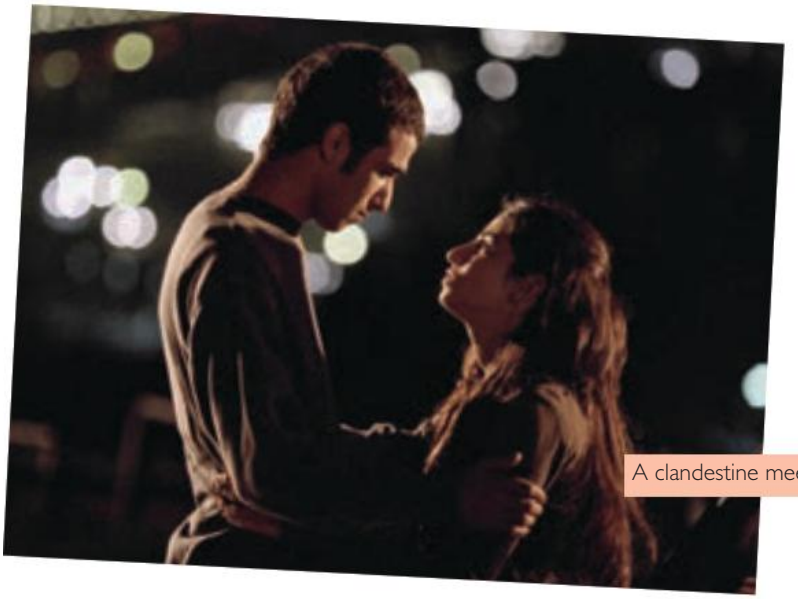
What is wrong with repetition? Repetition in words, phrases, sentences or ideas suggests to the reader that you have limits to your knowledge and the ways in which you can demonstrate this knowledge. As a writer, particularly in formal pieces of work, it is vital to have your audience believe that you have a broad knowledge of your subject matter and excellent control over the English language you are using. Repetition suggests that you haven't been able to exercise this linguistic control because your vocabulary is limited. To avoid repetition, develop a broad range of words that you can use; to do this you must become familiar with a new and improved word bank.

Improving your word bank

1 When you are reading, avoid skipping words that you don't understand. Instead, see if you can work out (infer) their meaning from the context. For example:

> Their relationship was clandestine from the start, with meetings in dark corners, at odd hours and where they were unlikely to be detected.

What does 'clandestine' mean?



A clandestine meeting

The context tells us that the relationship being discussed has to be conducted in the dark, outside normal hours and where the people won't be discovered. If something is clandestine, therefore, it must require secrecy. Therefore, if something is clandestine, it is secretive.

Now take the next step—check if you're right. The *Shorter Oxford Dictionary* defines clandestine as: 'secret, concealed; usually in a bad sense, underhand, surreptitious'.

In reading the definition, new information might be added—here it is the phrase 'usually in a bad sense'. You need to take that information back to the text you are reading. The relationship that was secretive could have been secretive for lots of reasons, but we now have to assume it is likely to be 'in a bad sense'.

You then need to use that word. Words are like muscles—if you don't exercise them, you lose them.

2 Take time to reflect on your writing. Which words do you overuse? Which words can you find to replace them? Analytical tasks often require a systematic 'pick through' a text to find its language features, and reveal lack of vocabulary. For example:

> Smith's letter to the editor portrays parents as being too 'soft' on their children. He firstly uses a rhetorical question, 'Who do these kids think they are anyway?' to make the children appear arrogant and difficult. He then uses a metaphor, 'kids are houses of cards', which leaves the reader viewing children as only appearing to be strong when they are not. He then uses …

The repetition of 'he then …' makes this piece sound simplistic. What could you use instead of 'he then …' to improve this piece?

> Smith's letter to the editor portrays parents as being too 'soft' on their children. He uses a rhetorical question, 'Who do these kids think they are anyway?' at the beginning to make the children appear arrogant and difficult. He enforces this with the metaphor, 'kids are houses of cards', which leaves the reader viewing children as appearing strong when they are not. Reiterating this point, the author …

A thesaurus will assist you to overcome repetition, but only if you use those words often will they become part of your everyday vocabulary.

3 Teachers often have a broad vocabulary. Ask your teacher for the meaning of words you don't understand. If you're uncomfortable doing this in front of the class, write them down and look them up—just as you are advised to do with words in texts that you are unfamiliar with.

4 Read widely and often. If you read the same kind of material written by the same kind of people, it is unlikely that you are going to come across many new words, so there is little potential to expand your vocabulary.

5 Do crosswords—these are great vocabulary builders.

6 Your editing and proofreading should detect repetition in words, sentences and ideas. Every new paragraph is a new but related idea, so it is vital that you check that you haven't repeated yourself.

Breakaway tasks 3

Remembering

1 What does 'clandestine' mean?

Understanding

2 What do you understand by the words 'initially' and 'reiteration'?

Applying

3 Of the suggestions for improving your word bank, which do you currently do?

4 Do you read widely? List the last five texts (other than school texts) that you have read. Would you describe your list as 'wide' or 'varied'? What can you do to broaden your text range?

Analysing

5 For each of the words below, there are three synonyms provided in the box. Match the words to their synonyms. You may need to use a dictionary or thesaurus to complete this task.

a indifference
b agitation
c endure
d peaceful
e coarseness
f friend
g truthful

perturbation	abrasiveness	abide	irenic	disregard	veracious	asperity
bear	turmoil	detachment	ruggedness	acquaintance	sustain	confidante
intimate	pacific	candid	turbulence	frank	serene	apathy

DID YOU KNOW...

There are few synonyms that, when taken out of context, have exactly the same meanings. It is the context of a word that gives it its full meaning. For example, the word 'power' means different things in different contexts. Power in science means energy, power in mathematics means a number multiplied by itself, power in politics means armies and votes, power in philosophy means a theological entity and power in the house means electricity. So, be careful when you look up words that you take them back to a context for their full meaning.

Evaluating

6 If you and a friend each submit an essay with the same ideas and content, but one is fairly repetitious and relatively informal in its language, do you think that they should get equal marks? Why or why not?

Creating

7 Work with a partner for this exercise. One of you must improvise a speech for thirty seconds on the topic of the latest fashion trends, current sporting news or great holiday destinations. The listener must attempt to take detailed notes while you talk, then swap roles. Use your notes to formalise the ideas put forth in your partner's speech into a two- to three-paragraph report. Avoid repetition, attempt to use the principles of nominalisation and use your thesaurus to improve your word bank preparing your report. Discuss your completed reports and the process with the class.

Strands in action

Core tasks

1 Practise your newly learnt writing skills by formalising your language and applying the principles of nominalisation in the following task. Rewrite the piece below, finding a new word from your thesaurus for each of the italicised words—but be sure to maintain the atmosphere of the narrative. You may want to change some of the sentences around for effect; however, it is important to retain all of the information.

> To *stand* at the feet of those *huge* trees left me *without breath*. I *felt* my *smallness*, my insignificance in *the middle* of this ancient church. The *coolness*, from the darkness of these *wise old gods, chilled* my skin but refreshed my mind. The *smell* was *cool in my nose* and I *felt* it as it *moved into my lungs*: the same *air* my ancestors *breathed* as they *probably stood* here *awe-struck* by this *magnificent forest*. I thought it was *still and quiet*, but as I quieted my *mind* the *forest* became *alive*—and the *harder I listened* to what was *outside me*, the *more I heard*. Even the trees *spoke* and I *wished* I could *understand* them. *Instead*, my *place* in the *busy* city world *had left me* without ears for this language nor the *words to describe* what it was *I wished I could say*.

2 Once you have improved the paragraph, continue the narrative by further developing the main character, the setting and the plot into a 500-word piece. Use particular care when selecting the best words to use in the story (use your thesaurus) and avoid repetition of words and phrases.

3 Once you have completed your first draft, swap it with a partner and review each other's work constructively. Be prepared to offer advice on how to improve the language and formalise the style of the narrative.

4 Edit your draft and improve your language. Submit your initial draft as well as your final manuscript as evidence of the improvements you have made.

Extra tasks

1 **a** Draft a short, persuasive speech of about 500 words on a topic of your choice.

b Swap your speech with a partner and review each other's work constructively, focusing on how to improve the language and formalise the style.

c Rewrite your draft based on your partner's constructive criticism. Submit your initial draft as well as your final manuscript as evidence of the improvements you have made.

d Rehearse your speech and share it with the class. Alternatively, ask someone to film you while you present your speech, and then present the film to your audience. Prepare a feedback sheet for your audience to complete. Include space for them to comment on your ability to write a formal story, your strengths, and areas upon which you could improve. Your questions should focus upon language style, evidence of nominalisation and vocabulary.

2 Use the information from the above critiques of your speech to write a 300–400-word review of your speech. Compile the information from the feedback sheets into a chart or graph, as well as summarising the most relevant comments from your audience in your review. Include practical ways for improving your writing, as well as your own evaluation of the speech.

2

Different perspectives

A good writer manipulates the narrative point of view (perspective) according to what works best for the material with which they are working. There are three narrative perspectives: first person, second person and third person. They are outlined in the following table.

Features	When to use it	When not to use it
First person		
We view the story from the narrator's perspective ('I'). The narrator can only explore their own perspective and cannot tell us what anybody else is thinking—only what they see and hear others doing can be reported. It is an intimate perspective. For example: I thought he was going to swerve, but he didn't. My friends were screaming and my father, at the wheel, seemed momentarily frozen until, at the last minute, he turned the wheel hard.	It is most effective in narrative and creative writing, bringing the reader into a close relationship with the narrator. We learn about the narrator as they learn about themselves; it delivers information only as quickly as the narrator receives and processes it. It can be used in reporting if the report is informal. Diaries, letters, journals—any personal text uses this perspective. It can be used for persuasive texts, particularly letters to the editor and comment or opinion pieces.	There is no place for first person narrative in analytical writing, for example text responses or very formal reports.
Second person		
The narrative perspective is 'you'—the narrator has the position of 'other' or a position of knowing what you don't know. The reader learns little directly about the narrator because they are the 'other' and all we can learn is what we can deduce or infer from what they say. It often results in the reader feeling like a character in the story. For example: You know that feeling where the hairs on the back of your neck stand on end …	Generally, the second person is used for instructional writing. It can be used in narrative as it is in the example, but it is difficult to sustain. It can also be useful in reviews and descriptive pieces.	Essays are not written in the second person narrative.

Features	When to use it	When not to use it
Third person		
The narrative perspective is 'she/he/they'—the narrator can have an omniscient (all-seeing, all-knowing) view of events, people and issues. It allows the reader to take a much broader perspective on the matter at hand and to develop multiple deep and insightful relationships with the characters. The narrator is not a character, merely an entity who is telling the story. We almost never learn anything about the third person narrator. For example: She slept peacefully that night, completely unaware that her life was about to change forever.	Narrative texts often use third person. It is used in essay writing, but the perspective is very aloof and distant—referring to 'the reader' or 'the audience' as though they were not a reader or audience of the text or material under examination. It can be used in persuasive pieces, particularly editorials and persuasive essays.	It cannot be used in any personal writing and is largely inappropriate for instructional writing.

Narrative perspective or viewpoint can bring us into an intimate relationship with the narrator—especially first person point of view. This intimacy can shape our response. Remember, a narrator only has to tell you what they want you to know. Some first person texts withhold information from the reader; for example, in Suzanne LaFleur's *Love, Aubrey* the first person narrator, Aubrey, can only tell you what she knows consciously. Her memories, which come back to her in pieces because they traumatise her, are presented in italics and letters that the reader must piece together.

Perspectives in action

Here is the same piece written from the three different narrative perspectives.

1. I looked deep into her eyes and saw what I had desperately hoped not to see—nothing. Nothing at all. I didn't see hatred or disgust. I didn't see disappointment or hurt. I didn't see love. I saw nothing. The nothing of someone who had given too many times to me and I didn't deserve it. The nothing of someone who has given up all hope that I, the person she once loved, once thought hung the moon, was really a spectre of a man—a remnant of a human being. A nothing.
2. You looked deep into her eyes and saw what you had desperately hoped not to see—nothing. Nothing at all. You didn't see hatred or disgust. You didn't see disappointment or hurt. You didn't see love. You saw nothing. The nothing of someone who had given too many times to you and you didn't deserve it. The nothing of someone who has given up all hope that you, the person she once loved, once thought hung the moon, was really a spectre of a man—a remnant of a human being. A nothing.
3. He looked deep into her eyes and saw what he had desperately hoped not to see—nothing. Nothing at all. He didn't see hatred or disgust. He didn't see disappointment or hurt. He didn't see love. He saw nothing. The nothing of someone who had given too many times to him and he didn't deserve it. The nothing of someone who has given up all hope that he, the person she once loved, once thought hung the moon, was really a spectre of a man—a remnant of a human being. A nothing.

The **author** and the **narrator** are not necessarily the same person unless the piece is an autobiography. Do not assume that the opinions of the narrator are the opinions of the author. Sometimes you can write from a position that is the opposite of your own personal stance.

As an author you must choose the most appropriate narrative point of view for the text you are writing.

Breakaway tasks 4

Remembering

1 For what texts is the first person narrative inappropriate?

2 For what texts is the second person narrative most appropriate?

3 In what narrative perspective is an essay written?

Understanding

4 Why do you think it is inappropriate to write from the first person narrative in an essay?

Applying

5 Using the piece above as a guide, extend the first person narrative by a paragraph.

Analysing

6 Do a PMI (Plus, Minus and Interesting) chart about narrative perspective.

7 Some authors write in the third person narrative perspective, but choose to focus only on one character's feelings, thoughts and actions. Why do you think an author would use the narrative perspective that allows them to move across all the characters but choose to focus as they would in a first person narrative?

Evaluating

8 Read the examples of the same text written from the different narrative perspectives. In your opinion, which is the most effective? Why?

9 Share your view with the class—what is the general opinion of the class?

Creating

10 Create a chart that shows the differences between the three narrative perspectives.

Strands in action

Core tasks

1 In groups of three, produce three 500-word texts on the topic of starting a part-time job. One student writes a third person narrative (story) based in some way on the chosen topic; one student writes a second person instructional piece on the same topic; and the last student writes a letter in the first person related to the same topic. You must work as a team to make sure that the ideas for all three texts are linked, and that all three texts are approximately of the same length.

2 Present your texts for an audience. Adapt and record your three texts. You could use a computer program to make your presentation interesting for an audience. Present your completed recording to the class.

Extra tasks

1 Choose a section (at least one page) of a novel of your choice and rewrite it using a different narrative perspective. Select and adapt words carefully, as in some cases you may have to also change the form of the verbs within the passage in order to match the new perspective.

2 Explain the new perspective you have chosen to the class before sharing the original, and then your new version of the same text.

3 Rewrite the same text used in the above task into the perspective you have not yet used. Compile all three versions of the text and write a brief evaluation of the process of writing from a different narrative point of view, including any difficulties you may have faced and how you overcame them.

3

Improving your sentence structure

You can improve your writing by making your sentences concise. To nominalise your writing, you need to be able to deal with complex and compound sentences.

These sentence structures allow you to pack in meaning while retaining a firm control over the sentences. They also assist you to move away from simple sentences that lead you towards repetition.

Compound sentences

A compound sentence is a sentence that contains two main clauses (a main clause can stand alone as a sentence) joined together by a conjunction (joining word) such as 'and', 'but', 'so' or 'because'. For example:

main clause — conjunction — main clause

The tennis was great this year because there were so many tightly contested matches.

In some cases, punctuation can be used instead of a conjunction. For example, in the sentence above 'because' could be replaced by a semicolon. A semicolon is used to indicate the close relationship between two main clauses—here the relationship is that the reason the tennis was great was dependent on the closeness of the matches. Therefore, this compound sentence could be written:

main clause — semicolon

The tennis was great this year; there were so many tightly contested matches.

You can see that to make the two simple sentences into one compound sentence deepens the understanding the reader has of what the author is trying to convey. Here is another example:

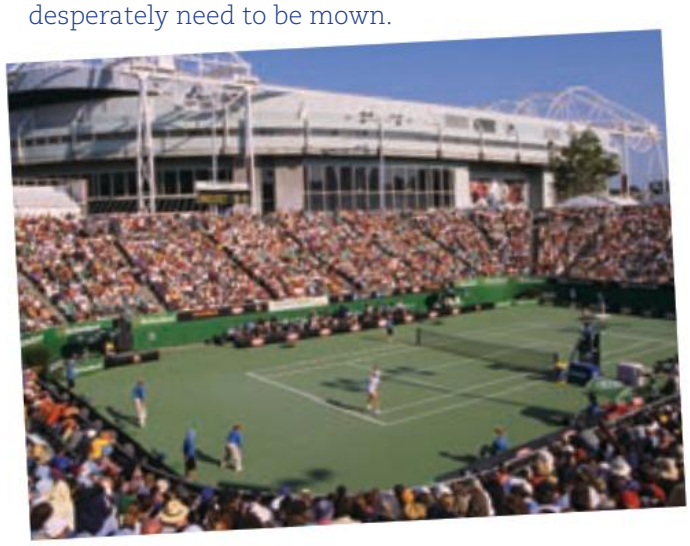
Simple sentences:

We have had a great deal of rain lately.

The lawns desperately need to be mown.

Compound sentence:

We have had a great deal of rain lately so the lawns desperately need to be mown.



Complex sentences

Like compound sentences, complex sentences allow a lot of information to be packed in tightly. However, there is a significant difference. A complex sentence has only one main clause (a simple sentence that can stand on its own) and contains a subordinate clause (secondary clauses) that relates immediately to the

main clause. It offers more information, but cannot stand alone. A subordinate clause may be indicated by the inclusion of commas or brackets or dashes immediately before and after the subordinate clause. For example:

Complex sentence:

Shane, who will turn eleven next year, is the newest child prodigy in football.

Main clause:

Shane is the newest child prodigy in football

Subordinate clause:

who will turn eleven next year

Complex sentence:

Joseph should be ashamed of himself for being caught cheating.

Main clause:

Joseph should be ashamed of himself

Subordinate clause:

for being caught cheating

Complex sentence:

The car, which has an oil leak, is in the repair shop.

Main clause:

The car is in the repair shop

Subordinate clause:

which has an oil leak

Very few inexperienced authors can string multiple complex or compound sentences together—it is difficult to retain control over the sentences. To avoid making your writing difficult to read, you should use only one complex sentence at a time and no more than three main clauses in any compound sentence.

Breakaway tasks 5

Remembering

1 What is the main difference between a complex sentence and a compound sentence?

Understanding

2 What is the danger of using too many complex or compound sentences?

Applying

3 Find a piece of your own writing. Identify any complex or compound sentences. What percentage of your writing is simple?

4 With a partner, brainstorm strategies for using complex and compound sentences in your writing.

Analysing

5 Rewrite the following sentences in your notebook and identify them as simple, complex or compound. Identify their constituent parts—that is, label the main clauses, subordinate clauses and conjunctions (remember, the semicolon can be replaced with a conjunction in some cases).

a Anne of Green Gables received a number of very sensible dresses from Marilla, her foster mother.

b Anne stood in the gable-room and looked solemnly at three new dresses spread out on the bed.

c She had made them up herself and they were all made alike.

d Those dresses are good, sensible, serviceable dresses, without any frills or furbelows about them.

e Well, hang those dresses carefully up in your closet then sit down and learn the Sunday-school lesson.

f I prayed for a white one with puffy sleeves but I didn't much expect it.

g Well, fortunately, I can imagine that one of them is of snow-white muslin with lovely lace frills and three-puffed sleeves.

Evaluating

6 Do you think that using complex and compound sentences makes your writing sound more mature and sophisticated? Why or why not?

Creating

7 Create a poster for junior secondary students to explain the differences between simple, complex and compound sentences, and how to use a semicolon and a conjunction.

A hundred words worth knowing

Improving your sentences requires a knowledge of the right words to use and how to apply them. Experiment with new words when writing, and use them wherever possible in order to become more familiar with them.

aberrant	dissuade	imperious	rancour
acerbic	dogmatic	inane	reminiscent
acquiescence	duplicity	incumbent	resonates
acrimonious	ebullient	inertia	reticent
aesthetic	eclectic	insipid	sagacious
ambivalence	enigmatic	integral	sporadic
antipathy	epiphany	intractable	steadfast
assuage	equivocal	juxtapose	stoic
banal	erroneous	laconic	sycophantic
bereft	espouse	malevolent	synergy
brusque	euphemism	mercenary	tantamount
cathartic	exonerate	misogynist	tautology
censure	fallacious	mitigate	tentative
construe	faux pas	nuance	transient
contrived	fortuitous	obtuse	trite
cynicism	frugal	overt	ubiquitous
daunt	galvanise	oxymoron	vacillate
debunk	garrulous	paradigm	veracity
denounce	glib	placate	vernacular
depict	grandiose	platitude	vitriolic
diatribe	heinous	pragmatic	vociferous
diminution	hyperbole	preclude	whimsical
discerning	impervious	predilection	woeful
disparage	implicit	querulous	yearning
disparity	inane	quintessential	zealot

Breakaway tasks 6

Remembering

1 List the words in the table that are familiar to you.

Understanding

2 Use a dictionary to find out the meanings of the words that are unfamiliar to you.

Applying

3 Use ten of the unfamiliar words in sentences to show their meaning

Analysing

4 Decide which form of text you might use for any ten of the words. A story? An essay? A report?

Evaluating

5 What do you think is the value of learning words in a spelling list like this?

6 What is the most effective way to learn new words? Discuss as a class.

Creating

7 Create a rhyme or song by which others could remember what ten of these words mean.

The more words you have in your vocabulary, the more able you are to say exactly what you mean, rather than sort of what you mean. As you move into the senior years of secondary school and face competition with thousands of other students, students with a good vocabulary are rewarded. These hundred words are worth not only knowing, but using. Try using some of these words in your own sentences; it's amazing what you can say when you have the words to say it.

Strands in action

Core tasks

1 Turn this simple, uninspiring piece of writing into a paragraph that uses nominalisation and varied theme position, and contains interesting and stimulating words and complex and compound sentences.

> I think that Shakespeare meant us to see Macbeth as a really tragic guy. I think he starts as a good guy. He's really brave and strong and he's leading the Scottish army against the bad dudes from Norway. He's got lots of friends. His best friend, Banquo, is a really brave guy too, but it's Macbeth that cuts a path through the enemy. It's Macbeth who cuts Macdonwald from the stomach to the chin with his sword and kills him. Macbeth then sees the witches. They've been waiting for him to tell him stuff. He is told that he's going to be the Thane of Cawdor and the King. He's really amazed by what they say. He doesn't take very long to think about killing the king. He's scared of what he thinks too. He's so scared that his friend Banquo says to the others, 'see how our friend's rapt withal'. And he is really stoked about the idea of being king. But he knows he shouldn't do it. He knows he should let 'chance' decide for him. Well, if he really thought that, why did he write to his wife and tell her? He kept thinking about it and that tells me that he really wanted to be king. It tells me that he was prepared to do anything to get the crown. He later doesn't put up much of a fight against his wife who is prepared to do anything to get the crown. He lets her convince him to kill King Duncan who is a really good guy. Everyone thinks so. He lets her convince him so he's to blame for what happens to him.

2 In pairs, compare your versions of the revised paragraph. Give constructive criticism, and use each other's help to further edit and enhance each of your transformations of the piece. Included in this final piece should be clear changes to sentence structure and vocabulary.

Extra tasks

1 Improve your word bank by using your thesaurus to find two other ways to say the following words. Wherever possible, select words in the thesaurus that you previously might not have used.

angry	happy	sad	excited
late	basic	poor	doubtful
fat	calm	small	cruel
burn	scold	spin	toss
strong	beautiful	careless	tolerated
hide	together	usual	cool

2 Now use twenty of your new words in a sentence each, to demonstrate your understanding of each word.

3 Mix and match the main clauses in the table (column 1) with either their related subordinate clause or another main clause (column 2), and turn them into complex or compound sentences.

The frog is bright green in colour	They're disgusting
She was beautiful	And I'm no spring chicken
Don't try to explain your dreadful behaviour	I'd enjoy some cake with it
Do the dishes	Known for its capacity for camouflage in leaves
In all my years I have never seen anything like it	I know how busy you have been
I'd love a cup of coffee	Like this one
Don't worry about having forgotten	Let me make you comfortable
In a cold climate it is essential to keep warm	I will understand
Come over here	As you always do
Do what you have to do	I loved her

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