—Margaret Ramsay—

The
Complete Guide to
English Usage
for Australian
Students

6th ED.

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ABOUT THIS BOOK

The Complete Guide to English Usage for Australian Students is a trusted source book for secondary students, providing detailed and thorough support on the way language is used and on the skills that students need to develop to communicate effectively.

This sixth edition has been revised and updated with more emphasis on the graphical representation of key concepts, additional Test Yourself activities and new content to make sense of English usage in a digital age. There is comprehensive information about punctuation, spelling and vocabulary, including borrowed words in English and words from Greek and Latin. The extensive grammar section covers all terminology that is used in the language strand of the Australian Curriculum: English, and also provides a solid foundation in traditional grammar and an introduction to some of the major concepts of systemic functional grammar. The section on 'Communication through writing' follows the classification of types of text used in the Australian Curriculum: imaginative texts, informative texts, and persuasive or argumentative texts.

You will find further support for the Australian Curriculum in English at www.nelsonnet.com.au/free-resources/nelson-english/english-usage. At this site you will find a variety of resources for teachers and students, including background material, self-correcting quizzes, crosswords and word finders. All of these resources will help students to consolidate what they have learnt from *The Complete Guide to English Usage for Australian Students*.

Author's acknowledgements

KEY TERMS AND THEIR MEANINGS

In examinations and assignments, you will find a range of words – mostly verbs – that tell you what you are required to do. These words are used across all your subjects, not just in English. They have quite precise meanings and it is important that you understand them: if you 'describe' when you have been asked to 'analyse', you will receive minimal marks.

KEY TERM	MEANING
account for	give reason/s or an explanation for
analyse	examine in detail in order to show the meaning
approximate	work out so that it is nearly equal but not exactly the same
calculate	work out an accurate result by mathematical means
clarify	make clear by discussing the issue involved and using evidence to explain
classify	arrange items into groups with similar features
comment on	discuss, criticise and explain ideas in detail
compare	emphasise similarities and mention differences
complete	do; finish; fill in the blanks
contrast	compare by showing the differences
critique	examine, analyse and evaluate in a detailed way
cycle	a series of steps that is repeated in a set way; for example, the days of the week form a cycle
define	give the meaning of; make clear the outline or form of
demonstrate	show or explain; use evidence to prove
derive	obtain, take or trace something from an original source
describe	give a detailed account of an object, process or event, paying attention to logical sequence
determine	arrive at an answer, showing required steps
diagram	a drawing or sketch used to explain something
discuss	write in detail, giving arguments for and against
draw	show an object, or ideas, as a detailed picture or diagram (compare **sketch**)
estimate	work out roughly or approximately
evaluate	work out the value, quality or importance of
explain	make clear the cause or reason, giving evidence in support
expound	set forth or explain clearly with more detail
express	show clearly in writing
extend	give more details; go further beyond
extrapolate	use data or information to predict an outcome
find	recover, discover, learn or obtain by searching

KEY TERM	MEANING
flow chart	a diagram showing a sensible series of steps
generalise (make a general statement)	make a summary statement about information given, without specific details
give evidence	include detail from text, etc., to support
identify	give the name, nature, characteristics, etc., of a person or thing
illustrate/exemplify	make clear in writing, using examples
illustrate/sketch	give an answer as a picture or drawing
indicate	show clearly or make known; point to by marking on a map or diagram
infer	to draw a conclusion by reasoning; conclude from evidence
interpret	explain the significance of the information given
justify (demonstrate/ explain)	show to be right using convincing evidence
list	set down on paper one after the other
outline (in words)	give main points or features
plot	mark information in the correct place on a graph, chart or map
predict	from information, state what could happen
present	put forward or give
prove (demonstrate)	show that an idea is correct using information given
quote	repeat words or data exactly from an original source
rank	put in order required (e.g. highest to lowest)
refer (to)	direct attention to something; turn to for information
relate	tell; narrate; report; connect with other things; make reference to
review	examine (or re-examine) and discuss critically, usually in a written account
show (calculations)	give all steps (to work out answer)
sketch	do a drawing that shows only the main features (compare **draw**)
solve	work out the answer to
state	give clearly, in writing
substitute (in)	put instead of
suggest	give your idea/s
summarise (synthesise)	choose the key points and express them in a shorter, clearer form
trace	(in writing) describe progress, development or historical events from a point of origin; (in visual form) follow an outline or copy (a map, drawing, etc.)
transcribe	write your own accurate copy
validate	confirm or show to be accurate; prove to be legally correct
verify (prove)	show or prove something is true

Using your references

USING YOUR REFERENCES   1

USING A DICTIONARY

A reliable dictionary, in print or digital form, is a valuable aid to writers and readers. You can use a dictionary to find the meaning of a word and the correct way to use it.

If you google 'dictionary meaning for exotic' or 'exotic definition', the top search result will look something like the image on the following page. There will also be useful information underneath on the word origin, translation and the trend for the use of the word over time.

The first result is most likely to be from the website Dictionary.com. Although these top responses are useful and easily accessible, you shouldn't rely solely on them; they include American spelling and usage, so they may not provide the most suitable definition for your specific context. Further down your search results you may find definitions from the Cambridge English Dictionary, Oxford Dictionaries and the Collins English Dictionary; these websites are trusted and reliable sources for UK English speakers, writers and readers, as opposed to US English speakers, writers and readers. These may also have simpler meanings with more appropriate examples of the words being used in sentences. Each of these references usually gives alternative words (synonyms) and in some cases antonyms (words with the opposite meaning) for each word being looked up. The *Macquarie Dictionary* includes Australian English spelling and usage. The online version is updated annually, but is only available with a subscription. The dictionary at Vocabulary.com is another good resource.

Although it is difficult to compete with the convenience of a digital dictionary, hard copies of dictionaries such as the *Macquarie School Dictionary*, the *Australian Student's Oxford Dictionary* and *Heinemann Australian Student Dictionary* are useful tools for students, as they can be used in some exams and are specifically for Australian English usage.

Dictionary

Search bar → exotic 🔍

Headword → **exotic**

Pronunciation (includes speaker button; click on this to hear the pronunciation) → /ɪɡˈzɒtɪk,ɛɡˈzɒtɪk/🔊

Part of speech → *adjective*
adjective: **exotic**

Definitions, synonyms and antonyms →

1. originating in or characteristic of a distant foreign country.
　"exotic birds"
　synonyms: foreign, non-native, tropical; alien, imported, introduced, unnaturalized
　　　　　"exotic birds"
　　　　　• foreign, faraway, far off, far-flung, unfamiliar; distant, remote
　　　　　"exotic places"
　antonyms: native, familiar, nearby
　• attractive or striking because colourful or out of the ordinary.
　"youths with exotic haircuts"
　synonyms: striking, colourful, eye-catching; unusual, unconventional, out of the ordinary, extravagant, off-centre, remarkable, sensational, astonishing, strange, outlandish, bizarre, fantastic, peculiar, weird, outrageous, curious, different, unfamiliar; Bohemian, alternative, avant-garde, foreign-looking; attractive, glamorous, romantic, fascinating; out of common; *informal* offbeat, off the wall
　　　　　"Linda's exotic appearance"
　antonyms: unremarkable, conventional
　• (especially of metals or fuels) of a kind not ordinarily encountered; specially produced.
　"exotic chemicals such as oil hydrocarbons"

Different part of speech → *noun*
noun: **exotic**; plural noun: **exotics**

1. an exotic plant or animal.
　"he planted exotics in the sheltered garden"

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Dictionaries give us the following information:

❚ how to *spell* a word (with any alternative spelling)
❚ the *part of speech* of a word (noun, verb, adjective, adverb, pronoun, conjunction and so on)
❚ how to *pronounce* a word (online dictionaries have the added feature that a user can listen to the pronunciation)
❚ the word broken down into *syllables*
❚ the *meaning/s* of a word
❚ the *etymology* (origin and history) of a word
❚ other *forms* the word can take – for example, the plural form, comparative and superlative adjectives or adverbs, common phrasal use
❚ *appropriate usage* in context
❚ commonly used *abbreviations*.

To fit all the required information into a dictionary, it is sometimes necessary to abbreviate many of the words used. The examples on the right from the *Heinemann Dictionary* use complete words: *noun*, *verb*, *adjective*, *adverb*. However, some dictionaries use abbreviations: *n.*, *v.*, *adj.*, *adv.*

Most lists – such as dictionaries, thesauruses, encyclopaedias, street directories and telephone directories – are in alphabetical order. This makes it easy to find words and names in the list.

Headword — **jumbuck** *noun*

(informal) a sheep.

WORD ORIGINS: from an Aboriginal version of *jump up*.

Pronunciation

poltergeist (*say* **pol**-ter-guyst) *noun*

a mischievous ghost believed to be the cause of disturbing noises and petty destructiveness in a house.

Etymology — WORD ORIGINS: German *poltern* to make a noise + *Geist* ghost

second (1) (*say* **sek**-ond) *adjective*

1 being number two in order or a series.
   Usage: *You won't get a **second** chance.* (= another)
2 *Music:* relating to the performing of a lower-pitched part and sometimes being lesser in rank: *the **second** violin*.

Part of speech — **second** *noun*

1 the basic SI unit of time. See **SI unit**. See **units** in Appendix.
2 a person or thing that is second.
3 a person who aids or assists another person: *A duellist's **second** is his representative.*
4 (*informal, plural*) a) a second helping. b) a second course.
5 (*usually plural*) any products which are damaged or marked, offered for sale at a reduced price.
6 a unit of plane angle equal to one 60th part of a minute.

second *verb*

1 to assist or back up.
2 to give support to a suggestion or nomination.

WORD FAMILY: **second**, *adverb*, in second place; **secondly**, *adverb*; **seconder** (say **sek**-on-der), *noun*, a person who seconds a suggestion or nomination.

take *verb*

Irregular conjugations — **(took, taken, taking)**

1 to get into one's hands, possession or control: ***Take** this hammer. / The army **took** the city.*

Alternative spelling — **tantalise** (*say* **tan**-ta-lize) tantalize *verb*

to tease or torment with, or as if with, something which is desired but out of reach.

WORD FAMILY: **tantalisingly**, *adverb*; **tantalisation**, *noun*; **tantaliser**, *noun*.

Common prefix — **trans-**

prefix meaning: a) across, as in *transit*; b) beyond, as in *transcend*.

WORD ORIGINS: Latin

transcend (*say* tran-**send**) *verb*

1 to be or go beyond or above: *The result **transcended** our wildest hopes.*
2 to be or do better than.

WORD ORIGINS: Latin *transcendere* to climb over or beyond

transcendent *adjective*

going beyond ordinary limits.

Example with translation — Usage: *Her **transcendent** wit made her a unique writer of comedies* (= superior, first-rate).

WORD FAMILY: **transcendence**, *noun*; **transcendently**, *adverb*.

1 Test yourself

1 Look up the word 'advice'. Give its part of speech and other forms the word can take.
2 Look up the word 'evidence'. Find its meaning, name its etymology and write a sentence using it effectively.
3 Look up the word 'demarcation'. Write the word down and clearly mark its syllables, give its part of speech and give two other forms it can take. Use it correctly in a sentence.

USING A THESAURUS

A thesaurus groups words of similar meaning together. It is really a dictionary of synonyms (alternative words) and antonyms (words opposite in meaning). It is a quick way for writers to ensure they do not overuse the same word in a piece of writing. You can use a thesaurus when you have a word or meaning already but wish to improve on it to give it a little more impact. For example:

fear – dread, terror, horror

Many online dictionaries incorporate synonyms and antonyms so a separate thesaurus is unnecessary when searching online. The most famous hard-copy thesaurus is *Roget's Thesaurus*. It can be difficult to use at first because the words are grouped with synonyms and antonyms placed in adjoining positions, but once you get used to it, it is a valuable asset for a writer. The *Collins Thesaurus* is set out in alphabetical order and is a very good alternative.

A writer using word processing software, such as Microsoft Word or Google Docs, also has the option of right-clicking on a word in the document being produced. This will quickly enable the writer to call up a synonym for that word.

When using synonyms make sure that you find words that are the same part of speech. Your choice must be appropriate to the context in which you are writing. Choosing an incorrect word will detract from your writing.

2 Test yourself

Find synonyms and antonyms for the following words:

- ☐ suspended
- ☐ preservation
- ☐ visible
- ☐ disaster

Punctuation

CAPITAL LETTERS

2

1 Indicate proper nouns	2 Start sentences	3 Write the pronoun *I*

4 Begin days of the week and months of the year

CAPITAL LETTERS

5 Begin the names of organisations, religions, nationalities and languages

6 Begin the titles of artistic works, and ship, brand and restaurant names

7 Used to begin the first word inside quotation marks for direct speech
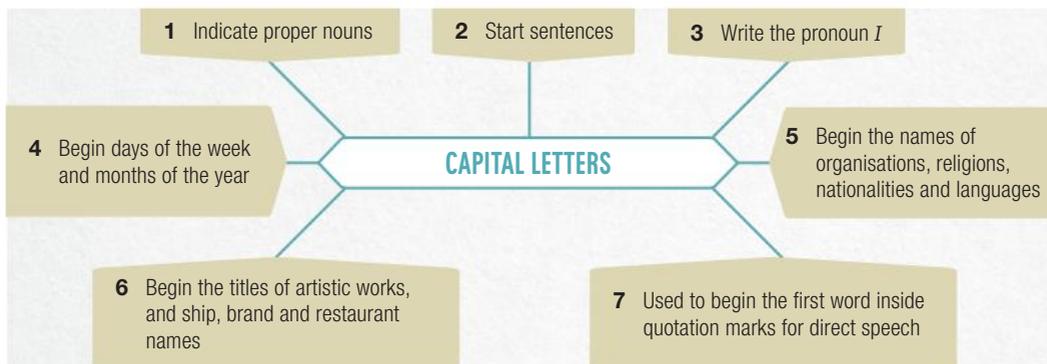
1 Capital letters are used to indicate **proper nouns** – the names of people, their titles, towns, states, countries, mountains, rivers, streets, suburbs, pets:

> Dame Edna Everage, the Governor-General of Australia, Brisbane, Victoria, New Zealand, Mount Everest, Swan River, Queen Street, Manly, Lake Eyre, Kakadu National Park, Bruce Highway, Fido

The names of the seasons and the points of the compass do not require capital letters – for example: *summer, winter, spring, autumn, north, south, east, west* – but when words such as *south* and *north* are used to refer to geographical places, the words start with capital letters:

> North Queensland, East Gippsland, South-East Asia (or South-east Asia)

Some writers use capital letters for a shortened title that refers to a particular person:

> the Queen, the Attorney-General, the Bishop, the Lord Mayor

Such titles do not need to be capitalised when they are used generally or in the plural form:

> GENERAL: a princess, an archbishop, a king

> PLURAL: the emperors of Rome, the prime ministers of Australia

When the full title of an institution is shortened to a common noun, a capital is often unnecessary:

> The High Court of Australia sat yesterday. The main matter before the court was …

2 The first word in a sentence begins with a capital letter:

> **O**n Tuesday my young brother was playing on our busy street. **H**is ball rolled into the middle of the road and he ran after it. **A**t that moment a motorcycle roared around the corner.

3 To write the pronoun *I*, always use a capital letter:

> **I** was advised to travel by train but **I** preferred to go by bus.

4 Use capital letters at the beginning of days of the week and months of the year:

> Monday, Wednesday, March, February, September

5 Capital letters are used for the names of firms, churches, schools, religions, religious denominations, nationalities and languages:

> National Australia Bank Limited, St Joseph's Church, Deakin High School, Buddhism, Uniting Church, British, French, Japanese, German, English

Capitals need not be used for all the letters in acronyms such as *ANZAC, UNICEF* and *QANTAS*; the forms *Anzac, Unicef* and *Qantas* are now more commonly used.

6 Capitals are needed for the titles of books, plays, poems, songs, films, most brands, ships and restaurants (except for less important words such as *a, of, and, the* – when they do not come first in the title):

> *Harry Potter and the Philosopher's Stone*, *The Merchant of Venice*, 'The Man from Snowy River', *Looking for Alibrandi*, Kellogg's Corn Flakes, HMAS *Sydney*, Hungry Jack's

7 A capital letter is used for the first word inside the quotation marks for direct speech:

> Our teacher said, 'Anyone wishing to go to the opening of the Cultural Centre will need a ticket.'

---

3 **Test yourself**

Rewrite the following sentences, showing clearly which letters should be **capitals**.

1 many japanese tourists visit the gold coast in south-east queensland.

2 spring and autumn occur at different times of the year depending on whether you live in the southern hemisphere or the northern hemisphere.

3 i always make sure i have someone with me when i'm walking home from a meeting at night.

4 we have athletics on tuesday, wednesday and thursday afternoons in march, april and may, and band practice on monday and friday mornings all the year round.

5 crowds of jewish worshippers pray at the famous wailing wall in jerusalem.

6 the shakespearean play i like best is the tragedy *king lear*, but *a midsummer night's dream* is enjoyable for its humour.

7 the most exciting film i have ever seen is *the revenge of the cyborgs*.

> **8** sam turned to his friend colin and demanded, 'now what are we going to do?'
>
> **9** with a shrug of her shoulders, choy muttered, 'well, why should i care?'
>
> **10** a survey found that many adults prefer to eat uncle toby's breakfast cereals, while young children like kellogg's coco pops best.

THE FULL STOP

3

Except for short items such as notices or road signs, all intelligible writing needs full stops; they are a basic and important part of punctuation.

A full stop is used to show the end of a sentence. It tells you where the sense needs a long pause, or when a speaker has said all he or she wishes to on a particular point. Words that come after a full stop must start with a capital letter.

1 Writing in sentences with full stops makes what you write easy to read and understand:

I told you yesterday you would not believe me.

I told you yesterday. You would not believe me.

I told you. Yesterday you would not believe me.

2 Full stops also mark abbreviations:

e.g. = *exempli gratia* (for example)	Vic. = Victoria
etc. = *et cetera* (and so on)	Co. = company
i.e. = *id est* (that is)	inc. = incorporated
Feb. = February	a.m. = *ante meridiem* (before noon)
Mon. = Monday	p.m. = *post meridiem* (after noon)

NOTE It is common in Australia to write abbreviations that consist of more than one capital letter without full stops:

TV, IQ, TAFE, RSPCA, NSW, USA, CSIRO, RSVP

A full stop is not needed after a contraction (an abbreviation that ends in the same letter as the full word):

Mr   Mrs   Dr   Qld   St   Rd   Pty   Ltd

No full stop is used after the symbols for measurements:

10 kg   60 km/h   100 ml   5 min 30 s

3   In the past, full stops were usually put after the initials of a person's name, title or qualifications:

> Mr J. V. Brown, B.A., Dip. Ed.

> The Rev. Helen Lee, A.O.

It is now common for full stops and spaces to be omitted from these:

> Mr JV Brown, BA, DipEd

> The Rev. Helen Lee, AO

This is part of a contemporary trend to minimise punctuation when it is not necessary for meaning. Note that abbreviations retain full stops as per the example above.

4   **Test yourself**

Rewrite the following sentences, using **capital letters** and **full stops** where appropriate.

1   sarah, binh and rani ran a stall at the school fete from 11 am to 2 pm
2   after angie graduated with a b sc, she rang eureka mining co ltd to inquire about jobs
3   elijah's work in class had improved as a result of the extra effort he had put in the teacher was very pleased with his progress
4   alicia made no comment it was clear what should take place she waited surely nathan would apologise
5   jessica slowed down and stopped she could feel that there was someone following her defiantly she turned around, prepared for the attack to her surprise she saw that her older brother had been following her she should have realised that her mother would not let her walk home on her own

ELLIPSIS POINTS

Three full stops, or points of ellipsis (…), are used to show that words have been omitted from a quoted passage:

> **Original form**

> The gastric-brooding frog, illustrated on page 34, rears its young in its stomach. Discovered in 1973, it became one of the most famous of the world's frogs. In 1980–81, it disappeared without trace and may have become extinct.

> **Quoted form**

> The gastric-brooding frog … rears its young in its stomach … In 1980–81, it disappeared without trace and may have become extinct.

Ellipsis points can also be used like a dash to show hesitancy, or a break in speech or thought:

> 'I wish I didn't have to tell you this, but … you didn't make the team.'

> 'Watch out for the …' she cried but it was too late.

See also **11 The dash**, page 16.

THE QUESTION MARK

A question mark is used at the end of a sentence that asks a question. When you read a sentence that ends with a question mark, your voice inflects upward (goes higher) to indicate that a question is being asked:

Are you feeling ill?

'Why?' he asked.

What will happen next?

'Are you coming now, Emma?' Chloe shouted.

NOTE A sentence that is intended to be a question, but is written as a statement, requires a question mark:

You are going straight home after school?

Note the difference between direct and indirect questions:

Direct	Indirect
Where are you going?	Tell me where you are going.
Why should Zoe go first?	The question is why Zoe should go first.

No question mark is needed after an indirect question. Also, a request or command in the form of a question need not end with a question mark:

Would you pass the pepper, please.

Will you make sure you leave nothing behind.

A question mark is also unnecessary when it is really a definite opinion or observation that is being expressed in question form:

That coat is awfully expensive, isn't it.

Test yourself 5

Rewrite the following sentences, using **capital letters**, **question marks** and **full stops** where necessary.

1   where are you going for the holidays
2   please tell me when the next bus leaves
3   caleb asked, 'dad, can i borrow your fishing rod, please'
4   would you cut another slice of bread for me, please
5   'has that movie finished yet' her mother asked
6   alex wondered why he had bothered to come to the party
7   'how can I help you,' he sighed, 'if you won't talk to me'
8   will there be enough food for all of us
9   'when are we going hiking again' dan asked his father
10 dolphins are wonderful creatures, aren't they

5 THE EXCLAMATION MARK

An exclamation mark is used at the end of an exclamatory sentence or phrase. To exclaim means to cry out – in pain, sorrow, joy, surprise and so on – and therefore the exclamation mark is frequently found in direct speech:

'What nonsense!'   'Not another word!'

'That's amazing!' she cried.   'How stupid of me!'

'You legend!'

You should start the next word after an exclamation mark with a capital letter:

'Goodness me! **W**hat have you done?'

Beware of using exclamation marks simply to add emphasis; they are usually unnecessary and only produce an exaggerated effect:

The car missed her by milliseconds! But she had no idea!

As Mark Twain put it, 'Using an exclamation mark is like laughing at your own joke'. Be careful when using them in your writing.

6 Test yourself

Rewrite the following sentences, using **capital letters**, **full stops**, **question marks** and **exclamation marks** where necessary.

1 'oh no what have you done'
2 'watch what you're doing'
3 'hey come back here with my phone'
4 'that's fantastic i am so proud of you'
5 'no way i'm not getting involved in that'

THE COMMA

6

The comma is used to indicate a short pause in a sentence; this pause helps to make the meaning clear to the reader.

1 Use commas to separate items in a list:

> We saw dolphins, sharks, whales and seals in the large pools at Sea World.

> **NOTE** Here we do not need to use a comma before *and* for the last item. But a comma before *and* can help the reader in a sentence such as:
>
> > For breakfast we had orange juice, muesli, ham and eggs, and bread and butter.

2 Commas are used to separate adjectives and adverbs used together in a sentence:

> Natasha is an effective, energetic, entertaining debater. She spoke clearly, concisely and effortlessly throughout the speech.

3 Use a comma after introductory or connecting words that can be omitted without changing the meaning of the sentence:

> However, no-one could tell the twins apart.

Here are some other words or phrases that can be used in this way:

Yes	Nevertheless	Furthermore	Of course
No	In fact	In addition	

4 Commas are used to separate different parts of a sentence (especially a phrase or clause starting a sentence) or to mark off *incidental* information:

> So that Lee would not miss his train, his father took him to the station by car.

> When Sophie changed from primary school to secondary school, she found that many things were different.

> My only brother, Dylan, is very tall for his age.

> Mr Khan, the new teacher, is very interested in tennis.

> Learner drivers, who must be at least 16 years of age, are required to drive with L-plates.

> **NOTE** Where information is *essential*, it is not marked off by commas:
>
> > My sister Amy is a gifted painter. (Tells *which* of my sisters.)
> >
> > The Australian aviator Bert Hinkler was born in Bundaberg. (Tells *which* Australian aviator.)
> >
> > Learner drivers who have held a permit for six months are allowed to take a driving test. (Tells *which* learner drivers.)

5 Use a comma to mark off a person spoken to:

'Hannah, please come back.'

6 Use a comma to introduce words spoken:

His friend whispered, 'Watch out!'

7 Use a comma before conjunctions such as *and* and *but* where they join parts of a long compound sentence. A compound sentence has two or more sentence structures joined into one sentence:

In the aquarium we saw hundreds of different species of fish, and in the zoo there were five kinds of snakes.

A comma need not be used if the two sentence structures are short and easy to understand:

Zac won and Rebecca was placed second.

A good way to identify whether a comma is required within a sentence is to read the text out loud and identify where the pauses should be, but you should not use a comma to separate two sentence structures that are not joined by a conjunction. The following 'comma splice' is poor punctuation:

We saw the snake, our dog whimpered in terror.

A stronger pause is needed than that provided by the comma. Better punctuation would be:

We saw the snake. Our dog whimpered in terror.

OR

We saw the snake; our dog whimpered in terror.

7 **Test yourself**

Rewrite the following sentences, inserting **commas** where they are needed.

1 The Aboriginal flag has the colours red yellow and black.
2 When the dog came in the frightened cat streaked out the door across the verandah and down the steps.
3 Ashleigh is a quiet perceptive intelligent young woman.
4 Furthermore you will not be going out at the weekend.
5 'Please Mum' sighed Emily 'can we get a kitten soon?'
6 Oliver is a fine athlete; his brother however is more interested in music.
7 Romina Giuliani the new exchange student is very popular.
8 'Caitlin are you going to help with the school magazine this year?'
9 To make sure he didn't miss the train Jack left much earlier than he needed to.
10 'Welcome Mrs Thargood. Come this way please madam.'
11 The noted Spanish pianist Pedro Ortiz is playing tonight at the Concert Hall.
12 The knot came undone however tightly I tied it.
13 Cyclists who don't wear helmets are likely to suffer serious head injuries.
14 Her mother who is a computer programmer works for the government.
15 My brother Mitch is a practical joker.

THE SEMICOLON

7

A semicolon marks a pause longer than that marked by a comma but not so long as that for a full stop. It is often used to separate statements that will make sense on their own but that are about the same subject. A capital letter is *not* used after a semicolon.

1 A semicolon can be used to separate the parts of a longer sentence if there is no conjunction joining the two parts. The parts are usually closely linked (an expansion of thought) or contrasted with each other:

> The manager chose an assistant; she had just completed a business communication course.

> We have a long way to go; our time is short.

> It's a great idea; I hope it's going to work.

2 A semicolon can be used to achieve dramatic tension in writing:

> The alley seemed to close in; something scuttled away nearby; the sound of a footstep startled me; I was terrified.

3 Use a semicolon to mark off items in a complicated list, especially one that already contains commas:

> For this experiment you will need a sheet of green or black plastic (about one square metre); a pair of scissors; a ball of strong, white string; and a pencil and paper.

Test yourself **8**

Rewrite the following sentences, punctuating with **semicolons** and **commas** where appropriate.

1 Mitchell was the selectors' first choice his batting average put him above the other players.

2 The first time Georgia headed down the catwalk she was very nervous she expected to trip at any moment.

3 For the camp next weekend you will need a one-person tent a ground sheet a sleeping bag a pillow a towel warm clothes and an esky to keep your food cold.

4 Lauren has finished her task Cameron has not started his.

5 You will need to paint the following: the interior of the house including the downstairs area the sheds stables and garage and the boundary fences.

8 ⟩ THE COLON

1 The colon is used to introduce lists:

> Stephanie is active in many sports: swimming, tennis, basketball, hockey and squash.

and to introduce items listed in point form:

> Stephanie is active in many sports:
> - swimming
> - tennis
> - basketball
> - hockey
> - squash.

but note that a colon is not needed after *are* in this case:

> The sports in which Stephanie is active are swimming, tennis, basketball, hockey and squash.

2 The colon is used to introduce quotations or explanations:

> As Hamlet says in Shakespeare's famous play: 'To be, or not to be: that is the question'.

> There was only one possible outcome: environmental catastrophe.

3 The colon is used to set off the names of speakers in scripts for plays and films:

> VIOLA: What country, friends, is this?

> CAPTAIN: This is Illyria, lady.

9 Test yourself

Rewrite the following sentences, inserting **colons** where they are needed.

1 Before you return from the rally, you will need to collect four items a bus ticket, a supermarket docket, a leaf from a Moreton Bay fig tree and a piece of bark from a eucalypt.

2 The clubs in which Ryan is active are cricket, soccer, debating, youth fellowship and rockclimbing.

3 As the proverb says a bad workman blames his tools.

4 Nick had only two options to play on with his injury or to withdraw from the match.

5 The coach's parting words were 'Go out there and do your best.'

PARENTHESES

Parentheses are commonly called 'brackets'.

1 Parentheses enclose words that give additional information or make meaning clearer:

> In Canada the basic unit of currency is the dollar ($1 = 100 cents).

2 Parentheses are often used to enclose asides (digressions by the writer):

> Most Australians (but not my family) enjoy a trip to the beach.

3 In written instructions, reference information is often given in parentheses:

> The directions for operating the computer are shown diagrammatically. (See page 10 of the manual.)

NOTE A complete sentence inside parentheses has its full stop inside the parentheses, as shown in point 3 above.

4 In scripts, parentheses are used to indicate stage directions:

> ALISON: You wouldn't seriously think of leaving us, would you?
>
> CLIFF: I suppose not. (*Crosses to her.*)
>
> ALISON: I think I'm frightened. If only I knew what was going to happen.
>
> CLIFF: (*Kneeling on the arm of her chair*.) Give it here. (*She holds out her arm.*) Yell out if I hurt you. (*He bandages it for her.*)

SQUARE BRACKETS

Square brackets are used to show comments or explanations that have been inserted into quotations by someone other than the original author or speaker:

> Simpson's journal for December 1831 concludes: 'And so we toast the New Year on the bank of the mighty stream [the Murray River] that will lead us to safety.'
>
> My American cousin wrote: 'Sidney [sic] is a weird name for a city.'

(The Latin adverb *sic*, meaning 'thus', is used to draw attention to an error in text that is being quoted exactly from the original. In the example above, the error is of course the misspelling of Sydney.)

11 THE DASH

A dash marks a distinct break in a sentence. It can often be replaced by another form of punctuation. The dash has four main uses.

1   Dashes give a summary or explanation; here a dash acts like a colon:

Power, money, possessions, friends – all were lost when his crime was discovered.

2   Dashes indicate an aside; here a **pair of dashes** act like parentheses:

They approached a new architect – I forget her name – to draw up the plans.

3   Dashes show hesitancy, or a break in speech or thought:

'I – I – er – I – don't think I can,' the learner driver gasped.

> See also **Ellipsis points**, page 8.

4   Dashes are also used to show a range in numbers, time or distance:

the years 1939–45	the six months July–December
pages 160–75	the Perth–Adelaide air route

A dash should not be used when the word *to* or *and* is required in full:

from 1939 to 1945 (not 'from 1939–45')

from 50 to 70 per cent (not 'from 50–70 per cent')

between 40 and 50 million (not 'between 40–50 million')

12 THE HYPHEN

The most common use of the hyphen is to join two or more words to make a compound word. These, as you can see, may have meanings that are somewhat different from the original words:

mother-in-law	a well-known actor	a one-third share
a clear-cut decision	seven-eighths	an old boundary-rider
forty-four	an icy-cold drink	a two-stage process
a best-selling novelist	red-hot steel	three-year-old horses
vice-president	a self-confident voice	

When a prefix is added to a word, a hyphen may be needed to avoid confusion:

co-author	non-event	anti-war
re-employ	pre-eminent	semi-precious
infra-red	ex-actor	post-operative

NOTE The hyphen is often omitted in words such as cooperate and coordinate. Both ways are acceptable. The decision whether to use the hyphen should be influenced by possible confusion with the pronunciation of the word.

QUOTATION MARKS

13

Quotation marks (also known as inverted commas or speech marks) are used to enclose titles of works such as short stories, magazine articles, poems, songs and paintings. They are also used to mark special words or phrases, slang expressions and the exact words of another speaker.

Modern Australian usage is to prefer to use single quotation marks (' ') rather than double quotation marks (" "). Use quotation marks to show the following.

1 Short stories:

'The Loaded Dog' by Henry Lawson was the only humorous story in the anthology.

NOTE The titles of longer works such as novels, plays and films are italicised in printed text but quotation marks are used in handwritten text:

'Harry Potter and the Philosopher's Stone' is a popular novel.

2 Poems:

Lyn set to music the words of William Blake's poem 'The Tiger'.

3 Songs:

We all joined in singing the chorus of 'Botany Bay'.

4 Paintings:

The artist's last painting, 'Kakadu Dreaming', was donated to the National Gallery.

5 Special words or phrases:

The words 'decimate' and 'devastate' are sometimes confused.

Scientists describe this process as the 'greenhouse effect'.

> **NOTE** In printed text, italics can be used instead of quotation marks to indicate special words or phrases. This includes foreign words or phrases not commonly known in English.

6 Slang expressions:

> The 'Pommies' love their cricket.

7 Quotations of verse to illustrate a point. If quoting two or more lines of verse, set out as follows:

> The limerick form is well illustrated by this example from Edward Lear's
> *Book of Nonsense*:
>
>> There was an Old Man in a tree,
>> Who was horribly bored by a bee;
>> When they said, 'Does it buzz?'
>> He replied, 'Yes, it does!
>> It's a regular brute of a bee!'

> **NOTE** The quoted lines are indented (set in from both sides of the page) and quotation marks are not required, except for those used in the quotation itself.

If quoting one line, you can run it into the sentence, with the line enclosed in quotation marks ('…'):

> The first and second lines of the limerick rhyme with the last line, 'It's a regular brute of a bee!'

8 Quoting direct speech. Quotation marks are needed to enclose the actual words of the speaker. A capital letter is required for the first word inside the quotation marks:

> Charlotte said, 'Come here, please, Jordan.'
> 'No, I won't,' he replied.
> 'Come here at once,' she went on. 'If you don't, I shall have to come and make you.'
> Jordan smiled nastily. 'Just you try,' he said.

> **NOTE** You begin a new line (indented as for a paragraph) for each new speaker or the words that lead up to the direct speech.
> When a speaker's words are interrupted by description, continue the speech in the same paragraph. When there is description between the speech of two speakers, write it as a paragraph on its own.

9 When quotation marks are needed within a quotation, use both (' ') and (" "):

> 'Will you sing "Advance Australia Fair" to begin the concert?' asked the organiser.

> **NOTE** When a quotation has punctuation of its own – for example, a question mark or an exclamation mark – it goes within the quotation marks.

Rewrite the following sentences, putting **quotation marks** around the appropriate words. Add any other punctuation that you consider necessary.

1   Students often confuse the words to two and too as well as there their and they're.
2   Looking for Alibrandi was Melina Marchetta's first published novel.
3   Everyone is expected to sing Advance Australia Fair at Speech Night.
4   We saw Leonardo da Vinci's Mona Lisa in the Louvre in Paris.
5   Her motto was live every day as if it is your last.
6   The teacher said you are going to have to learn the words of Tennyson's poem The Lady of Shalott.
7   I cannot help you said Kate.
8   Fellow players began the captain of the cricket team are you satisfied with the coaching we have received?
9   The referee bellowed at the spectators get off the field.
10   The students didn't know what Mr Anderson meant when he called them ragamuffins.

THE APOSTROPHE

14

An apostrophe is used to abbreviate words. It is placed where a letter or letters have been left out.

CONTRACTIONS

The most common use of apostrophes is in **contractions** – abbreviations that end with the last letter of the full word.

> **NOTE**   Contractions are mainly used in writing dialogue or direct speech; it is better not to use them in formal writing:
>
> 'I'll come to the sporting centre with you,' said Grace. 'They're putting on a display this afternoon.'
>
> 'Who's in the display?' asked Courtney.

Some common contractions

can't **=** cannot	o'clock **=** of the clock
haven't **=** have not	we've **=** we have
couldn't **=** could not	she'll **=** she will, she shall
he'll **=** he will, he shall	who's **=** who is
didn't **=** did not	shouldn't **=** should not
I'm **=** I am	who've **=** who have
doesn't **=** does not	that's **=** that is
isn't **=** is not	won't **=** will not
don't **=** do not	they'd **=** they had, they would
it's **=** it is	wouldn't **=** would not
hasn't **=** has not	we'll **=** we will, we shall
I've **=** I have	you'll **=** you will, you shall

Troublesome contractions

there's **=** there is	they're **=** they are
you're **=** you are (not *your*)	should've **=** should have (not *should of*)

NOTE We often use *should've* and *could've* in spoken language, which are sometimes misheard or misused as *should of* and *could of.* This leads to the common mistake of using 'could of' and 'should of' in written language instead of 'could've' and 'should've'.

The most common mistakes in written English involve some of these very simple contractions. There is regular confusion between these words:

> *they're, their* and *there*   *who's* and *whose*
>
> *you're* and *your*   *it's* and *its*

If you make sure that you know the difference and always check these words when you use them in your work, you will eliminate many errors in your writing.

Note the correct use of the apostrophe in *it's*:

> *It's* too late to go to the pool.   (It's = it is, apostrophe needed)
>
> The kitten lapped *its* milk.   (Its, no apostrophe needed)

NOTE **It's** important to use an apostrophe in **its** correct place.

POSSESSION

The possessive case of a noun is shown by the use of the apostrophe.

Singular

In the **singular**, it is shown by **'s**:

the girl**'s** book   the woman**'s** dress

the baby**'s** toy   the child**'s** clothes

Plural

In the **plural**, it is shown in two ways:

1   by the apostrophe only (') , when the plural ends in *-s*, *-es* or *-ies*:

the girl**s'** books   the babie**s'** toys

2   by the apostrophe and the letter 's' ('s), when the plural does not end in *-s*:

the women**'s** dresses   the children**'s** clothes

CONFUSING PLURALS

Apostrophes are sometimes used to show plural forms that would be confusing without them:

She always dots her i's and crosses her t's.

They are not necessary in cases such as these:

Your 3s and 8s are very hard to distinguish.   That book was written during the 1960s.

In particular, apostrophes should not be used in plurals such as these:

Bananas for sale (not Banana's for sale)   Cheap DVDs (not Cheap DVD's)

EXPRESSIONS OF TIME

Some writers omit the apostrophe from plural expressions of time:

four weeks leave   three months absence

They do not omit the apostrophe in:

one week's leave   one day's pay

NAMES OF ORGANISATIONS

The apostrophe is also omitted from names of organisations and institutions:

Amalgamated Metal Workers Union   English Teachers Association

Parents and Citizens Association

AUSTRALIAN PLACENAMES

Apostrophes are omitted from the official spellings of Australian placenames that involve possessives:

St Georges Head   Crows Nest

Wilsons Promontory   Halls Gap

11 Test yourself

Rewrite each of the following sentences, putting an **apostrophe** in the appropriate place/s.

1   William Shakespeares plays should be studied at school.
2   Mrs Diazs dog is lying on her patio.
3   All my friends parents let them go out when they want to.
4   I want to go on holiday with my best friends family.
5   Jamess cat is sitting on the window sill.
6   'Its all your fault,' said Jasmine.
7   The spectators lives could be at risk at the Crows Point section of the IndyCar race.
8   'I wont go if youre not coming too.'
9   Lifelines counselling services are a valuable source of help for people in need.
10   'Someones let out the canary; its not in its cage.'
11   'Grans very old but shell always try something new.'
12   Samanthas mangoes were riper than Taylors.
13   Its not too late for the dog to have its dinner.
14   I stayed at my aunt and uncles place at Easter.
15   There are strict safety requirements for babies toys.

THE SLASH

A slash (also called a solidus) is used:

1 to show alternatives:

yes/no   and/or   male/female

2 to represent the word per:

60 km/h (60 kilometres per hour)

Punctuate each of the following sentences in whatever way is most appropriate.

1 the blue whale is the largest animal ever to have lived

2 whales like humans are warm blooded air breathing mammals

3 who threw that he demanded in a choked voice

4 australias greatest batsman sir donald bradman was born in cootamundra NSW

5 i assure you ladies and gentlemen the demonstration is quite harmless quite without danger

6 to err is human to forgive divine

7 what is it rachel asked daniella whats the matter

8 the sea chortling and burbling moved deeper into the bay tossing the seaweed and the driftwood luring and drawing it back into its jaws

9 a one way ticket costs $10.95 a return ticket is only $17.00

10 the police found mr and mrs papadopouloses car dumped in the bush

11 its not fair said lachlan toms allowed to go why cant i

12 hey the stranger shouted dont go down there theres a bog youll be caught and wont be able to get out

13 the newsreader used the plural form criteria when she should have used the singular form criterion

14 american physicist richard feynman won the nobel prize in 1965

15 use the atlas to locate these places malaysia fiji florida tasmania and greece

13 Test yourself

Punctuate the following paragraphs in the most appropriate way.

it had been another miserable day at school as samuel trudged along toomey street to his home he was looking forward to a game of soccer in the park with luke and jacob there was very little to look forward to at home though it was only a week since his grandparents had left but since his brother timothy and his sister sarah had gone with his grandparents it seemed to samuel that all the burdens of home were piled on his shoulders his mother was always busy with work his 10 year old sister rachel always had an excuse for never being around when there were jobs to be done

as he neared the house he was surprised to see that rachel was there before him today she was sitting on the bottom step of the porch sobbing her heart out samuel raced towards her rachel rachel what is it what has happened asked samuel worriedly whats the matter rachel looked up and didnt answer for a moment its scruffy she said scruffys really sick mum had to take him to the vet

Grammar in use

Parts of speech in English can be grouped in two broad categories:

▐ Lexical or 'content' words: these are words that have meanings that we might look up in a dictionary. They are nouns, verbs, adjectives and adverbs. New lexical words are being constantly added to the language.

▐ Structural words: these are words that join the lexical words together. They are pronouns, prepositions and conjunctions. Those little but vitally important words like *a*, *an*, *the*, *some*, *any* and *this* are also functional words. These are sometimes called 'determiners'. One important characteristic of structural words is that new words are rarely added to this group.

Lexical or 'content' words	Structural words
have meanings we might look up in a dictionary	join the lexical words together
are nouns, verbs, adjectives and adverbs	are pronouns, prepositions and conjunctions
are constantly added to the language	rarely have new words added to the language
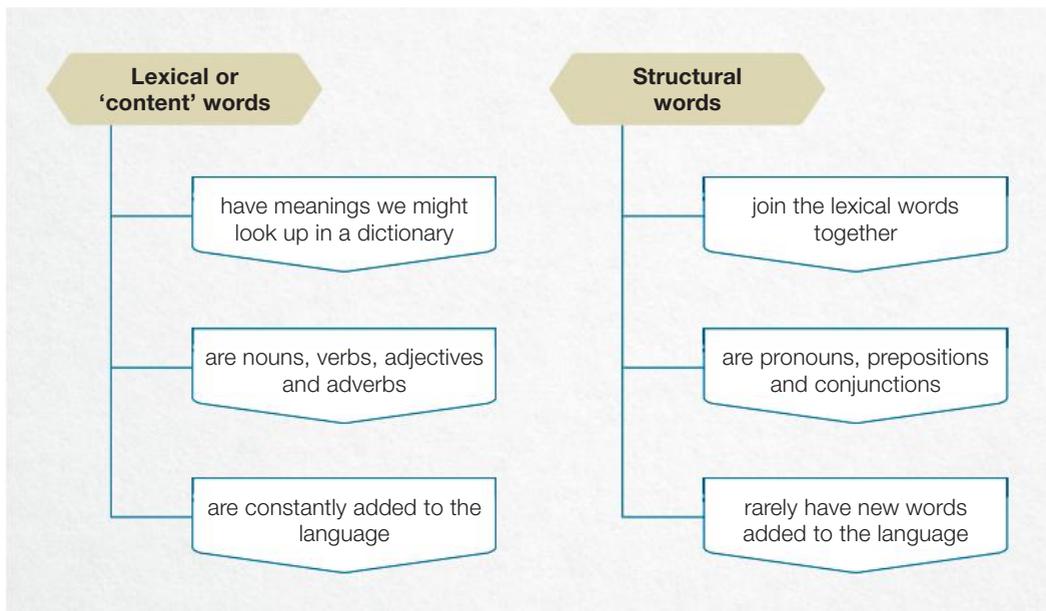
16 NOUNS

Nouns are **naming words**. They name people, places, animals, objects, values and ideas. In most cases, you can easily tell if a word is a noun by putting *the* in front of the word: **the** piano, **the** girl. This usually doesn't work with proper nouns (names of people and places), although we can say things like: **The** *Smiths are going on holidays*.

Nouns can be put into the following categories: **proper nouns**, **common nouns**, **abstract nouns** and **collective nouns**.

Nouns have **number**, **gender** and **case**:

▪ If a noun is a single thing, its **number** is **singular**; if it indicates more than one, it is **plural**.

▪ In **gender** (a term used to classify according to sex), a noun may refer to persons or things that are **masculine**, **feminine**, **neuter** or **common** (of either sex).

▪ A noun may be in the **nominative case** (usually the subject of a verb), the **objective case** (the direct object of a verb or preposition), the **dative case** (the indirect object of a verb) or the **possessive case** (the case denoting ownership).

A **noun group** consists of a noun as **head word** and other words (such as adjectives) that depend on it. Here are some examples of noun groups or phrases (with the head word in bold):

the old grey **horse**   the old grey **horse** wearing the red rug

a well-designed surf **ski**   an antique surf **ski** made of hollow wood

The words that come before the head word, such as *antique* and *surf*, are known as **pre-modifiers**; the words that come after the head word, such as *made of hollow wood*, are **post-modifiers**.

NOUNS IN APPOSITION

A noun or noun group can be used to provide more information about another noun. When they have the same point of reference, they are said to be in **apposition**:

Canberra, the capital of Australia, is in the ACT.

The noun phrase *the capital of Australia* is in apposition with the noun *Canberra*.

We are going to see the film *Dunkirk*.

The proper noun *Dunkirk* is in apposition with the common noun *film*.

Ted, our regular bus driver, is always cheerful.

The noun phrase *our regular bus driver* is in apposition with *Ted*.

My science teacher, Ms Parker, makes the subject very exciting.

The noun phrase *Ms Parker* is in apposition with the noun phrase *my science teacher*.

NOUNS AS PARTICIPANTS IN PROCESSES

In sentences (see page 93), nouns or noun groups are the **participants** in the processes being described.

Jenny	was singing	a popular song.
Noun	**Verb group**	**Noun group**
(human participant)	(process of doing)	(non-human participant)
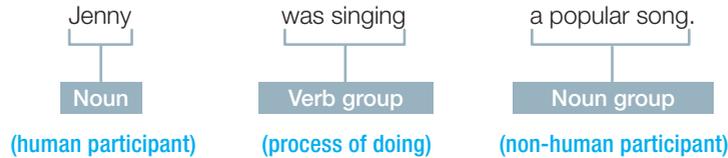
Participants can be people, places, things or ideas:

Human participants

Russell Crowe, Sarah, footballers, babies

Non-human participants

Places – France, New York

Things – computers, giraffes

Ideas – honesty, fairness

PROPER NOUNS

Proper nouns name people, places, days, months and things. Always use capital letters for these words:

Australia's most famous cricketer is **Sir Donald Bradman**.

Western Australia is where I live.

Melbourne stands on the **Yarra River**.

One of **Australia's** worst bushfires occurred on **Black Saturday**, 7 **February** 2009.

COMMON NOUNS

A common noun refers to anything we can see, hear or touch. Common nouns do not need capital letters:

Amy's **bat** never misses the **ball**.

The **screech** of an **owl** rose above the **noise** of the **wind**.

ABSTRACT NOUNS

An abstract noun refers to a state, quality or feeling – something we cannot see, hear or touch:

The dingo's **hunger** drove her to leave the ranges in search of food.

It is **love** that makes the world go round, but a good sense of **humour** helps.

Other nouns – proper nouns, common nouns and collective nouns – are sometimes grouped together as 'concrete nouns'.

COLLECTIVE NOUNS

A collective noun is the name given to a number of persons or things considered as a group or an entity:

The **audience** was held spellbound throughout the concert.

The **congregation** always stood to sing a hymn.

Other examples of collective nouns:

bunch, crowd, gang, group, pack, clump, tribe, team, mob

Collective noun phrases

Referring to animals	Others
a flock of sheep	a bunch of grapes
a herd of cattle	a bouquet of flowers
a litter of puppies	a chain of mountains
a flight or flock of birds	a cluster of stars
a pack of wolves	a flight of stairs
a swarm of bees	a gang of thieves
a shoal of fish	a pair of shoes
a school of dolphins	a library of books
a gaggle of geese	a series of events
a colony of ants	a suit of clothes
a brood of chickens	an army of soldiers
a nest or warren of rabbits	a choir of singers
a plague of locusts	a clutch of eggs
a parliament of owls	a set of golf clubs
a pride of lions	a suite of furniture
a troop of monkeys	a team of players
a herd of elephants	a fleet of ships
a pod of seals	a board of directors
a murder of crows	a hand of bananas
a caravan of camels	a sheaf of arrows
a muster of peacocks	a field of runners
a smack of jellyfish	a cast of actors
a knot of toads	a troop of scouts

NUMBER (SINGULAR AND PLURAL NOUNS)

Nouns can be either **singular** (*woman*, *dog*, *match*) or **plural** (*women*, *dogs*, *matches*). Here are some rules for writing plurals correctly.

1 Almost all nouns in English **add** *-s* to form plurals (more than one):

girl → girl**s**	house → house**s**
window → window**s**	judge → judge**s**
queen → queen**s**	chance → chance**s**

Note the placing of the *-s* in the following:

brother**s**-in-law, mother**s**-in-law, daughter**s**-in-law, passer**s**-by

2 Nouns ending in *-x*, *-s*, *-sh*, *-ss*, *-ch* **add** *-es*:

tax → tax**es**	lunch → lunch**es**
pass → pass**es**	bush → bush**es**
bus → bus**es**	Jones → the Jones**es**

3 For nouns ending in *-f* and *-fe*, **change** *-f* **to** *-v* and **add** *-es*:

calf → cal**ves**	loaf → loa**ves**
life → li**ves**	leaf → lea**ves**
knife → kni**ves**	half → hal**ves**

> **NOTE** There are some exceptions (proof → proofs) and some where either is correct (hoofs → hoofs or hooves).

4 For nouns ending in *-o*, **add** *-s*:

radio → radio**s**	manifesto → manifesto**s**
photo → photo**s**	stiletto → stiletto**s**
piano → piano**s**	solo → solo**s**
silo → silo**s**	

The *-oes* ending used to be more common, but it has significantly declined. The following usually take the *-oes* ending in Australian usage:

tomato → tomat**oes**	hero → her**oes**
echo → ech**oes**	cargo → carg**oes**
potato → potat**oes**	

Go used as a noun also takes *-oes* as the plural: *How many goes did you have on the bike?*

The plurals of some words ending in *-o* are now commonly spelt both ways (but note that the *-s* spelling is used only with nouns; when the same word is used as a verb – *The Security Council vetoes the resolution* – the *-es* spelling must be used), although the trend seems to be towards the *-os* spelling for nouns in preference to the *-oes* spelling:

dingo → dingo**es**/dingo**s**	torpedo → torpedo**es**/torpedo**s**
domino → domino**es**/domino**s**	mango → mango**es**/mango**s**
zero → zero**es**/zero**s**	volcano → volcano**es**/volcano**s**
flamingo → flamingo**es**/flamingo**s**	buffalo → buffalo**es**/buffalo**s**
avocado → avocado**es**/avocado**s**	veto → veto**es**/veto**s**

5 For nouns that end in a consonant plus *y*, **change** the *-y* **to** *-ies*:

baby → bab**ies**	spy → sp**ies**
worry → worr**ies**	army → arm**ies**
lady → lad**ies**	

6 A few very common nouns change a vowel or vowels:

foot → f**ee**t	tooth → t**ee**th
woman → wom**e**n	man → m**e**n
goose → g**ee**se	mouse → m**ice** (mouse also changes an internal consonant)

7 These nouns have *-en* plurals:

child → children	ox → oxen

8 A small group of nouns do not change their form in the plural:

cod, deer, fowl, gallows, herring, mackerel, salmon, sheep

9 Some nouns exist only in plural; they don't have a singular form:

jeans, pants, pliers, secateurs, scissors, tongs, trousers

10 Some nouns, especially those derived from Latin or Greek words, have unusual plurals:

SINGULAR	PLURAL
appendix	appendixes or appendices
axis	axes
bacillus	bacilli
bacterium	bacteria
basis	bases
crisis	crises

SINGULAR	PLURAL
criterion	criteria
curriculum	curriculums or curricula
formula	formulas or formulae
genus	genera
index	indexes or indices
phenomenon	phenomena
radius	radii
referendum	referendums or referenda
rhombus	rhombuses or rhombi
stratum	stratums or strata
syllabus	syllabuses or syllabi
trapezium	trapeziums or trapezia
vertebra	vertebrae

GENDER

A noun may refer to persons or things that are masculine, feminine, neuter or common (either masculine or feminine):

- masculine – referring to male creatures: *man*, *boy*, *son*, *brother-in-law*, *uncle*, *nephew*, *king*, *ram*, *stallion*, *rooster*
- feminine – referring to female creatures: *woman*, *daughter*, *sister-in-law*, *aunt*, *niece*, *queen*, *ewe*, *mare*, *hen*
- neuter – referring to things that have no sex: *mountain*, *river*, *state*, *flock*, *school*
- common – referring to either sex: *child*, *horse*, *sheep*, *kitten*, *duckling*, *gosling*, *student*, *teacher*, *doctor*.

In the English language, unlike languages such as French and German, nouns do not fall into special gender groups. However, a few nouns can be made either masculine or feminine by changing their ending:

Masculine: prince, host, duke, god

Feminine: prince**ss**, host**ess**, du**chess**, god**dess**

INCLUSIVE LANGUAGE

Sexist language is language that can be seen as expressing bias in favour of one sex – usually in favour of male over female. It implies that women are subordinate to or dependent on men rather than being equal human beings. Inclusive language avoids unnecessary or inappropriate reference to a person's gender.

Man and mankind

Although *man* is sometimes used for people in general, it can imply that women are incidental or excluded:

PROBLEM	SOLUTION
Man is destroying the Earth.	**People** [*or* **humans** *or* **human beings**] are destroying the Earth.
The history of **mankind**	The history of **humanity** [*or* **the human race** *or* **the human species**]
The **man** in the street	The **average person** [or **citizen**]

He, his and him

The pronouns *he*, *his* and *him* are also sometimes used generally for both men and women, and can imply that women are excluded:

PROBLEM	SOLUTION
Each student should carry **his** calculator with **him**.	All students should carry **their** calculators with **them**.
A doctor must be registered before **he** can set up a practice.	A doctor must be registered before **he or she** [or **she or he** or **s/he**] can set up a practice.
An applicant must bring **his** birth certificate to the interview.	**You** must bring **your** birth certificate to the interview.

Occupations and job titles

When terms ending in *-man* (such as *businessman*) are used in a general sense, they imply that only men work in those areas. One solution is to replace *-man* with *-person*:

layman → layperson   chairman → chairperson

Another solution is to use gender-neutral terms:

businessman → business executive, business proprietor
policeman → police officer
salesman → sales representative, sales attendant
sportsman → athlete, player, competitor

A third solution is to state both genders:

sportsmen → sportswomen and sportsmen

Job titles that imply occupations are for women only or suggest that women's roles are subservient should also be avoided:

cleaning lady → cleaner

actress → actor

salesgirl → sales assistant, sales person

air hostess → flight attendant

lady lawyer → lawyer

male nurse → nurse

CASE

The term **case** indicates the relation in which a noun stands to other words in the sentence.

The nominative case

A noun is said to be in the nominative case, or **subjective** case, when it is the **subject** of a verb. The subject is what is being spoken about in any statement:

Jamie was wearing shorts and a T-shirt.

In this sentence, the subject, *Jamie*, is said to be in the nominative case.

A noun used in the predicate (see page 93) after copulative or linking verbs such as *be, become, seem, remain, look* and *appear* is also in the nominative case:

Tony was the **winner**.

Olivia became **captain** of the team.

The nouns *winner* and *captain* are in the nominative case even though they follow the verb. For example, *Tony* and *winner* are one and the same; therefore, they have the same case. *Tony* is in the nominative case as subject of the verb *was*, and so *winner* is in the nominative case after the linking verb *was*.

The objective case

A noun is said to be in the objective case, or **accusative** case, when it is the **direct object** of a verb or preposition:

The dog chased the **cat**.

In this sentence, the **object**, the *cat*, is said to be in the objective case.

The sick cat is covered with **rugs**.

In this sentence, *rugs* is in the objective case governed by the preposition *with*.

The dative case

When a sentence has an indirect object, the indirect object is said to be in the dative case:

Kyle gave **Emma** his **textbook**. (Kyle gave his textbook *to* Emma.)

In this sentence, *textbook* is the **object** and *Emma* is the **indirect object**, so *Emma* is a noun in the dative case.

The possessive case

A noun is said to be in the possessive case, or genitive case, when it indicates the possessor or owner of something. It is the only case that is shown by changing the form of the word:

These are **Jade's** clothes.

Jade's is in the possessive case since it indicates that Jade is the owner of the clothes.

POSSESSIVE NOUNS

When a noun denotes ownership, an apostrophe is used to change the form of the word:

Singular possessive	Plural possessive
the girl's dress	the girls' dresses
the boy's pen	the boys' pens
the baby's bonnet	the babies' bonnets
the woman's netball team	the women's netball teams
the man's football club	the men's football clubs
Mrs Jones's bank account	the Joneses' beach house

However, if a name or a title consists of two or more nouns that are very closely connected, the possessive is indicated only on the last one:

my aunt and uncle**'s** visit   Burke and Wills**'s** journey

If separate people are acting independently of each other, the possessive case is indicated on each noun:

Mother**'s** and Father**'s** rules are quite different.

CHANGING WORDS TO FORM NOUNS

When you need to change words to form nouns a dictionary is the best resource.
The following are some common noun endings to help you:

-ance: attend → attend**ance**, perform → perform**ance**

-ant: attend → attend**ant**, consult → consult**ant**

-ence: absent → abs**ence**, occur → occurr**ence**

-er: consume → consum**er**, labour → labour**er**

-ice: advise → adv**ice**, practise → pract**ice**

-ion: decide → decis**ion**, extend → extens**ion**

-ity: able → abil**ity**, curious → curios**ity**

-ment: advertise → advertise**ment**, require → require**ment**

-ness: dark → dark**ness**, weary → wear**iness**

-or: act → act**or**, terrify → terr**or**

-tion: admire → admira**tion**, civilise → civilisa**tion**

Nominalisation

Nominalisation is the process of changing verbs or adjectives into nouns.

VERB	NOMINALISATION	ADJECTIVE	NOMINALISATION
predict	prediction	determined	determination
discover	discovery	careless	carelessness
construct	construction	dangerous	danger
move	movement	difficult	difficulty
resist	resistance	different	difference
embarrass	embarrassment	fatal	fatality

For example:

Every day shops **lose** thousands of dollars' worth of valuable items to thieves.

The daily **loss** of thousands of dollars' worth of valuable stock to thieves blows each shop's budget.

By turning an action (*lose*) into a thing (*loss*), a sense of the action is retained, but we can now point to it as a noun, describe its qualities and classify it. By turning a verb into a noun in a sentence we can pack more meaning or content into our text:

Owners of the refuge hope to **expand** to allow them to care for more abandoned animals.

Recent **expansion** by the refuge has allowed them to care for more abandoned animals.

Changing a verb or process into a thing removes people from the sentence. This means that the responsibility for the action has also been removed. Nominalisation is an integral feature of academic writing. It is a function that helps you to create variety in your writing. Nominalisation is a useful skill to have because it conveys an objective, impersonal tone, which makes the writing more formal. It can also make the text more concise by packing a great deal of information into a few words.

THE NOUN PHRASE

A noun phrase does the work of a noun. Therefore, it may be the subject or the object of a verb. It can also be the complement of a verb, or the object of a preposition:

> SUBJECT: **Walking briskly each morning is** good exercise.
>
> OBJECT: We have just learnt **to create a website**.
>
> COMPLEMENT: My view is **gaining favour**.
>
> OBJECT OF A PREPOSITION: There is an obsession about **winning at all costs**.
>
> IN APPOSITION: Noah, **the best player in the team**, scored the winning goal.

THE NOUN CLAUSE

The noun clause is a subordinate clause that does the work of a noun. It may be the subject or the object of a verb; it may be the object of a preposition, or it may be the complement of a verb:

> SUBJECT: **What Jodie did** is wrong.
>
> OBJECT: I do not know **what he will do**.
>
> OBJECT OF A PREPOSITION: Have you heard about **what I am doing**?
>
> COMPLEMENT OF THE VERB: This is **how he dropped the ball**.

THE GERUND OR VERBAL NOUN

Most words ending in *-ing* are present participles (see **Finite and non-finite verbs**, page 57), but some are gerunds. A gerund is a noun form of the *-ing* verb and as such can be used as the subject, object or complement of a verb or the object of a preposition:

> **Swimming** is a popular pastime.
>
> Montanna's favourite sport is **running**.
>
> He does not like **reading**.
>
> I was complimented on my **singing**.

14 **Test yourself**

Identify the **nouns** in the following sentences and indicate whether they are singular or plural.

1   There was a robbery at the shopping mall on Thursday.
2   Christmas and Easter are times for religious celebration.
3   Many people on the *Titanic* lost their lives when it hit an iceberg on its first voyage.
4   Nicole stood with the luggage while I called a taxi.
5   The motorist and the cyclist arrived at the lights together.
6   Playing is something all children enjoy.
7   The sheep in the paddock have recently been shorn.
8   The swarm of bees settled on the bushes in the backyard.
9   Honesty is the best policy.
10 The Australian War Memorial is situated in Canberra.
11 Training is very important for any sport.
12 Liking is not the same as loving.
13 Many people have taken up walking to keep fit.
14 Captain Cook's ship, the *Endeavour*, sailed along the east coast of Australia.
15 'Bit' and 'mouse' are words we know well that have new meanings, to do with computers.

15 **Test yourself**

Name the **noun phrase** or **noun clause** in each of the following sentences. Also state how each one is used (subject or object of verb, etc.).

1   What Celeste did was brave.
2   The long bush walk was very tiring.
3   Ainsley arrived on his new rollerblades.
4   There was no valid reason for the delay.
5   Why the teacher ignores much of Michelle's behaviour is a puzzle to the other students.
6   Natasha thought that she could get away with it.
7   This is what you should have done.
8   I know that I can play cricket well.
9   Gemma has just heard the good news.
10 The help that you gave us was invaluable.

16 **Test yourself**

Rewrite the following sentences in **inclusive language**.

1. A judge must not let his personal opinions influence his decisions in a court of law.
2. From prehistoric times, man has recorded his ideas in the form of art.
3. A successful salesman has to have a good understanding of human nature.
4. Wanted: attractive young cleaning lady to work Tuesdays and Fridays.
5. Lady doctor Cathy Durant, elegant blonde wife of Colin Durant, acted as spokesman for the medical reform group.

17 > PRONOUNS

A pronoun is a word that stands in place of a noun. It has the same functions as a noun. In sentences (see page 93), pronouns are the participants in the processes being described:

She	broke	the race record.
Pronoun	**Verb**	**Noun group**
(human participant)	**(process of doing)**	**(non-human participant)**
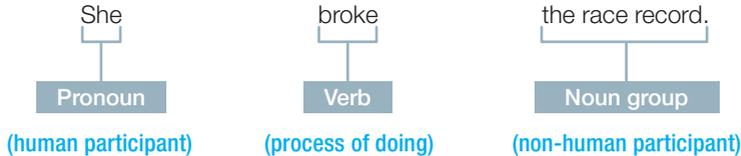
Pronouns also have number (singular or plural), person (first, second or third), gender (masculine, feminine, neuter or common) and case (nominative, objective or possessive):

She broke the race record.

FIRST, SECOND AND THIRD PERSON

There are three persons: first person, second person and third person. They depend on whether the pronoun represents the person speaking, the person spoken to, or the person spoken about.

PERSON	SINGULAR			PLURAL		
	Nominative case (pronouns used as subjects or complements)	Objective case (pronouns used as objects)	Possessive case (pronouns that show ownership)	Nominative case (pronouns used as subjects or complements)	Objective case (pronouns used as objects)	Possessive case (pronouns that show ownership)
First person (person/s speaking)	I	me	my	we	us	our
Second person (person/s spoken to)	you	you	your	you	you	your
Third person (person/s spoken about)	he she it	him her it	his her its	they	them	their

TYPES OF PRONOUNS

There are several categories of pronouns. They can be:

- personal
- possessive
- relative
- demonstrative
- interrogative
- reflexive
- quantifying
- reciprocal

Personal pronouns

Personal pronouns stand instead of nouns referring to persons or things. They comprise all the pronouns in the above table plus the possessive pronouns *mine*, *yours*, *his*, *hers*, *its*, *ours*, *theirs*:

> I, me, my, mine
>
> you, your, yours
>
> he, him, his, she, her, hers, it, its
>
> we, us, our, ours
>
> they, them, their, theirs

NOTE A personal pronoun is often used to replace a noun if the same noun would have to be repeated in the sentence or paragraph we are writing.

Judy has a long way to go so **she** travels to school by car.

(The pronoun *she* refers back to the noun *Judy*.)

I love oysters but Tim hates **them**.

(The pronoun *them* refers back to the noun *oysters*.)

Hayley kicked the ball. **It** broke a window.

(The pronoun *it* refers back to the noun *ball*.)

In these three examples, the pronouns are acting as linking words between clauses and between sentences (see also **Cohesive ties**, page 98). 'Pronoun reference' is the name given to this method of avoiding repetition of nouns in sentences and paragraphs.

Three different **reference chains** are shown in pink, blue and yellow in the following paragraph:

Matt took **his** **little sisters** to the movies. Afterwards **he** bought **them** each some **chips**, but **they** were too salty and the **girls** couldn't eat **them**.

Note the use of *girls* rather than *they* to avoid confusion at the end of the paragraph.

Some common problems with personal pronouns

INCORRECT	CORRECT	
Between you and **I**, I think he is lying.	Between **you** and **me**, I think he is lying.	Objective case after 'between'
Him and **me** went to the pictures yesterday.	**He** and **I** went to the pictures yesterday.	Nominative case before 'went'
Brooke bought gifts for **she** and her brother.	Brooke bought gifts for **her** and her brother.	Objective case after 'for'
Us students want better sporting facilities.	**We** students want better sporting facilities.	Nominative case before 'want'
It is **them** who are to blame.	It is **they** who are to blame.	Nominative case after 'is'

NOTE In spoken everyday language we often use 'It's me' instead of 'It is I'. We also say, 'between you and I' instead of 'between you and me'.

Possessive pronouns

Possessive pronouns are a special kind of personal pronoun that indicate ownership or possession:

mine, yours, his, hers, its, ours, theirs

These books are **ours**.

Yours is the one on the shelf.

Jilly has eaten **hers**.

Which car is **theirs**?

Possessive pronouns take a different form from most of the **personal pronouns in the possessive case**, which always accompany a noun (and may be called possessive adjectives). These are examples of personal pronouns in the possessive case:

These are **our** books

Your present is the one on the shelf.

Jilly has eaten **her** meal.

Which is **their** car?

Relative pronouns

Relative pronouns introduce relative or adjectival clauses and relate them back to the noun to which they apply:

who, whom, whose, that, which

NOTE *Who* and *whom* are generally used when referring to **people**.

Who is used when it is in the subject position (the nominative case) and *whom* when it is the object:

The surfer **who** won the event came from Noosa.

(**Who** is the subject of **won**.)

It was easy to see **who** was at fault.

(**Who** is the subject of **was**.)

The judges could not decide **who** the winner should be.

(When re-ordered, it reads as 'the winner should be **who**' – *who* is in the nominative case following the verb *should be*.)

In the **objective case** (used as the object of a verb or preposition), *whom*, *that* and *which* should be used:

Lucy wrote to the Balinese girl **whom** she met on holidays.

(**Whom** is the object of **met**.)

The students discussed to **whom** they would donate the money.

(**Whom** is the object of the preposition **to**.)

Ben lent his car to a friend **whom** he thought he could trust.

(*He thought* is parenthetical; when the sentence is re-ordered, it reads as 'he could trust **whom**' – *whom* is the object of *could trust*.)

In the **possessive case** (showing ownership), *whose* is used:

Help could only be given to those **whose** need was most urgent.

Demonstrative pronouns

Demonstrative pronouns stand for and refer to a noun. These words can also be adjectives. Note the difference:

> ADJECTIVE: **This** peach is ripe.
>
> PRONOUN: Do you know **this**?
>
> ADJECTIVE: He has read **these** books.
>
> PRONOUN: I prefer **these** to **those**.

> **this, that, these, those**
>
> She selected **this**, but I think **that** is the best.

Interrogative pronouns

Interrogative pronouns introduce questions:

> **who, whom, whose, which, what**
>
> **Who** was it?
>
> **Whom** did you see?
>
> **Whose** is this book?
>
> **Which** is the one you used?
>
> **What** are you doing?

NOTE In sentences such as 'Who do you think called?' the words *do you think* are parenthetical and *who* is the subject of *called*. Thus, the objective form *whom* is not used.

In everyday speech we would say: *Who did you see? Whom* is grammatically correct; however, the word is in the object position and sounds awkward placed where it is, particularly in informal contexts.

Reflexive pronouns

Reflexive pronouns are used as the object or after a preposition and refer to the subject:

> **myself, yourself, himself, herself, itself, ourselves, yourselves, themselves**
>
> He hurt **himself**.
>
> She went by **herself**.

The same forms can also be used to emphasise a previous noun or pronoun, in which case they can be called **intensive** or **intensifier** pronouns:

> I **myself** do not want to go to the party.
>
> The doctor **herself** was at fault.

Quantifier pronouns

Quantifier pronouns give a general or specific indication of number or quantity:

each, either, neither, none, some, all, any, few, both, everyone, everybody, nobody, nothing, anything

Each of the girls was on her best behaviour.

Either would do.

Neither of the boys was injured.

All were invited but **few** chose to come.

Everyone should play **some** sport.

Nothing can be done.

Reciprocal pronouns

Reciprocal pronouns show that an action is performed mutually by the participants in a process:

each other, one another

They liked **each other** tremendously.

Some writers use *each other* referring to two participants and *one another* for three or more participants:

Andrew and Tom help **each other** with their schoolwork.

The team practised kicking the ball to **one another**.

This distinction is becoming less commonly observed.

17 **Test yourself**

Identify the **pronouns** in the following sentences.

1 Whom did you say they saw at the park?
2 I noticed the similarity as soon as she placed hers on the table.
3 Didn't she realise that he hadn't shut the door behind him?
4 If this book is mine then that one must be yours.
5 We don't mind if you don't want to come with us.
6 This is his, not ours.
7 Their parents were worried when they didn't arrive home on time.
8 The cat is hungry. Give it some milk.
9 The referee could not decide who had caused the foul.
10 Whose lunch box is this?

18 Test yourself

Rewrite the following sentences, using the **correct form of the pronoun** in each one.

1. Laura and (I/me) saw Ella at the theatre.
2. Liam and Kyle were with (I/me) at the skating rink.
3. (Us/We) teenagers don't want to be told by adults what to do.
4. (Whose/Who's) voice was that?
5. 'Mum, Jacob and (me/I) want to go to the pictures,' said Alicia.
6. My parents object to (me/my) arriving home late.
7. This is the young man (who/whom/that) returned my purse when I left it on the train.
8. (Who/Whom) do you think will win the race?
9. Mayumih tried to think of someone (who/whom/that) she could trust.
10. (Your/You're) mind is already made up, obviously.
11. Let (she/her) and (I/me) organise the picnic.
12. The lifesavers hurt (themselves/themself) when they capsized their boat.
13. It is (them/they) who should apologise.
14. Between you and (I/me), I know that she was just telling stories.
15. (Who/Whom) were you speaking to on the telephone?

18 ADJECTIVES

An adjective is a word that describes. It tells us about a noun or pronoun. We say that an adjective qualifies or modifies the noun or pronoun.

An **adjective group** consists of one or more adjectives and related words (such as adverbs). For example:

The **very highly qualified** doctor

Adjective group

Here, the adjective *qualified* is the head word in the adjective group.

TYPES OF ADJECTIVES

There are several categories of adjectives. They can be:

- adjectives as attributes
- proper adjectives
- descriptive
- quantitative
- adjectives of number
- indefinite
- demonstrative
- distributive
- interrogative
- possessive
- comparative

Adjectives as attributes

In sentences, adjectives or adjective groups describe the attributes of the participants:

Tickets to the opera	are	**expensive**.
Participant	Process	Attribute

	Attributes		
A **playful young** dolphin	circled	our yacht.
Participant	Process	Participant
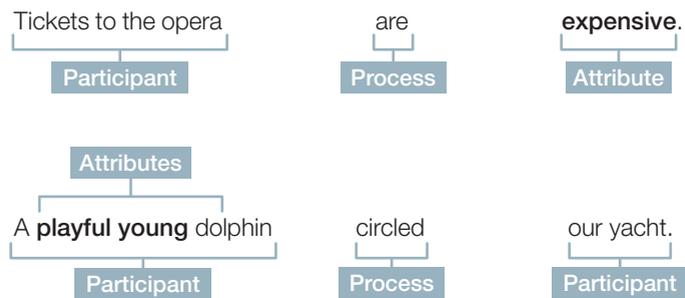
Proper adjectives

A proper adjective is formed from a proper name and usually requires a capital letter:

an **American** space shuttle   the **Australian** bush

a **German** sausage   **Scottish** bagpipes

There are a few cases where proper adjectives do not require a capital when they form the name of common objects:

a **venetian** blind   a **biblical** story

a **brussels** sprout   a **spartan** meal

Descriptive adjectives

Descriptive adjectives give something a particular quality:

a **sour** lemon   a **pleasant** personality

a **proud** parent   a **stormy** day

a **painful** sprain

Quantitative adjectives

Quantitative adjectives indicate how much of something is spoken about:

Did the accident cause **much** damage?   He didn't have **sufficient** courage to own up.

Your work shows **little** improvement.   Tyler asked for **some** dessert.

Adjectives of number

Adjectives of number indicate the number of things spoken about:

Levi is studying **three** books from the library.

Sarah won **two** races.

The **fifth** race began after lunch.

Indefinite adjectives

Indefinite adjectives also refer to the number of things spoken about but they do not give a definite quantity:

The **many** jobless are seeking work.

Several books fell from the top of the shelf.

Few girls reach a height of two metres.

Demonstrative adjectives

Demonstrative adjectives point out which particular thing is indicated. *This*, *that*, *these* and *those* are used as adjectives when they qualify a noun. (Some people classify *a*, *an* and *the* as demonstrative adjectives but they are more commonly referred to as 'articles' – see **21 Definite and indefinite articles**, page 80.)

This girl is feeling ill.	Give **these** books to Karl.
Who lives in that house?	Put **those** flowers in a vase.

NOTE Do not misuse these adjectives when they are used with *sort*, *kind* and *type*. The following is the correct usage for these words:

this kind, that sort, that type, these kinds, those sorts, those types

I don't like **that kind** of car.

I don't like **those kinds** of cars.

I don't like cars of **that kind**.

(Never **those kind** of cars.)

Distributive adjectives

Distributive adjectives indicate that qualities belonging to a group of people or things are equally distributed among the individuals or things in the group:

each, every, either, neither

The librarian recommended **neither** book.

Each contestant was awarded a prize.

Either applicant was well qualified to fill the position.

Every ticket for the concert had been sold.

Interrogative adjectives

Interrogative adjectives ask a question:

which, what, whose

Which book will you read first?

What train will you catch?

Whose pencil is this?

NOTE Do not confuse *whose* with *who's*, which always stands for *who is*.

Possessive adjectives

Possessive adjectives denote ownership. You can always ask *whose* it is:

my, his, her, its, our, your, their

my book

his hat

her glasses

our house

your car

their dog

The new blouse had lost **its** button.

NOTE *Its* in this case needs no apostrophe.
Do not confuse the possessive adjective *their* with *there,* which is an adverb of place:

There is the place where they lost **their** dog.

Comparative adjectives

Most adjectives can be used in three forms, which are called **degrees of comparison**:

- the positive degree
- the comparative degree (when comparing only two things) – use the suffix *-er* or add *more*
- the superlative degree (when comparing three or more things) – use the suffix *-est* or add *most*.

POSITIVE DEGREE: good, scarce, unsightly

COMPARATIVE DEGREE: better, scarcer, more unsightly

SUPERLATIVE DEGREE: best, scarcest, most unsightly

Degree of comparison

With words of one syllable, the comparative degree is often formed by adding *-r* or *-er* to the positive, and the superlative is formed by adding *-est* to the positive.

POSITIVE	COMPARATIVE	SUPERLATIVE
brave	braver	bravest
deep	deeper	deepest
fast	faster	fastest
long	longer	longest
slow	slower	slowest
small	smaller	smallest
strange	stranger	strangest
strong	stronger	strongest
tough	tougher	toughest

With some adjectives of two syllables, *-er* and *-est* are added to form the comparison. Note that if the adjective ends in *-y* preceded by a consonant, the *-y* **changes to** *i*.

POSITIVE	COMPARATIVE	SUPERLATIVE
easy	easier	easiest
heavy	heavier	heaviest
lonely	lonelier	loneliest
lovely	lovelier	loveliest
silly	sillier	silliest

With other adjectives of two or more syllables, *more* and *most* are added to form the comparison.

POSITIVE	COMPARATIVE	SUPERLATIVE
active	more active	most active
beautiful	more beautiful	most beautiful
competent	more competent	most competent
deceitful	more deceitful	most deceitful
eager	more eager	most eager
unusual	more unusual	most unusual

Some adjectives are compared irregularly.

POSITIVE	COMPARATIVE	SUPERLATIVE
bad	worse	worst
far	farther/further	farthest/furthest
good	better	best
little	less	least
many	more	most
much	more	most

Some adjectives cannot be compared because they describe a state that cannot be changed:

chief = most important

full = unable to contain any more

dead = without life

perfect = completely without mistakes or flaws

empty = containing nothing

right = correct

equal = exactly similar in quantity

unique = the only one of its kind

19 **Test yourself**

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

  1 Brayden was (short) than James.
  2 Aaron had the (clean) shoes of them all.
  3 Fraser Island has one of the (beauty) coastlines in Australia.
  4 Natalie was the (ambitious) of the two applicants for the job.
  5 The (busy) day of the week is Friday.

THE ADJECTIVAL PHRASE

An adjectival phrase does the work of an adjective. It is always connected with a noun or pronoun. In each example the adjectival phrase is in bold:

Tony is someone **with a great sense of humour**.

I like the flowers **in your garden**.

The woman **in white** is my doctor.

THE ADJECTIVAL CLAUSE

An adjectival clause does the work of an adjective. Unlike the adjectival phrase, the clause contains a finite verb. Like the adjectival phrase, it is always connected with a noun or pronoun. In each example the adjectival clause is in bold:

Tony is someone **who has a great sense of humour**.

I like the flowers **that are in your garden**.

The woman **who is dressed in white** is my doctor.

Her purse, **which contained $200**, was stolen.

20 Test yourself

Name the **adjectival phrase** or **adjectival clause** in each of the following sentences.

1   A girl in denim shorts was standing watching the match.
2   The rollerblades with the red wheels are mine.
3   The house with the lovely garden belongs to my grandparents.
4   I have misplaced a book that has a spaceship on the cover.
5   Caitlin has a car, which is green.
6   Emma is a person who is a true friend.
7   The girl who is dressed in the cut-off shorts is my sister.
8   The boy wearing the plaster cast on his arm is my cousin.
9   The mountain climbers who were exhausted agreed to make their way back down.
10   All students with a serious commitment to work will revise regularly.

CHANGING WORDS TO FORM ADJECTIVES

accident → accidental

affection → affectionate

anger → angry

attract → attractive

beauty → beautiful

custom → customary

danger → dangerous

describe → descriptive

disaster → disastrous

duty → dutiful

embarrass → embarrassing

energy → energetic

expression → expressive

faith → faithful

height → high

hero → heroic

hope → hopeful

law → lawful

length → lengthy; long

luxury → luxurious

mischief → mischievous

parent → parental

patience → patient

peace → peaceful

person → personal

picture → picturesque

pity → pitiful

poet → poetic

storm → stormy

sympathy → sympathetic

talk → talkative

trouble → troublesome

truth → truthful

value → valuable

21 **Test yourself**

Rewrite the following sentences, using the **adjectival form** of the word in brackets.

1 With (chatter) teeth, the (exhaust) swimmer climbed out of the (freeze) water.
2 The (hunger) birds feasted on the (juice) berries.
3 The (frost) night drew them closer to the (glow) coals of the slowly (die) fire.
4 Last night a (devastate) storm left a (horror) trail of damage across the city.
5 The (hazard) rescue was hampered because the (walk) track was even more (slip) than usual.
6 There was a (reason) chance that Jackson could win a (value) prize.
7 Although it had a (menace) bark, it was really a (friend) dog.
8 Paris is one of the most (beauty) and (fascinate) cities in the world.
9 There was a (length) line of (station) cars on the approach to the (crowd) freeway.
10 Her (innocence) expression concealed a (mischief) sense of humour.

USING ADJECTIVES TO IMPROVE YOUR WRITING

When you are writing creatively, you may sometimes be unable to think of just the right adjective for what you are describing, or you may already have used a particular adjective and wish to avoid repeating it. Dictionaries and thesauruses (see **Part one**, page 1) will help you to select an adjective appropriate for the context of your writing. Some alternative words (synonyms) for commonly used adjectives are below.

careful: alert, attentive, cautious, discreet, heedful, mindful, observant, prudent, thoughtful, wary, watchful

good: satisfactory, wonderful, great, marvellous, exceptional, excellent, profitable, reasonable, clear, well-behaved

important: essential, memorable, momentous, notable, prominent, remarkable

nice: pleasant, agreeable, courteous, refined, likeable, affable, friendly, enjoyable, fine, good, polite, sociable

22 **Test yourself**

Make a list of **synonyms** for the following words:

1	clever	**5**	plain
2	correct	**6**	strong
3	frightened	**7**	violent
4	obstinate	**8**	wicked

19 VERBS

A verb is the **doing** or **process word** (or group of words) in a sentence. It requires somebody or something to do it or carry out the process. The **participant** or **doer** is called the 'subject'.

SUBJECT	VERB
The fish	*are biting*
Participant	Process
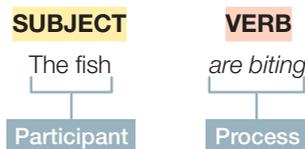
VERBS AS PROCESS WORDS

Verbs represent many types of processes, and different kinds of participants are involved in these processes:

1 doing: material processes or actions

Jane   **rode**   her new horse.

Agent (doer)   Affected (done to)

2 being: existing (or existential) processes (these sentences often begin with *There*)

There **is** a wildlife documentary on TV tonight.

Thing existing
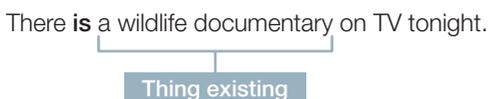
3   relating (or relational) processes

Tranh **has been** my friend since primary school.

Person   Identity

That hamburger **was** delicious.

Thing   Attribute

The red bike **belongs** to Lin.

Item possessed   Owner
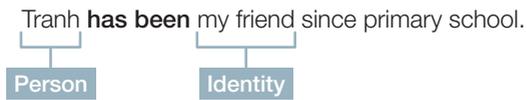
4   saying (verbal processes)

Lina **whispered** her answer.

Speaker   What is said

5   thinking or sensing (mental processes)

Ahmed **knows** the words of the song.

Thinker   Thought

My sister   **likes**   crumpets with honey.

Person affected   Thing causing feeling

The players **heard** the full-time siren.

Person sensing   Thing perceived

Such processes may be going on now, may have happened in the past, or may happen in the future.

AUXILIARY VERBS

Auxiliary verbs are subordinate words that join with a verb to form a **verb group**.

Auxiliary verbs

Sarah **should have** *won* the race.

Verb group
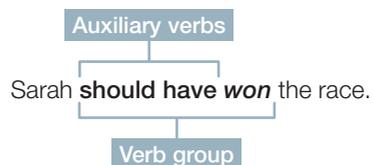
The basic forms of auxiliary verbs are these:

be, have, will, shall, can, may, must, do

- ▮ **be** – can be used in eight different forms: *be*, *am*, *is*, *are*, *was*, *were*, *being*, *been*
- ▮ **have** – note these forms: *have*, *has*, *had*, *having*
- ▮ **will** – *will*, *would*
- ▮ **shall** – *shall*, *should*
- ▮ **can** – *can*, *could*
- ▮ **may** – *may*, *might*
- ▮ **must** – has no other forms
- ▮ **do** – *do*, *does*, *did*

Auxiliary verbs have several functions.

1 They form tenses (present tense, past tense and future tense):

PRESENT: The cheetah **is** chasing the antelope.

PAST: I **have** tidied my bedroom.

FUTURE: We **will** go.

2 They form voices:

ACTIVE VOICE: Maria **has** won the race.

PASSIVE VOICE: The race **has been** won by Maria.

3 They make a verb express **modality** – a sense of permission, obligation, ability or a degree of probability:

PERMISSION: You **may** leave the room.

OBLIGATION: Airline passengers **must** wear seatbelts during take-off and landing.

PROBABILITY: The cyclone **may** cross the coast tonight.

These verbs are called **modal auxiliaries**; they include *may/might*, *must*, *shall/should and can/could*.

The shades of meaning between *can* and *may* are quite complex. No parent has ever believed, when little Johnny said, 'Can I have an ice-cream?' that he was asking whether it was physically possible. Despite the automatic response, '*May* I have an ice-cream?', parents always know that Johnny is asking permission.

But there are times when – in order to be polite – the distinction is worth preserving:

Can you drive a car?   *(an ability that has been learnt)*

May I borrow your car?   *(requesting permission)*

May is used much less than *can*, and it is nearly always used when the speaker wants to be considered polite.

23 Test yourself

Rewrite the following sentences, showing the **verbs** or **verb groups** in each one.

1   The dog chased the cat.
2   Matt swims in his pool each day when he arrives home from work.
3   Herley is jumping on the trampoline.
4   Next week I will be flying to Townsville in Queensland.
5   Baby Samuel stood up, looked around, grinned knowingly and tottered towards his nan.
6   School began at nine o'clock and finished at three o'clock.
7   They were strong boys and were able to carry the heavy load easily.
8   The family strolled through the park.
9   The buses have stopped running late at night.
10 'I am running in the next race,' said Isabella.
11 I had been running hard when I tripped over.
12 We shall go to the movies tomorrow.
13 Jessica should have asked first.
14 Rain may spoil the picnic.
15 Sarah will receive her prize tomorrow.

TRANSITIVE AND INTRANSITIVE VERBS

When a verb is used transitively, the action suggested by it passes from the doer to something else.

SUBJECT	VERB	OBJECT
Rachel	*chased*	the dog.
Luke	*ate*	his dinner.
Agent (doer)	Process (doing)	Affected (done to)
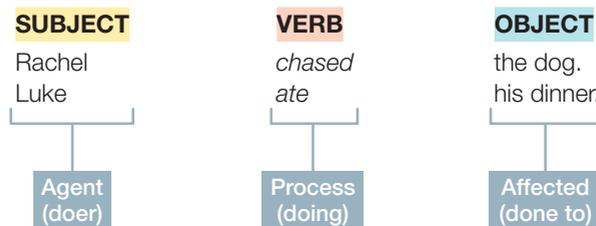
NOTE A transitive verb may have two objects: a direct object and an indirect object.

SUBJECT	VERB	OBJECT		
My father	gave	a bike	to me.	(My father gave me a bike.)

		DIRECT OBJECT	INDIRECT OBJECT

Agent (doer)	Process (doing)	Affected (done to)	(Beneficiary)
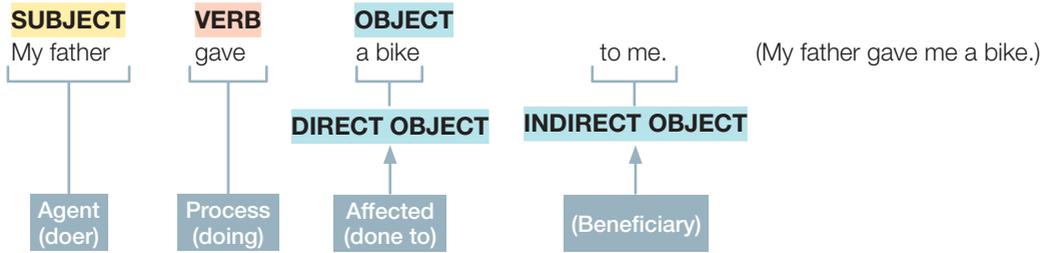
When a verb is used intransitively, the action does not pass to an object but stops with the doer.

SUBJECT	VERB
Mr Jones	hurried.
Tracey	fell.

Agent (doer)	Process (doing)
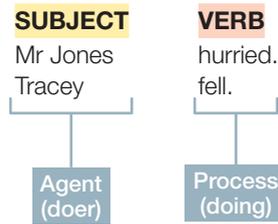
In the above examples, the intransitive verbs make complete sense with their subjects. But some verbs do not make sense with the subject alone; they require a **complement**. For example, the following statements *do not* make sense:

SUBJECT	VERB
The child	seems
Felicity	will become

Each statement requires a complement to complete the meaning.

SUBJECT	VERB	COMPLEMENT
The child	seems	restless.

Person	Process (relating)	Attribute

Felicity	will become	team captain.

Person	Process (relating)	Identity
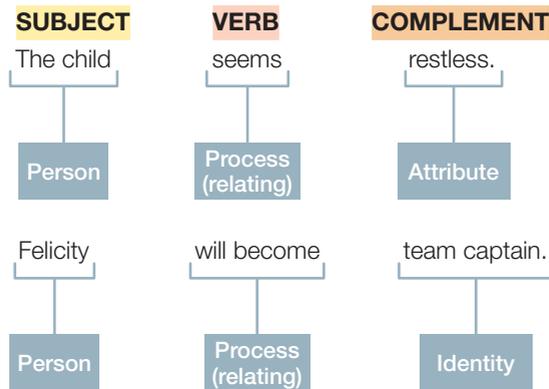
> **NOTE** Verbs that link a subject to a complement, such as *be*, *become*, *seem*, *remain*, *look* and *appear*, are sometimes called **copulative verbs**.

FINITE AND NON-FINITE VERBS

There *must* be a finite verb in every sentence. **A finite verb is a verb that has a subject** – someone or something to do it. (Even the verb in the sentence 'Stop!' has the subject *you* implied.)

SUBJECT	VERB
He	sings.
He	sang.
He	is singing.
She	goes.
She	has gone.
She	is going.
The athlete	jumps.
The athlete	jumped.
The athlete	is jumping.

In each example, the verb and the subject together make complete sense; therefore, the verbs are finite verbs.

The non-finite parts of a verb are:

THE INFINITIVE: to go, to ride, to see

THE PRESENT PARTICIPLE: going, riding, seeing

THE PAST PARTICIPLE: gone, ridden, seen

A non-finite verb does not make sense if it directly follows on from the subject. For example, the infinitive does not make sense here:

He ... to go　　　　　　　He ... to ride　　　　　　　He ... to see

The present participle shows that an action is going on, but does not make sense when it directly follows the subject. For example:

She ... going　　　　　　　She ... riding　　　　　　　She ... seeing

The past participle indicates that an action has been completed, but does not make sense when it directly follows the subject either. For example:

The boy ... gone.　　　The boy ... ridden his skateboard.　　　The boy ... seen the movie.

To make sense of the sentences, the non-finite forms of the verb need a helping or **auxiliary** verb.

He **wants** to go.	He **hopes** to ride.	He **wishes** to see.
She **is** going.	She **will be** riding.	She **is** seeing her doctor.
The boy **has** gone.	The boy **has** ridden his skateboard.	The boy **has** seen the movie.

The most common auxiliary verbs are:

had, have, has, am, is, are, was, were

Split infinitives

A **split infinitive** occurs when an adverb or sometimes an adverbial phrase is placed between the two parts of the infinitive form of the verb – for example, *to quickly go*. This could be reworded as *to go quickly*, placing the adverb after the infinitive.

Sometimes a split infinitive sounds clumsy, and it is better to put the adverb somewhere else. At other times, a split infinitive is the best way to make your meaning clear or to avoid awkward expression. These days most users of English don't worry about split infinitives.

24 **Test yourself**

Try to improve the following sentences by putting the **adverb** in the best place in the sentence.

1. Jacob's aim was to continually disrupt the class.
2. 'I asked you to carefully look at the task before you began,' said the teacher.
3. Her intention was to thoroughly wet the lawn before fertilising it.
4. If you want to really understand people in the outback, you need to have lived there yourself.
5. My aim is further to improve the standard of my guitar playing.

PHRASAL VERBS

Phrasal verbs are phrases that consist of a main verb with an adverb or a preposition or sometimes both. They are most commonly heard in everyday speech – they are a natural part of our language:

My mother felt that my grandmother (her mother-in-law) always **looked down** on her.

Looked down (a phrasal verb) does not mean what seems obvious by the two words – looking down from above. It means that the grandmother did not approve of the mother – did not think she was good enough to be part of the family.

Other examples include:

Fighting **broke out** among the teenagers at the football match.

The report **spelled out** the need for the student to improve his results.

Phrasal verbs can be **transitive** (they have an object) or **intransitive** (they have no object):

Transitive

They **pulled down** the house.

They **pulled** the house **down** so they could redevelop the site.

Pulled down is the phrasal verb and the object is the house.

Intransitive

I agreed to meet David for a game of squash, but he never **showed up**.

Here *showed up* has no object.

The difference between a phrasal verb and a verb followed by a preposition can be seen in the following pairs:

I'll **look into** the problem.   (*look into* is a phrasal verb)

I **looked into** the lens.   (*into* is a preposition)

She's always plotting **to get out of** the washing up.   (*get out* of is a phrasal verb)

She will **get out of** the car at the intersection.   (*out of* is a preposition)

Other phrasal verbs include:

add up – make sense

agree with – have the same opinion as

bank on – to base your hopes on someone or something

bump into – to meet someone unexpectedly

looked into – researched the problem

While phrasal verbs are used in everyday speech they are not usually a part of formal writing.

ACTIVE AND PASSIVE VOICE

Active voice

Active voice occurs when the subject does something to a person or thing – that is, the subject is also the **agent** in the process. The arrangement of an active sentence is like this:

SUBJECT	VERB	OBJECT
John	hits	the ball.
Agent (doer)	Process (doing)	Affected (done to)
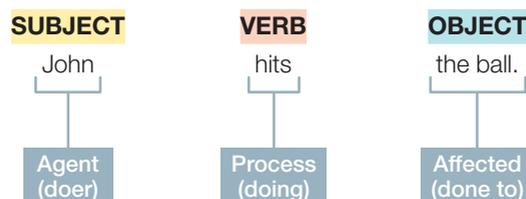
Who hits? John hits. Therefore, *John* is the **subject**. The verb is *hits*. What does John hit? John hits the ball. Therefore, *the ball* is the **object**.

Passive voice

Passive voice occurs when we still have subject–verb–object, but the subject now receives the action – that is, the subject is now the person or thing affected in the process.

SUBJECT	VERB	OBJECT
The ball	is hit	by John.
Affected (done to)	Process (doing)	Agent (doer)
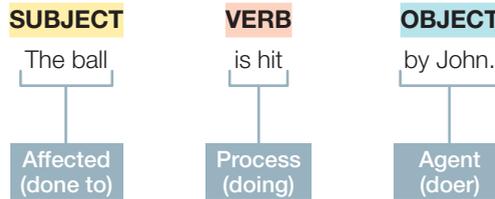
Here it is the subject, *the ball*, that receives the action.

> **NOTE**
>
> The **active voice** is usually more effective in writing because it is simple and direct. The passive voice allows a writer to change the emphasis from the 'doer' to the person or thing that is 'affected', by putting the 'doer' in a less prominent position – or omitting 'the doer' altogether:
>
> ACTIVE: Feral cats kill many native animals.
>
> PASSIVE: Many native animals are killed by feral cats.
>
> ACTIVE: I've broken your mirror.
>
> PASSIVE: The mirror has been broken.

Writers of reports often prefer the passive voice to maintain a tone of objectivity:

> The solution was heated to a temperature of 50°C and observations were made every 90 seconds.

Microsoft Word can be set to identify passive voice to make you more aware of when you are using it.

MOOD

Mood here does not mean a state of mind (as in *a bad mood*); instead it means the way (or 'mode') in which a verb is used to express a prediction, a command, a wish or the like. The mood of a verb can be very important in some languages and the verb form may change considerably, depending on the mood. In English, it is fairly straightforward.

Indicative mood

The indicative mood states a fact:

Abbey studied hard.   He eats fish.

Dylan borrowed the video.   Mia visited Cairns.

Interrogative mood

The interrogative mood asks a question:

Did Max study hard?

Did you put the cat outside?

Do you eat fish?

Do you want to go to the movies?

> **NOTE** The interrogative mood is sometimes included with the indicative mood.

Imperative mood

The imperative mood expresses a command or a request:

Go away!

Come here!

Don't leave yet!

Let us go for a walk!

Subjunctive mood

The subjunctive mood expresses a wish or a supposition that is not a fact:

I wish I were a millionaire.

If I were you, I would study hard.

God save the Queen.

> **NOTE** The subjunctive is becoming less commonly used in modern English. It is rarer in speech than in writing.

PARTS OF A VERB

The **present tense**, the **past tense** and the **past participle** are called the principal parts of a verb. The principal parts of a verb can be found by making sentences beginning with:

Today I (walk) _present tense_

Yesterday I (walked) _past tense_

I have (walked) _past participle_

Some verbs form their past tense and past participle by adding *-ed*.

> **NOTE** Some verbs will double their consonant before adding the *-ed*. In the table on the following page the asterisked (*) words show examples of this.
> For more information on when to double the final consonant see pages 124–5.

PRESENT TENSE	PAST TENSE	PAST PARTICIPLE WITH AUXILIARY
*admit	admit**ted**	**have** admit**ted**
*allot	allot**ted**	**have** allot**ted**
ask	ask**ed**	**have** ask**ed**
*blot	blot**ted**	**have** blot**ted**
defeat	defeat**ed**	**have** defeat**ed**
differ	differ**ed**	**have** differ**ed**
*dim	dim**med**	**have** dim**med**
*drop	drop**ped**	**have** drop**ped**
*equal	equal**led**	**have** equal**led**
laugh	laugh**ed**	**have** laugh**ed**
market	market**ed**	**have** market**ed**
*model	model**led**	**have** model**led**
*occur	occur**red**	**have** occur**red**
receive	receiv**ed**	**have** received
*refer	refer**red**	**have** refer**red**
*worship	worship**ped**	**have** worship**ped**

Some verbs form their past tense and past participle by adding -*t*.

PRESENT TENSE	PAST TENSE	PAST PARTICIPLE WITH AUXILIARY
build	buil**t**	**have** buil**t**
creep	crep**t**	**have** crep**t**
keep	kep**t**	**have** kep**t**
lose	los**t**	**have** los**t**
send	sen**t**	**have** sen**t**
sleep	slep**t**	**have** slep**t**
spill	spil**t**	**have** spil**t**
weep	wep**t**	**have** wep**t**

NOTE There are alternative endings for the past tense and past participle of some verbs:

burn**ed**/burn**t**   smell**ed**/smel**t**

dream**ed**/dream**t**   spoil**ed**/spoil**t**

learn**ed**/learn**t**

Some verbs have past participles that end in *-n*, *-en* or *-ne*, and many of these also change their vowel to form the past tense (the past tense is quite different from the past participle).

PRESENT TENSE	PAST TENSE	PAST PARTICIPLE WITH AUXILIARY
arise	ar**o**se	**have** aris**en**
bear	b**o**re	**have** bor**ne**
bite	bit	**have** bit**ten**
blow	bl**e**w	**have** blow**n**
break	br**o**ke	**have** brok**en**
choose	ch**o**se	**have** chos**en**
do	d**id**	**have** do**ne**
fall	f**e**ll	**have** fall**en**
fly	fl**ew**	**have** flow**n**
forbid	forb**ade**	**have** forbid**den**
forget	forg**ot**	**have** forgot**ten**
know	kn**e**w	**have** know**n**
lie (to recline)	l**ay**	**have** l**ain**
shine	sh**o**ne	**have** sho**ne**
wear	w**o**re	**have** wor**n**
write	wr**o**te	**have** writ**ten**

Some verbs have their past tense and past participle in the same form as the present tense.

PRESENT TENSE	PAST TENSE	PAST PARTICIPLE WITH AUXILIARY
bet	**bet**	**have bet**
burst	**burst**	**have burst**
cast	**cast**	**have cast**
forecast	**forecast**	**have forecast**
hurt	**hurt**	**have hurt**
put	**put**	**have put**
rid	**rid**	**have rid**
shut	**shut**	**have shut**
split	**split**	**have split**
spread	**spread**	**have spread**

Some verbs form the past tense or past participle by changing a **vowel** or vowel sound.

PRESENT TENSE	PAST TENSE	PAST PARTICIPLE WITH AUXILIARY
bind	b**ou**nd	**have** b**ou**nd
bleed	bl**e**d	**have** bl**e**d
breed	br**e**d	**have** br**e**d
bring	br**ough**t	**have** br**ough**t
buy	b**ough**t	**have** b**ough**t
come	c**a**me	**have** c**o**me
drink	dr**a**nk	**have** dr**u**nk
fight	f**ough**t	**have** f**ough**t
hear	hear**d**	**have** hear**d**
ring	r**a**ng	**have** r**u**ng
sink	s**a**nk	**have** s**u**nk
sit	s**a**t	**have** s**a**t
spit	sp**a**t	**have** sp**a**t
spring	spr**a**ng	**have** spr**u**ng
swim	sw**a**m	**have** sw**u**m
teach	t**augh**t	**have** t**augh**t
tell	t**ol**d	**have** t**ol**d
think	th**ough**t	**have** th**ough**t
understand	underst**oo**d	**have** underst**oo**d
win	w**o**n	**have** w**o**n
wring	wr**u**ng	**have** wr**u**ng

> **NOTE** The verb *hang* has two past participles, with a particular use for the hanging of a person:
>
> **To hang a thing:** Her prize-winning landscape was **hung** in the National Gallery.
>
> **To hang a person:** The bushranger Ned Kelly **was hanged** in 1880.

THE TENSE OF A VERB

The **tense** of a verb tells us the **time** of the process or action indicated by the verb.

TIME LINE

| 1970 | 1980 | 1990 | 2000 | 2010 | 2020 | 2030 | 2040 |
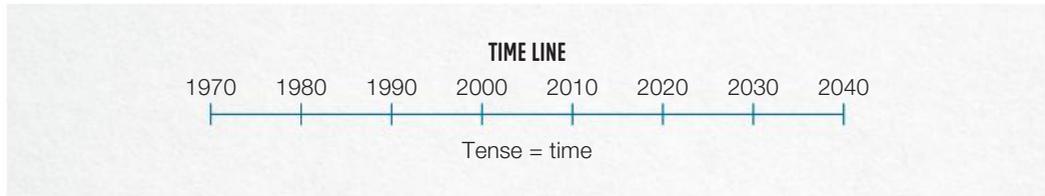
Tense = time

There are three times: past, present and future. There are three tenses: past, present and future.

1 Past tense — He attended preschool.

2000   2010   2020   2030

2 Present tense — He attends high school.

2000   2010   2020   2030

3 Future tense — He will take a TAFE course.

2000   2010   2020   2030

Shutterstock.com/lemony
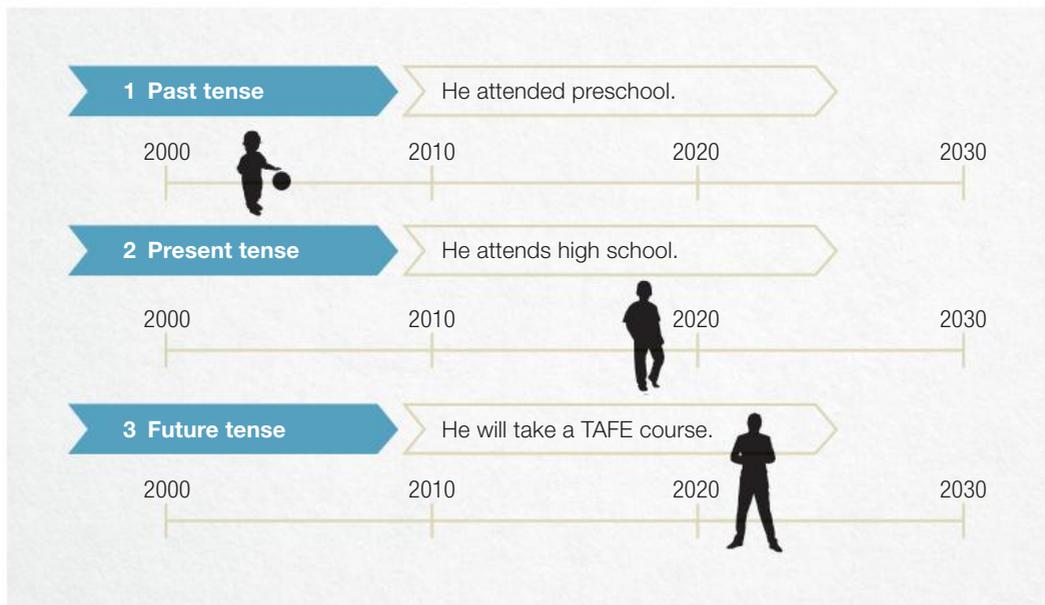
Tense is a form taken by the verb to indicate time – past, present or future – when a process or action takes place. It also indicates the **degree of completion** of the process or action. Therefore, there are several different forms in each tense.

1 **Simple** (often called indefinite). This indicates past, present or future in the simplest form.

PERSON	PAST		PRESENT		FUTURE	
	Singular	Plural	Singular	Plural	Singular	Plural
First person (person/s speaking)	I ran	we ran	I run	we run	I will run	we will run
Second person (person/s spoken to)	you ran	you ran	you run	you run	you will run	you will run
Third person (person/s spoken about)	he ran	they ran	he runs	they run	he will run	they will run
	she ran	they ran	she runs	they run	she will run	they will run
	it ran	they ran	it runs	they run	it will run	they will run

NOTE For the future tense, traditionally *shall* was said to be the form for the first person, but contemporary English speakers almost never use *I shall* or *we shall* as simple future tense. Instead, *shall* is used to express determination: *I shall go! Don't try to stop me.*

2 **Continuous**. This indicates an action continuing or not yet completed.

PERSON	PAST		PRESENT		FUTURE	
	Singular	Plural	Singular	Plural	Singular	Plural
First person (person/s speaking)	I was running	we were running	I am running	we are running	I will be running	we will be running
Second person (person/s spoken to)	you were running	you were running	you are running	you are running	you will be running	you will be running
Third person (person/s spoken about)	he was running	they were running	he is running	they are running	he will be running	they will be running
	she was running	they were running	she is running	they are running	she will be running	they will be running
	it was running	they were running	it is running	they are running	it will be running	they will be running

3 **Perfect**. This indicates that an action is completed or 'perfect'.

PERSON	PAST		PRESENT		FUTURE	
	Singular	Plural	Singular	Plural	Singular	Plural
First person (person/s speaking)	I had run	we had run	I have run	we have run	I will have run	we will have run
Second person (person/s spoken to)	you had run	you had run	you have run	you have run	you will have run	you will have run
Third person (person/s spoken about)	he had run	they had run	he has run	they have run	he will have run	they will have run
	she had run	they had run	she has run	they have run	she will have run	they will have run
	it had run	they had run	it has run	they have run	it will have run	they will have run

4 **Perfect continuous**. This indicates the combination of perfect and continuous.

PERSON	PAST		PRESENT		FUTURE	
	Singular	Plural	Singular	Plural	Singular	Plural
First person (person/s speaking)	I had been running	we had been running	I have been running	we have been running	I will have been running	we will have been running
Second person (person/s spoken to)	you had been running	you had been running	you have been running	you have been running	you will have been running	you will have been running
Third person (person/s spoken about)	he had been running	they had been running	he has been running	they have been running	he will have been running	they will have been running
	she had been running	they had been running	she has been running	they have been running	she will have been running	they will have been running
	it had been running	they had been running	it has been running	they have been running	it will have been running	they will have been running

5 **Emphatic**. This, as the name suggests, is a form used to emphasise that the process or action is taking place, did take place or is going to take place.

PERSON	PAST		PRESENT		FUTURE	
	Singular	Plural	Singular	Plural	Singular	Plural
First person (person/s speaking)	I did run	we did run	I do run	we do run	I will run	we will run
Second person (person/s spoken to)	you did run	you did run	you do run	you do run	you shall run	you shall run
Third person (person/s spoken about)	he did run	they did run	he does run	they do run	he shall run	they shall run
	she did run	they did run	she does run	they do run	she shall run	they shall run
	it did run	they did run	it does run	they do run	it shall run	they shall run

NOTE English is more flexible in the way in which tense is expressed than are many languages. For example, the future tense is *I will go to the movies tomorrow.* But we can also express the sense of future time just as well by saying *I am going to the movies tomorrow* or even *Tomorrow I go to the movies.*

Sequence of tenses

One of the most common errors in students' writing is a failure to observe the sequence of tense. Most commonly a student writing a narrative begins in the past tense but then, caught up in the excitement of the story, switches to the present tense. Checking sequence of tense is an important part of the proofreading process.

25 Test yourself

Rewrite each of the following sentences, using the **past tense of the verb**.

1 Elijah knows how to keep a secret.
2 I hope that it is not my brother's car in the accident.
3 Kelly is buying flowers for her mother's birthday.
4 The surfers have caught some huge waves.
5 You have chocolate all around your mouth.

26 Test yourself

Rewrite each of the following sentences, using the **present tense of the verb**.

1 I had been to the shops.
2 I was waiting for Adam.
3 Isaac sat on the seat until the bus arrived.
4 Lauren won the cross-country race every year.
5 Jessica did borrow her mother's make-up.

27 Test yourself

Rewrite each of the following sentences, using the **future tense of the verb**. You may need to alter some other words.
   For example: **Last** Tuesday I **went** to see my grandmother.
   becomes: **Next** Tuesday I **will go** to see my grandmother.

1 Last summer holidays I stayed with my aunt in Sydney.
2 They had been waiting for the new series to start on television.
3 I did pay back the loan.
4 You are swimming strongly now.
5 You tried hard in your test, Andrew.

AGREEMENT OF SUBJECT AND VERB

If a sentence has a **singular subject** (containing one idea), it must have a **singular verb**. If the sentence has a **plural subject** (containing more than one idea), it must have a **plural verb**. In other words, a verb must agree with its subject in **number** as well as **person**. (Look carefully at the preceding tables of tenses.)

The failure to ensure that subject and verb agree is one of the commonest faults in writing. It is something to be kept in mind when proofreading your work.

1 A singular subject needs a singular verb:

   I *am*.   **A child** *was lost*.

   He *was*.   **Half of the bun** *was eaten*.

2 A plural subject needs a plural verb:

   We *are*.   Many **children** *were* present.

   They *were*.   **Half of the grapes** *were* bad.

A collective noun usually takes a singular verb when it refers to the group as a whole:

>The Australian cricket **team** *is going* to tour the West Indies.

>My **family** *is* the largest in our neighbourhood.

Such a noun can take a plural verb when it is referring to the members of the group:

>The New Zealand **team** *are* all under thirty years of age.

>My **family** always *argue* about where to go on holidays.

>The **couple** *were* rescued from *their* sinking yacht.

3 Singular subjects joined by *and* require a plural verb:

>*Ebony* **and** *her sister were going* to the movies.

>*You* **and** *I are invited* to the party.

4 Singular subjects joined by *either … or* or *neither … nor* require a singular verb:

>**Neither** *Connor* **nor** *his father was* present at the picnic.

>**Either** *the dog* **or** *some other animal has been digging* up the backyard.

But note what happens when one subject is plural:

>**Neither** *Connor* **nor** *his friends were invited*.

>**Either** *the dogs* **or** *a fox have been attacking* our poultry.

5 A compound subject qualified by *each* or *every* requires a singular verb:

>**Every** *boy and girl* at the party *was given* a balloon.

6 Take care when the subject is separated from the verb by a phrase beginning with *of*:

>**One** *of the girls is* guilty.

>**Each** *of the boys was* here on time.

>**Neither** *of my sisters likes* porridge.

The singular verb agrees with the singular subject, rather than with the plural noun closer to it.

7 Also take care when the subject follows the verb:

>There *are* **several mistakes** in your writing.

The plural verb *are* agrees with the plural subject *mistakes*:

>Here *come* **the players**!

The plural verb *come* agrees with the plural subject *players*.

8 The verb is not affected by a phrase related to the subject by *as well as, with, in addition to, apart from* or *including*:

>**Emily**, *as well as her brothers*, *is* an outstanding musician.

>**A saw**, *in addition to a hammer and nails*, *is* essential for this task.

9 Use a singular verb when the subject is a noun that is plural in form but singular in meaning:

> **Mathematics** *is* her favourite subject.

Examples of such nouns are:

> physics, economics, mathematics, politics, news

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28 **Test yourself**

Rewrite the following sentences, ensuring the **agreement of subject and verb** in each one.

1 She (**were/was**) the one who chased me.
2 (**Are/is**) there any new books in the library?
3 Neither your father nor I (**am/is/are**) interested in hearing your excuses, young man.
4 An outbreak of red-back spiders (**have/has**) been reported in the city.
5 Either Lucy or her friends (**is/are**) responsible for the mess.
6 In the mall there (**is/are**) two music stores.
7 (**Was/were**) either of the applicants suitable for the position?
8 All of the children (**was/were**) expected to make their own (**bed/beds**).
9 Each of the customers (**were/was**) questioned after the robbery.
10 The tallest of the three boys (**is/are**) Angus.
11 There (**go/goes**) the buses.
12 Jhanda, as well as her brothers, (**is/are**) playing sport today.
13 Bad news (**travel/travels**) fast.
14 The class (**have/has**) held a meeting to elect its representatives.
15 The class (**are/is**) having their photos taken next week.

THE VERBS *LIE* AND *LAY*

These verbs should not be confused – their correct usage is:

PRESENT TENSE	PAST TENSE	PRESENT PARTICIPLE	PAST PARTICIPLE
I lie. (to tell a lie)	I lied about it.	I am lying about it.	I have lied about it.
I lie. (to recline)	I lay down.	I am lying down.	I have lain down.
I lay. (to place down)	I laid it down.	I am laying it down.	I have laid it down.

WORD BUILDING

When you change nouns, adjectives or adverbs to form verbs, use your dictionary – it is the best help you can have. Find the entry for the word you have to start with, and work from there. (The verb will have '*v.*' or '*v.t.*' beside it.)

able → enable
actor → act
bath → bathe
broad → broaden
circulation → circulate
clean → cleanse
cloth → clothe
colony → colonise
comparison → compare
critic → criticise
description → describe
fat → fatten
food → feed
friend → befriend
full → fill
glass → glaze
grass → graze
grief → grieve

joy → enjoy
life → live
long → lengthen
moisture → moisturise
obedient → obey
peril → imperil
proof → prove
provision → provide
pure → purify
relief → relieve
resolution → resolve
shelf → shelve
simple → simplify
solution → solve
song → sing
strong → strengthen
thought → think
trial → try

VERBS AND NOUNS EASILY CONFUSED

There are a number of pairs of words where there is confusion about which word is the verb and which word is the noun. In the following pairs of words, the *c* is the sign of the noun and *s* the sign of the verb:

NOUN (C)	VERB (S)	NOUN (C)	VERB (S)
advice	advise	practice	practise
device	devise	prophecy	prophesy
licence	license		

OVERUSE OF *GOT*

The words *get* and *got* have long been overused in both speech and writing. When writing in Microsoft Word, right-click on the word in your document and use an appropriate synonym to improve your writing.

> We **get better** each time we practise. (We **improve** each time we practise.)

> He **got sick** and could not go to school. (He **became ill** and could not go to school.)

ADVERBS

20

Adverbs are more difficult than nouns, verbs or adjectives because the classification has been used to describe words that have several different functions.

The most important function of an adverb is as a **modifier** – a word that gives us more information about another word. An adverb *modifies* or *gives more information about* a verb, an adjective, another adverb and – very rarely – a noun. Adverbs answer questions such as 'How?', 'When?' or 'Where?'

> The children performed **beautifully**.   (tells 'how')

> The children performed **yesterday**.   (tells 'when')

> The children performed **here**.   (tells 'where')

ADVERBS AS MODIFIERS

1 Adverbs modify **verbs**:

	VERB	**ADVERB**
John	ran	**well**.
Participant	Process	Circumstance
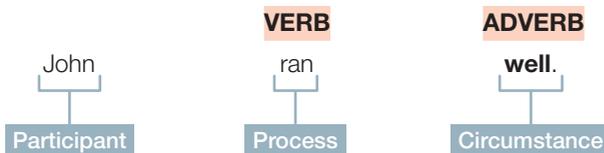
The adverb *well* modifies or gives more information about the verb *ran*.

In the terminology of systemic functional grammar, *well* gives the circumstance under which the process (*ran*) is going on.

2 Adverbs modify other **adverbs**:

> John ran **extremely** well.

The adverb *extremely* modifies or gives more information about the adverb *well*, which describes how John ran.

3 Adverbs modify **adjectives**:

The **very** sick child was taken to the hospital.

The adverb *very* modifies or gives more information about the adjective *sick*, which describes the child.

In the second and third examples above, *extremely* and *very* are **intensifiers** – they strengthen the sense of the following adverb or adjective.

ADVERB GROUP

An **adverb group** consists of an adverb supported by one or more related words, usually intensifiers. In the following examples, the adverb group is in **bold** and the head word of the group is in *italics*:

Brayden ran **extremely *well***.

The ambulance arrived **fairly *quickly***.

The ambulance travelled **terribly *slowly***.

HOW TO FORM ADVERBS

Most adverbs end in *-ly* and are formed by adding *-ly* to the adjective:

brave → bravely	strange → strangely
civil → civilly	sudden → suddenly
quick → quickly	sweet → sweetly
pure → purely	tight → tightly
sad → sadly	wide → widely

NOTE Some adjectives, such as *friendly*, *beastly*, *cowardly*, *fatherly* and *kindly*, also end in *-ly*, so you cannot assume that any word ending in *-ly* is an adverb. Always look at the function of the word in a particular sentence.

If the adjective already ends in *-l*, you still add *-ly*:

annual → annually	casual → casually
awful → awfully	cool → coolly
beautiful → beautifully	joyful → joyfully
boastful → boastfully	real → really
careful → carefully	tearful → tearfully

If the adjective ends in *-ll*, just add *-y*:

dull → dully   full → fully

If the adjective ends in *-y*, change the *y* to *i* and add *-ly*:

happy → happily   noisy → noisily
heavy → heavily   weary → wearily

If the adjective ends in *-ue*, drop the *e* before adding *-ly*:

true → truly   due → duly

If the adjective ends in *-ic*, add *-ally*:

fantastic → fantastically   sarcastic → sarcastically
ironic → ironically   tragic → tragically

But note the exception:

public → publicly

A handful of adverbs uses other suffixes, such as *-wise* and *-wards*:

clockwise, crosswise, likewise, heavenwards, homewards

The suffix *-wise* became fashionable in colloquial language for a while:

Fashion-wise, she doesn't have a clue.

Work-wise, I think I'd like a job in IT.

There are common adverbs that are not formed from other words. Here are some examples:

off, quite, soon, then, there, too, very

TYPES OF ADVERBS

There are several kinds of adverbs, classified according to the work they do.

These are:

- of time
- of place
- of manner
- of degree (intensifiers)
- interrogative
- numerical
- modal
- conjunctive
- relative

Adverbs of time

These tell **when** an action took place: *now*, *then*, *tomorrow*, *soon*, *yesterday*.

We shall come **soon**.   My friend arrived **yesterday**.

We are coming **now**.

Adverbs of place

These tell **where** the action took place: *here*, *within*, *there*, *above*.

I have been waiting **here** for half an hour.   He was **there** for two days.

Adverbs of manner

These tell how an action took place: *softly*, *noisily*, *well*, *properly*, *rapidly*.

Bruce behaved **stupidly**.   She crept **silently** towards the door.

Adverbs of degree (or intensifiers)

These tell **how much**, the degree of something: *almost*, *very*, *too*, *partly*, *rather*, *somewhat*. They modify adjectives and other adverbs.

I feel **rather** ill.   The **very** sick dog died.

She performed **very** well.

Interrogative adverbs

These ask a question suggesting time, place, reason, manner and so on.

Where did she go?   **How** could that happen?

Numerical adverbs

These tell how often something took place.

He hit me **twice**.

Numerical adverbs often work as connectives in text. For example, an essay arguing a point of view may use numerical adverbs like *firstly*, *secondly*, *finally*.

Modal adverbs

These modify the verb to show a degree of probability: *perhaps*, *probably*, *often*, *always*, *usually*, *sometimes*, *never*, *not*.

Perhaps they will not come.   Jan **usually** arrives early.

Conjunctive adverbs

There are several types of words that can be used as connectives, including conjunctive adverbs. These link two or more clauses or sentences: *therefore*, *consequently*, *however*, *thus*, *nevertheless*, *moreover*, *yet*.

The brakes were faulty; **therefore,** he was sure to crash.

Helen mailed the letter last week. **However**, it has not arrived.

Note that these are conjunctive adverbs, not conjunctions. They make a connection between clauses or sentences, but they do not link them with a comma like coordinating conjunctions such as *and* or *but* or subordinating conjunctions such as *when* or *because*. In the examples, a semicolon and a full stop are used to separate the clauses; a comma would be incorrect.

Relative adverbs

Relative adverbs are different from other adverbs. Relative adverbs introduce a group of words, or a clause, that tells more about a noun. There are three main relative adverbs: *where*, *when* and *why*. They function as connectives, working very much like conjunctions and relative pronouns, joining a relative clause to another clause. The relative adverbs *where* and *when* are used as connectives in these examples:

> Is this the place **where** the murder happened?

> I remember the day **when** it occurred.

Where the murder happened and *when it occurred* are relative clauses, linked to the main clauses *Is this the place* and *I remember the day* by the relative adverbs *where* and *when*.

29 Test yourself

Rewrite the following sentences, indicating the **adverbs**.

1 The dog barked loudly all night.
2 Rebecca was almost at the finishing line when she was overtaken by another runner.
3 Where did you leave the key?
4 Harry was extremely angry.
5 The children played quite happily together.
6 Chris suddenly decided to walk home alone.
7 Madelein moved confidently onto the stage to sing her solo.
8 Su-Lin is a very talented violinist.
9 Then the baby clumsily took its first steps across the room.
10 The shy child spoke indistinctly when answering the question.

CONFUSING ADVERBS WITH ADJECTIVES

An adjective is sometimes used where an adverb is needed. While this is fairly common in informal speech, it is incorrect in writing.

> Kelly was **real** happy.   (Incorrect – *real* is an adjective.)

> Kelly was **really** happy.   (Correct.)

> She has always done her lessons **good**.   (Incorrect – *good* is an adjective.)

> She has always done her lessons **well**.   (Correct.)

COMPARISON OF ADVERBS

Most adverbs, like adjectives, have three **degrees of comparison**: the **positive**, the **comparative** and the **superlative**. Since most adverbs have two or more syllables, the comparative degree is found by adding *more*, and the superlative degree by adding *most*.

POSITIVE	COMPARATIVE	SUPERLATIVE
bravely	more bravely	most bravely
casually	more casually	most casually
sarcastically	more sarcastically	most sarcastically

Adverbs of one syllable form the degrees in the same way as adjectives.

POSITIVE	COMPARATIVE	SUPERLATIVE
soon	sooner	soonest
well	better	best

30 **Test yourself**

Rewrite each of the following sentences, using the **adverbial form** of the *italicised* word.

1   The swimmer rose (*buoyant*) to the surface after a superb dive.
2   The cyclist (*accidental*) knocked over the pot plant.
3   The message was written so (*ambiguous*) that the reader did not understand what it meant.
4   The dog (*hasty*) lay down when its owner shouted at it to stop barking.
5   The boy (*moody*) stormed into his bedroom and shut the door (*loud*) after his mother refused to let him go out.
6   The dog (*cunning*) sneaked a sausage off its owner's plate.
7   One should always be (*presentable*) dressed at a job interview.
8   The family were (*real*) pleased that they had arrived (*safe*) home before the storm broke.
9   I can (*truthful*) say that I have completed the task to the best of my ability.
10   The player behaved so (*offensive*) during the game that the referee (*final*) ordered him from the field.

ADVERBIAL PHRASES

A phrase is a group of words that cannot stand as a sentence on its own (see also **24 The Phrase**, page 90). An adverbial phrase does the same work as an adverb. It can indicate time, place, manner, reason and so on. For example:

The rain was welcome **after the long drought**. (*time*)

The plane vanished **into the gorge**. (*place*)

The old man staggered about **in a daze**. (*manner*)

The hikers were lost **because of the heavy rain**. (*reason*)

The students worked hard **to pass their examinations**. (*purpose*)

It is common to find several adverbial phrases in a sentence. For example:

Next month [*time*] I will travel **to Melbourne** [*place*] **by plane** [*manner*].

ADVERBIAL CLAUSES

A clause is a group of words that contains a **finite** verb – a verb with a subject (see also **25 The Clause**, page 92). It has a subject and a predicate. An adverbial clause is a subordinate clause that does the work of an adverb. It describes a verb, an adjective or an adverb in some other clause. Like adverbs, adverbial clauses are classified according to the work they do:

They were soaked **when the sudden storm broke**. (*time*)

You should swim **where the lifesavers are stationed**. (*place*)

You must behave **as you have been requested**. (*manner*)

Hayden pulled the string **so hard that it broke**. (*result*)

I'll feed the dog **because you have asked me to**. (*reason*)

Jessica trained hard **so that she might win a gold medal**. (*purpose*)

I shall help you **if you try to practise it yourself**. (*condition*)

I will finish my homework **although I am not feeling well**. (*concession*)

31 Test yourself

Name the **adverbial phrase** or **adverbial clause** in each of the following sentences.

1 Connor waved when we arrived.
2 The frog disappeared under the water.
3 The family like camping because it is fun.
4 The children played in the park.
5 The cat jumped through the window.
6 The rooster crows at daylight.

7   Bananas should not be eaten until they are ripe.

8   The baby banged the toy so hard that it broke.

9   During the afternoon our father erected the tent.

10   They fished as the tide was coming in.

11   Oliver will only help you if you try to do it yourself first.

12   The girls came to the party dressed as hippies.

13   The bushwalkers were delayed because of the heavy rain.

14   The boys answered in a belligerent manner.

15   Megan studied hard so that she would do well in her test.

21 DEFINITE AND INDEFINITE ARTICLES

Articles belong to a class of words called determiners. Determiners show whether a noun or noun group is definite or indefinite.

The definite article is the word *the*:

Give me **the** apple, please.   *(A particular apple)*

Give me **the** big green apple, please.   *(A particular apple)*

Give me **the** apple that you picked this morning, please.   *(A particular apple)*

The indefinite article is written as either *a* or *an*, depending on what comes next:

Give me **an** apple, please.   *(Any apple)*

Give me **a** big green apple, please.   *(Any of the big green apples)*

Give me **an** apple that you picked this morning, please.   *(Any apple from the ones you picked this morning)*

WHEN TO USE *A* OR *AN*

NOTE   The articles *a*, *an* and *the* may also be called demonstrative adjectives – see page 46.

Use *a* before words beginning with consonants:

a book, **a** ship, **a** house, **a** man

Use *a* before words beginning with a long *u* sound:

a *ew*e, **a** *u*nicorn, **a** *u*nit, **a** *u*niform, **a** *u*niversity

Use *an* before all other words beginning with *a*, *e*, *i*, *o*:

an *a*pple, **an** *e*gg, **an** *i*dea, **an** *o*range

Use *an* before words beginning with *u* if they have a short *u* sound:

an *u*ncle, **an** *u*nderstanding, **an** *u*rgent message, **an** *u*pward movement

Use *an* before words beginning with a silent *h*:

an *h*our, **an** *h*eir, **an** *h*onest mistake

PREPOSITIONS

22

A preposition shows the relationship between a noun or pronoun and another word or words. It is a form of **cohesive tie** (see page 98).

The girl **on** the bicycle gazed **at** the children **on** the swings.

Prepositional phrase   Prepositional phrase   Prepositional phrase

A preposition plus a noun, a pronoun or a noun group forms a **prepositional phrase**:

beside Alex; among friends; at her; into the green, dripping rainforest

We walked **into the green, dripping rainforest**.

The following are the most common prepositions:

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

Many people find it difficult to choose the correct prepositions. The following lists are a basic guide.

PREPOSITIONS USED WITH VERBS

to abide **by** a decision

to abound **in**

to abstain **from**

to accede **to** a request

to be accused **of**

to be acquitted **of**

to agree **to** a suggestion

to agree **with** someone **on** a matter

to agree **with** someone **in** an opinion

to agree **on** a course of action

to aim **at**

to allow **for** errors

to appeal **to** someone **for** something

to appeal **against** a decision

to appeal **to** someone's generosity

to bear **with** difficulties

to believe **in** someone or something

to blame **for**

to blush **at**

to boast **of** *or* **about**

to break **down** an obstacle

to coincide **with**

to comment **on**

to communicate **with**

to compare A **with** B (contrast)

to compare A **to** B (similarity)

to complain **about**

to confide **in** someone

to confide something **to** someone

to conform **to** a standard of behaviour

to conform **with** an idea

to connive **at**

to consent **to**

to consist **of** something (be composed of)

to consist **in** something (lie in, or be expressed by)

to contrast A **with** B

to contribute **to**

to converge **on**

to converse **with** someone **on** *or* **about** something

to correspond **with** someone **by** letter

to correspond **to** *or* **with** something (conform or be equivalent to)

to deal **with**

to deduce B **from** A

to depend **on**

to desist **from**

to despair **of**

to differ **from** something

to differ **with** someone **on** something

to disagree **with**

to dispense **with**

to dispense someone **from** obligation

to dissuade someone **from** doing

to do away **with**

to embark **on** a career

to embark **for** a destination

to encroach **on**

to enforce something **on** someone

to exult **over** someone

to fall short **of**

to fall in **with**

to foist something **on** someone

to gloat **over**

to haggle **over**

to hanker **after**

to have a mind **to**

to have something **in** mind

to have something **on** one's mind

to have done **with**

to have nothing to do **with**

to hope **for**

to be immunised **against**

to impress something **on** someone

to impress someone **with** one's ability

to indict someone **on** a charge **for** some crime

to induce something **in** someone

to induce someone **to** do something

to inflict something **on** someone

to infuse something **in** someone

to initiate someone **into** a society

to initiate someone **in** a science

to insist **on**

to instil something **into** someone

to insure **against** something

to intercede **with** someone **on** someone's behalf

to intercede **with** someone **in** something

to isolate **from**

to lay stress **on**

to lie in wait **for**

to long **for**

to look **into** a matter

to make an end **of**

to make much **of**

to make the best **of**

to meddle **in**

to merge **into** *or* **in**

to militate **against**

to minister **to** someone's needs

to object **to** a statement

to object **against** a decision

to pardon someone **for** something

to part **from** someone

to part **with** something

to partake **of** food

to pertain **to**

to preface a speech **with** certain remarks

to profit **by**

to protest **against**

to provide **for** the future

to prevail **on** someone to do something

to prevail **against** *or* **over** difficulties

to put an end **to**

to recoil **from**

to refrain **from**

to rely **on**

to remonstrate **with** someone

to repent **of**

to replace A **with** B

to resolve **on** a course of action

to shrink **from** violence

to stand **apart**

to stand aloof **from**

to subsist **on** a food

to subsist **in** something (reside or lie in)

to substitute B **for** A

to suffer **from**

to sympathise **with** someone

to take advantage **of**

to take pride **in**

to testify **against** someone

to testify **to** the truth of a statement

to thirst **for**

to tinker **with**

to treat someone **for** an illness

to treat someone **to** a good time

to triumph **over**

to trust **in**

to vie **with**

to want **for** nothing

to be wanting **in** courage

to warn **of**

to yearn **for**

PREPOSITIONS USED WITH ADJECTIVES AND PARTICIPLES

accompanied **by**

according **to**

accused **of**

accustomed **to**

adept **in**

adequate **to** one's needs

adequate **for** the purpose

adjacent **to**

afflicted **with**

agreeable **to**

angry **with** someone

annoyed **at** *or* **by** something

annoyed **with** someone

anxious **about** something or someone

anxious **for** someone's safety

ashamed **of**

averse **to** *or* **from** doing something

beset **by** difficulties

capable **of**

characterised **by**

common **to**

comparable **with**

conducive **to**

confident **of** success

confident **in** one's ability

conscious **of**

consequent **on**

convenient **to** (near)

deficient **in**

dependent **on**

desirous **of**

devoid **of**

different **from** *or* **to** (*not* **than**)

disappointed **in**

disgusted **with** someone

disgusted **at** *or* **by** something

eager **for**

endowed **with**

envious **of**

equal **to**

essential **for** doing something

expert **in**

familiar **with** something

filled **with** something

foreign **to**

fortunate **in**

good **at**

grateful **for**

greedy **for**

guilty **of**

immune **from** *or* **to**

impatient **with** someone

impatient **to** do something

impatient **at** a delay

impatient **for** something to happen

independent **of**

indifferent **to**

indignant **with** someone

indignant **at** something

inferior **to**

isolated **from**

marred **by**

mindful **of**

obliged **to** someone

oblivious **of**

occupied **in** doing

occupied **with** something

offended **at** something

offended **by** someone

offended **with** someone

opposed **to**

opposite **to**

pleased **with**

possessed **of** wealth

possessed **by** a demon

prejudiced **against**

preoccupied **with**

proud **of**

reconciled **to**

regardless **of**

remote **from**

secure **against**

struck **by**

subjected **to**

superior **to**

sympathetic **towards**

tired **of**

vexed **at** something

vexed **with** someone

worthy **of**

COMMON PREPOSITIONAL PHRASES

in accordance **with**

an appeal **for** funds

an aversion **to**

a capacity **for**

in common **with**

a comparison **between**

in conformity **with**

confidence **in**

in consideration **of**

contempt **for**

in contempt **of**

in contrast **with**

a contrast **between**

a craving **for**

in default **of**

to a high degree

at one's disposal

a desire **for**

a difference **of** opinion

the difference **between** A and B

disappointment **at**

disgust **at** something

disgust **for** someone

dispensation **from**

the envy of **all**

feel envy **at**

to a great extent

have immunity **from** *or* **against**

in the hope **of**

indignation **at** something

indignation **against** someone

in keeping **with**

on land

by land and sea

a longing **for**

a match **for**

the opposite **of**

in payment **of** a debt

in payment **for** services

for the purpose **of**

with reference **to**

in that regard

with regard **to**

without regard **for**

a reputation **for**

resistance **to**

in respect **of**	sympathy **for** someone
out of respect **for**	**in** sympathy **with** a view
with respect **to**	thirst **for** knowledge
without respect **for** someone	**in** view **of**
at sea	**with** a view **to**

BETWEEN OR AMONG

Between is used with verbs such as *choose*, *divide*, *pick* and *share* when two things are mentioned:

As they were both winners, the prize money was shared **between** Sophie and David.

Among (or *amongst*) is used when more than two things are mentioned:

The captain shared the prize money **among** the eleven team members.

32 Test yourself

Rewrite the following sentences, showing the **prepositions** in each one.

1   Timothy sat on his chair and looked at the film on television.
2   The frog hopped across the grass and jumped into the pool.
3   When we went to our grandparents' property, we travelled by train.
4   We swam in the surf and sunbathed on the beach at the Gold Coast.
5   There is a park near our house.
6   Underneath the house we have a playroom.
7   Beside my bed I have an alarm clock.
8   Through the door to the right is the kitchen.
9   Ethan is across the road, visiting his friend.
10 Jessica skimmed down the driveway on her rollerblades at great speed.

CONJUNCTIONS

Conjunctions are words that **join** or connect words, phrases and clauses in a meaningful way. They are a form of **cohesive tie** (see page 98); they are also part of the group of words and phrases that are called **connectives**.

There are two main kinds of conjunctions: coordinating conjunctions and subordinating conjunctions.

COORDINATING CONJUNCTIONS

These conjunctions join similar parts of speech or clauses of equal value: *and*, *both*, *but*, *yet*, *or*, *either… or*, *neither … nor*.

The girl **and** the boy went to school.	(joining the words *girl* and *boy*)
Both Nathan **and** Natalie played squash.	(joining the words *Nathan* and *Natalie*)
Either Tranh **or** Sam is coming.	(joining the words *Tranh* and *Sam*)
Laughing happily **and** waving to the crowd, the athletes continued their triumphal procession.	(joining the phrases *laughing happily* and *waving to the crowd*)
She has some **but** I have none.	(joining the clauses *she has some* and *I have none*)
Monique will sing **or** Luke will play a guitar solo.	(joining the clauses *Monique will sing* and *Luke will play a guitar solo*)

NOTE Complete sentences may also be connected by *and* or *but* in some conversational or imaginative styles of writing, but beginning sentences in this way should be done sparingly if it is to be effective:

In a short story: The mechanic said the car wouldn't start. **And** he was right.

In an investigative news report: The scheme was found to be fraudulent. **But** how would ordinary 'mum and dad' investors know they were throwing away their money?

In formal and academic styles of writing, such as expository or persuasive essays, beginning a sentence with *and* or *but* is considered to be too casual. Instead, use *however* to achieve a more formal tone.

Conjunctions such as *and* and *or* are generally used to add meaning, while conjunctions such as *but* are used to give an opposing meaning.

SUBORDINATING CONJUNCTIONS

These conjunctions join principal clauses to subordinate clauses.

Alex always jokes **when** she is nervous.

Principal clause | Subordinate clause

NOTE

Principal = first in importance
Clause = a group of words that has a finite verb
Subordinate = of secondary or lesser importance

Subordinating conjunctions are used to give information about:

- time
- place
- cause or reason
- concession
- condition
- manner or degree
- purpose
- consequence

Conjunctions of time

after, before, now, since, until, when, whenever, while

After Zac opened the gate, he called the dog.

Gabrielle ate her lunch **before** she called the taxi.

Now that we have had some rain, the drought has broken.

Since I met her, we have become friends.

We will wait here **until** the next bus arrives.

The crocodile was heading for the river **when** we saw it.

Whenever it is possible, we shall visit our grandmother.

While there is life, there is hope.

Conjunctions of place

whence, where, wherein, wherever

That is the house **where** my grandfather lived.

The criminal must be found **wherever** he is.

Conjunctions of cause or reason

as, because, for, lest, since, whereas, why

As the singer had laryngitis, she cancelled the concert.

We know the driver caused the accident **because** we saw it.

I wonder **why** they left the party early.

Conjunctions of concession

although, even if, however, though, whether, while

Although I have telephoned twice, he has not returned the call.

However hard Adam tried, he could not make the cricket team.

Nobody knows **whether** it is true or not.

Conjunctions of condition

as, except, if, unless

She could not work out the answer, clever **as** she was.

Except that he is slow, Cameron types very capably.

Let me know **if** you wish to go.

Jayden will do no work **unless** he is forced.

Conjunctions of manner or degree

as, as … as, as if, as though, how, than

The new house is still vacant **as** far **as** we know.

She speaks **as if** she knows all about it.

The teacher showed Bailey **how** the problem could be solved.

He is taller **than** I am.

Conjunctions of purpose

in order that, lest, so, so that, that

I rang him **so that** he would know about the delay.

Conjunctions of consequence

so, so that

No rain fell that month, **so** the crops all failed.

Some adverbs such as *therefore*, *thus*, *nevertheless*, *then* and *next* can also function as connectives, but they are not conjunctions.

> She had given her word; **therefore** she held firm.
>
> The painters started with the roof. **Then** they painted the walls.

In these sentences, the clauses are joined with a semicolon or a full stop, not a comma, which can be used to link a subordinate clause beginning with a conjunction to a principal clause.

Note that *however* is always a conjunctive adverb, not a conjunction:

> CORRECT: We called in to see Ella. **However,** she wasn't home.
>
> INCORRECT: We called in to see Ella, however she wasn't home.

33 Test yourself

Rewrite the following paragraphs, showing the **conjunctions**.

It was the Easter long weekend and the family planned to go camping. Friday morning arrived and, after we had been to church, we left for Girraween National Park. Since it was a three-hour drive, we ate an early lunch before we left. When we arrived, we looked for the camping site the other members of the family had already set up. As they had saved us a space, it did not take long to erect our tent and an awning.

The bushwalks were magnificent and, wherever we went, we always saw something different. Although it rained sometimes, we had a most enjoyable time. So that we would miss most of the heavy Easter traffic, we delayed coming home until Wednesday. I did not mind this as it gave us more time at the park.

24 > THE PHRASE

A phrase is a unit of meaning; it is a group of words without a finite verb. It functions in a sentence like a single part of speech. It cannot stand as a sentence on its own because its message is not complete.

I know the girl **wearing the straw hat**.

Phrase

Wearing the straw hat would not stand as a sentence on its own. This is a participial phrase, beginning with the present participle *wearing*.

Many phrases begin with a preposition, followed by a noun, pronoun or noun group:

The road **into town**

A present **for her**

The driver **of the bright-red sports car**

Describing phrases as 'participial phrases' or 'prepositional phrases' describes the way they are *formed*, beginning with either a participle or a preposition. Phrases can also be classified according to their *function* in a sentence. Phrases can consequently be classified as 'noun phrases' (see **The noun phrase**, page 36), 'adjectival phrases' (see **The adjectival phrase**, page 49) or 'adverbial phrases' (see **Adverbial phrases**, page 79):

I know the girl **wearing the straw hat**.   *(adjectival phrase)*

Wearing hats is compulsory.   *(noun phrase)*

The driver **of the bright-red sports car** is my brother.   *(adjectival phrase)*

Put the bags **in the bright-red sports car**.   *(adverbial phrase)*

DANGLING PHRASES

Make sure that phrases are related clearly to the rest of the sentence. It is easy to attach them wrongly, leading to ambiguity or nonsense:

Our neighbour saw the burglar break into the house across the street through the window.

Plunging hundreds of metres into the gorge, we marvelled at the power of the waterfall.

The position of the phrase *through the window* in the first example makes the sentence ambiguous; there are two possible meanings:

Through the window our neighbour saw the burglar break into the house across the street.

OR

Our neighbour saw the burglar break **through the window** into the house across the street.

The second example is unintentionally funny. The adjectival phrase *plunging hundreds of metres into the gorge* should be placed with the noun it describes – *waterfall* – not with the pronoun *we*!

34 **Test yourself**

Rewrite the following sentences so that there are no **dangling phrases** and the meaning is clear.

1   Calmly munching oats in the stable, Bianca finally discovered her runaway horse.
2   There was a piano for sale by a music teacher with carved Queen Anne-style legs.
3   Hiking through the rainforest, the trees towered above us.
4   After making a stirring speech, the audience wildly applauded the speaker.
5   A skilful cabinetmaker, her furniture sells at very high prices.

25 > THE CLAUSE

A clause is a statement that is contained in a sentence. A **principal clause** (also called an **independent clause** or a **main clause**) is one that contains the important statement of a sentence. It contains a finite verb (a verb with a subject) and can usually stand separately from the rest of the sentence and make sense by itself. Every sentence contains at least one principal clause:

> When the storm came, **the painters went home** because they could not work in the rain.

The statement *the painters went home* is the most important piece of information in the sentence. It is the principal clause. The other two statements are of lesser importance. One tells *when* the painters went home; the other tells the *reason* for their going. They are **subordinate clauses** (also called **dependent clauses**).

A subordinate clause is one of lesser importance because it depends on some other clause and cannot stand by itself. A subordinate clause does the work of a noun, an adjective or an adverb.

Some subordinate clauses are adjectival clauses giving additional information that could be omitted without changing the basic meaning of the sentence:

> Our neighbour's cat, **which comes into our yard**, has killed a bird.

Non-restrictive or non-defining adjectival clause

Here the adjectival clause is dependent – it simply gives extra information about the participant, the neighbour's cat. Such clauses are usually marked off by commas from the rest of the sentence.

Other adjectival clauses may define or restrict the participant in another clause. They give additional information that is essential to the meaning:

> The cat **that killed the bird** belongs to our neighbour.

Restrictive or defining adjectival clause

Here the adjectival clause defines *which* cat – it cannot be omitted without changing the basic meaning of the sentence. The adjectival clause is not dependent on the principal clause, but can be seen as forming a noun group with *the cat*. It is said to be an **embedded clause**, since it is embedded in the noun group.

PARTS OF A CLAUSE

In traditional grammar, the two main parts of a clause are the **subject** and the **predicate**.

The subject is the subject of the verb in the clause – the *who* or *what* carrying out the action. The subject may consist entirely of a single noun or pronoun but it often takes the form of a noun group by including one or more descriptive words and phrases:

> *The boys* **went** home.

The verb is *went*. Who or what *went*? The boys. *The boys* is the subject.

> *The three little boys* **went** home.

The verb is *went*. Who or what *went*? The three little boys. *The three little boys* is the subject.

> *The three little boys carrying their new presents* **went** home.

The verb is *went*. Who or what *went*? The three little boys carrying their new presents. *The three little boys carrying their new presents* is the subject.

The predicate tells us about the subject. It contains the verb and it may also contain one or more other words that complete or clarify the meaning of the verb.

> The boys **went** *home*.

The predicate is *went home*.

> The boys **went** *home quickly*.

The predicate is *went home quickly*.

> Vinny **has** *fallen into the creek*.

The predicate is *has fallen into the creek*.

In systemic functional grammar the noun or noun group is usually called the *participant* and the verb or verb group the *process*.

THE SENTENCE

26

In most forms of writing, we have to organise our thoughts into groups of words that a reader can take in and understand. These groups of words are sentences.

WHAT IS A SENTENCE?

A sentence is a group of words containing at least **one complete thought**.

A sentence should be carefully constructed to gain the maximum effect. It must have a **subject**, **a complete verb**, a **capital letter** at the beginning, and a **full stop**, **question mark** or **exclamation mark** at the end. The simplest sentence is a clause that stands on its own.

The old house **is** at the top of the hill.

Subject   Complete verb

SENTENCE FRAGMENTS

One of the differences between speech and writing is that in spoken language we are often responding directly to another speaker. In written dialogue, sentence fragments are treated like complete sentences. This response to the question 'How do you feel?' is a sentence fragment:

'Not very well.'

The missing subject and verb are implied:

'(I do) not (feel) very well.'

The sentence fragment is natural speech. It would sound artificial if the person answered in a full sentence.
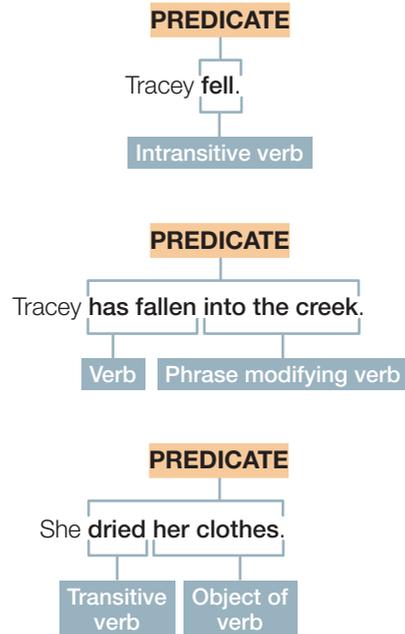
PARTS OF A SENTENCE

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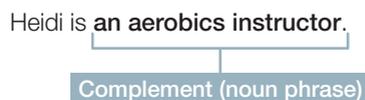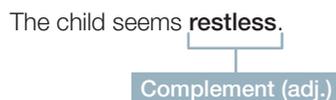
Subject

The subject is the participant – the person or thing doing something or taking part in a process. The subject may consist entirely of a single noun, pronoun or other naming word, but it often takes the form of a noun group by including one or more descriptive words.

Predicate

The predicate tells us about the subject. It contains at least one doing or process word (the **verb**). The predicate may also include one or more words that complete or clarify the meaning of the verb.

PREDICATE

Tracey **fell**.

Intransitive verb

PREDICATE

Tracey **has fallen into the creek**.

Verb | Phrase modifying verb

PREDICATE

She **dried her clothes**.

Transitive verb | Object of verb

A **complement** is necessary to complete the meaning of copulative or linking verbs such as *be*, *seem*, *become* and *appear*. The predicate of such sentences is composed of the copulative verb plus an adjective or noun (or a noun equivalent).

The child **seems**

Incomplete

The child seems **restless**.

Complement (adj.)

Heidi is **an aerobics instructor**.

Complement (noun phrase)

His favourite pastime was **fishing**.

Complement (gerund)

Lee became **what she'd always planned to be**.

Complement (noun clause)

Theme and rheme

In functional grammar, the term **theme** applies to the first part of a clause – the start of its message. (This is a different sense from a theme in literature, which is the main idea or message in the text as a whole.)

In simple sentences, the participant is usually the theme:

> **Humpback whales** feed on krill in the Antarctic in summer. **They** travel northwards along the east coast of Australia in winter to calve. **These whales** were almost hunted to extinction in the past.

In all three sentences, the **theme** – *humpback whales* – is the starting point of the message. The remainder of each sentence, called the **rheme**, provides new information about the theme.

An example like this gives the impression that the word *theme* is being used as a substitute for *subject*, but that is not the case. The theme is identified to clarify where the emphasis is in the sentence. For example:

> **In Hervey Bay,** whale-watching cruises are a great tourist attraction in September every year.

Here the **theme** – *In Hervey Bay* – is a circumstance, the adverbial phrase placed first in the sentence. This puts the emphasis on a particular geographical location, rather than on the whales. The rest of the sentence is described as the **rheme**.

THE MEANING OR FUNCTION OF SENTENCES

A sentence can be classified according to the way it is used.

Declarative sentence

A declarative sentence makes a statement of fact, belief, opinion or possibility:

> The door is open.   *(Fact)*
>
> I believe he gave an honest answer.   *(Belief)*
>
> The Taj Mahal is the most beautiful building in the world.   *(Opinion)*
>
> She might have gone shopping on the way home.   *(Possibility)*

Imperative sentence

An imperative sentence expresses a command or makes a request that requires an 'action' response:

> Stop! (The subject *you* is implied.)
>
> Hayley, stop talking.
>
> Will you stop talking, Hayley.

Interrogative sentence

An interrogative sentence asks a direct question that requires a written or spoken answer, not an 'action' response:

What shall we have for dinner?   How did that happen?

Exclamatory sentence

An exclamatory sentence expresses strong or sudden feeling or emotion. An exclamation mark at the end of a sentence tells the reader that the writer intends the statement to have **special force**. Such sentences usually begin with *what* or *how*:

What a nuisance he is!   How could you do it!

Sentences of this type should be used sparingly if they are to be effective.

STRUCTURE OF SENTENCES

The sentence is the basic unit of both verbal and written expression, but it is in written expression particularly that we sometimes have difficulty with sentence structures. For many people, writing is a less natural form of communication than speech. When writing, we cannot rely on many of the tricks that we frequently use in speech.

The kinds of sentence structures that are effective depend on the context in which we are communicating. In everyday speech, in advertising and in fiction, differing degrees of sentence completeness are appropriate. Speech has the loosest requirements: in spontaneous conversation we can get by with a reasonable proportion of incomplete sentences. Essays, magazine or newspaper articles, letters and editorials are examples of more formal situations that require a higher degree of completeness of sentence structure.

There are four basic sentence structures.

Simple sentences

A simple sentence contains only a subject and a predicate. In other words, it consists of *one* principal (main) clause.

Judith Power is our manager.
Subject   Predicate

Go!   (The subject *you* is implied.)
Predicate

The old house is at the top of the hill.
Subject   Predicate
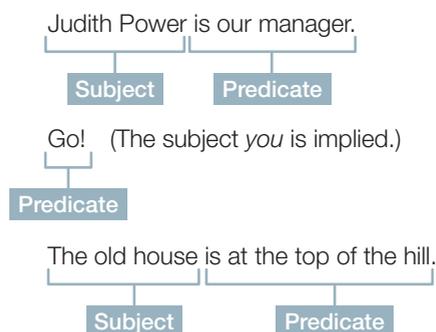
Compound or extended sentences

A compound sentence consists of at least *two* principal clauses joined by a conjunction or separated by a semicolon:

> Judith Power is our manager **and** Angelo Conti is the assistant manager.

> The old house is at the top of the hill**;** the new house has been built just below it.

Complex sentences

A complex sentence is one that contains one principal clause and one or more dependent or subordinate clauses. The principal clause is the actual sentence itself, in its simplest form; the other clauses depend on it and add information of secondary importance. In the following examples, the dependent or subordinate clauses are in **bold** type:

> We thought **that Connor Bolton would make the best captain of the soccer team**.

> **When I asked her**, she was unable to tell me who had locked her in.

Compound-complex sentences

A compound-complex sentence contains two or more principal clauses and one or more subordinate clauses. In these examples, the subordinate or dependent clauses are in **bold** type:

> Sarah wanted to visit you **while she was in Canberra**, but your mother said **that you were away on a holiday**.

> Two versions of what happened are being investigated, and no one seems to know **which one of them is correct**.

COHESIVE TIES

Cohesive ties are the methods used by the writer to *link* text – phrases, clauses, sentences, paragraphs – in a logical manner. Text cohesion can be achieved in several ways.

1 Repetition of words such as nouns and verbs:

> **Courtney** attended the same primary school as you. You do remember **Courtney**?

> Ryan and Johanne **jogged** to keep fit. **Jogging** is good exercise.

2 Use of related words:

> Father replaced the old **Volkswagen** with a new **car**.

> The **thief** left the scene of the crime on foot. He was a professional **criminal**.

3 Pronouns that refer back to nouns, noun groups or clauses:

> Everyone likes **Jacko**. **He** is a lot of fun.

> **Amy** told Jasmine **she** was going to meet **her** brother.

> He knew **what he wanted**. But **it** would cost him dearly.

4 Ellipsis – the shortening of a sentence by omitting a word or words that would be clear from the context:

> He knows my sister better than [**he knows**] me.

> She can and [**she**] will go to see the cricket match.

5 Substitution:

> I have owned two **boats**. My next **craft** will be a catamaran.

> Don't **go to sleep**, for if you **do** we'll have to leave without you.

6 Conjunctions:

Phrases, clauses, sentences and paragraphs can be linked by conjunctions (such as *and*, *or*, *but)* and by adverbs (such as *then*, *next*, *afterwards*):

> The spaceship **and** its crew were prepared for take-off.

> It is as if the majority of our population have no respect **or** interest in our architectural achievements **or** in the preservation of our natural heritage.

> Jane tried her hardest **but** could not do it.

> We repaired the engine. **Then** we drove back to our camp.

FREIGHT-TRAIN OR RUN-ON SENTENCES

Each sentence should contain **only one main idea**. Do not put too many ideas into one sentence. Frequently, writers form sentences by tacking on one idea after another, as if hitching railway carriages together to form huge freight trains. The resulting sentences are dull, confusing and difficult to read.

The following example would be more effective written as two, three or more sentences:

> When I finally reached the top of the creepy staircase, I heard a noise from a nearby room, so I opened the door very slowly, but all I saw was a broken window with a stiff breeze blowing the curtain violently against the furniture with a flapping sound, which was a relief.

A better version is:

> When I finally reached the top of the creepy staircase, I heard a noise from a nearby room. I opened the door very slowly. All I could see was a broken window, with a stiff breeze flapping the curtain violently against the furniture. What a relief!

How many simple sentences are there in this passage?

> The old bulldog scurried under the verandah he had just seen a harmless kitten she was merely trying to be friendly in Rover's brain the tiny frisky kitten had somehow come to be mistaken for a fearsome roaring lion.

There are four:

1   The old bulldog scurried under the verandah.
2   He had just seen a harmless kitten.
3   She was merely trying to be friendly.
4   In Rover's brain, the tiny, frisky kitten had somehow come to be mistaken for a fearsome, roaring lion.

Now that you have established the number of simple sentences, you have to decide how to present them.

1   You can leave them as a string of simple sentences, but you must then punctuate each of them with a full stop:

> The old bulldog scurried under the verandah**.** He had just seen a harmless kitten**.** She was merely trying to be friendly**.** In Rover's brain, the tiny, frisky kitten had somehow come to be mistaken for a fearsome, roaring lion.

2   You may wish to add conjunctions and link some of the sentences:

> When the old bulldog saw a harmless kitten, he scurried under the verandah. She was merely trying to be friendly **but** in Rover's brain the tiny, frisky kitten had somehow come to be mistaken for a fearsome, roaring lion.

3   You may wish to reduce some of the sentences to a participial phrase construction (where the phrase starts with a present participle, ending in -*ing*):

> **Seeing a harmless kitten** that was merely trying to be friendly, the old bulldog scurried under the verandah. Somehow, in Rover's brain, the tiny, frisky kitten was mistaken for a fearsome, roaring lion.

35   Test yourself

Rewrite the following **run-on sentences** with appropriate punctuation, conjunctions or other devices so that the sentence structure is clear.

1   Mr and Mrs Ramona have a large family they migrated to Australia in 1950.
2   I have a brother his name is Cooper.
3   My twin is almost identical to me she is a little shorter and thinner than I am.
4   Zumani tried to find her children she asked her husband what had happened to them.
5   Lily climbed into bed she pulled her feet up curling her body the bottoms of her sneakers rubbed dirt on the sheets her mother would be so angry.
6   Dog owners are responsible for their dogs attacking people they cannot say it is the responsibility of the person who is bitten.

7   Homelessness among young people today is quite common some people claim that most of these young people don't want to accept discipline at home and that they don't like any restrictions placed on them.

8   Labels on clothes contain directions they tell you how to care for your clothes.

9   Kate is seven years old her sister Alison is ten years old her brother Max is fifteen.

10   An emergency requires quick thinking if it is a serious problem you should call an ambulance straight away however if it is only a minor problem you should use current first-aid instructions.

VARYING THE LENGTHS OF SENTENCES

Varying the lengths of sentences prevents writing becoming monotonous. It also allows a writer to achieve particular effects. As we saw earlier, freight-train or run-on sentences throughout a piece of writing make it dull and confusing but overusing short, simple sentences would also become monotonous. Therefore, vary sentence lengths.

Use short, simple sentences on occasion for effect. They are very useful to emphasise statements, to create excitement, or to convey the effect of powerful emotions such as surprise and wonder. Here is an example of the way in which short sentences can be used for effect:

> Not a speck of dust stirred. The air in the deserted warehouse seemed to hang heavily in the gloom. Suddenly, the door swung open with a creak. Through the doorway stepped a man in uniform, obviously the security guard. He carried a short-barrelled rifle. I watched with bated breath as he peered into the shadows. He stopped and listened. He seemed to be looking directly at me. Then he moved silently back the way he had come, and the door creaked shut once more.

SENTENCE BEGINNINGS

Nothing is more boring than to read a piece of creative writing in which the sentences all begin in the same way. For interesting writing, you can vary your sentence beginnings.

1   Begin with an adjective:

> **Anxious** relatives were waiting in the hospital corridor.

2   Begin with an adverb:

> **Foolishly** he dived into the flooded stream.

3   Begin with a noun:

> **Absence** makes the heart grow fonder.

4   Begin with a participle:

> **Groaning** with pain, the player clutched her ankle.

5   Begin with a verb:

> **Hurry**, or we will miss the start of the film.

6   Begin with a phrase:

> **Around the next bend** we came upon a platypus.

7   Begin with a clause:

> **What William did** is wrong. *(Noun clause)*

> **As noon approached**, the heat became unbearable. *(Adverbial clause)*

Avoid starting your sentences with the same word (such as *I*, *then*, *because* and so on) each time.

27 > THE PARAGRAPH

WRITING PARAGRAPHS

Just as words make up a sentence, a **paragraph is a number of sentences held together by a common idea**. Every paragraph should be a unified piece of writing in which a **single idea** or **topic** is developed.

There is no special rule as to where the **topic sentence** will occur in the paragraph. It is often the first sentence, but it may occur in the middle of the paragraph or even at the very end.

Relevance is the most important factor in writing good paragraphs. It is easy to bore or confuse the reader with sentences that add nothing to the main idea being presented. Make the details of your paragraph as interesting as possible. *Develop* the idea in the paragraph. Do not generalise and keep repeating the main idea.

A well-written paragraph must have logical development, unity and a sound link with other paragraphs in the piece of writing. It must not appear as a separate entity but as a part of a whole. This is where different types of **cohesive ties** are useful:

▐ cohesive ties that add one statement to another:

> accordingly, also, and, as well as, besides, further, in addition, when, where, which, who, whom, whose

- cohesive ties that show contrast:

  alternatively, although, but, conversely, however, nevertheless, on the contrary, on the other hand, otherwise, still, yet

- cohesive ties that express inference:

  therefore, accordingly, because, consequently, for, for this reason, since, so, then

There are also a large number of prepositional phrases that can be used as cohesive ties, such as:

  in spite of, according to, common to, despite this, in view of, regardless of, to a great extent, with reference to, with regard to

See also **Conjunctions**, page 87.

The annotated example below identifies the key points when considering paragraphs.

Friends

I don't have many friends **but** I do have two good friends **who** are very important to me.

Show where a **new paragraph** begins by indenting the first line from the left-hand margin.

Linking words **(cohesive ties)**

My closest friend is Kelly. She is seventeen years old. Kelly is tall, with long, curly black hair and big blue eyes. She is an outgoing, energetic person who likes camping and going to the movies. She adds excitement to my life and encourages me to do things I have never done before.

Each paragraph contains a **topic sentence**.

All other sentences in the paragraph are related to the topic sentence; they depend on it but are less important than it.

Michiko is my other best friend. She is eighteen years old. She is short, with shoulder-length, straight black hair and brown eyes. One interesting thing about Michiko is that she was born in Japan. She is a quiet person who likes music. I get along well with Michiko because she has similar interests and beliefs to me. She always listens to me when I have problems and she makes me laugh.

A paragraph is a unified piece of writing in which a **single idea or topic** is developed.

My friends are important to me because they are people around my own age whom I can trust and turn to for help. They can share my problems and I know that they care and understand. It is nice to know that I am valued and not alone in this large world. My friends make living easier and more enjoyable. I hope that I am as good a friend to them as they are to me.

Vocabulary and spelling

28 > DERIVATION

Many words in English have been made by combining word elements. The starting points of these words are known as **roots**. Most roots come to us from Latin and Greek words, but we also have words from other languages.

When new words are needed, they can be made up from **prefixes**, word roots and **suffixes**.

■ A **root** is a word in its simplest or earliest form. The Latin root *vis* or *vid* (= 'see') gives meaning to these English words:

re**vis**e, re**vis**ion, tele**vis**ion, **vis**ion, **vis**it, **vis**itor, **vis**ual, **vis**ualise

■ A **prefix** is a word element added to the beginning of a root to form a new word. The Latin prefix *dis-* (= 'apart from', 'not') gives meaning to these English words:

disagree, **dis**pleased, **dis**advantage, **dis**appear

■ A **suffix** is a word element added to the end of a root to form a new word. The Latin root *-ant* (= 'one who') gives meaning to these English words:

applic**ant**, assist**ant**, defend**ant**, immigr**ant**, serv**ant**

LATIN ROOTS

Many English words are derived from Latin words. For example, *manuscript* comes from two Latin words – *manus*, 'the hand', and *scriptus*, 'written' – and means, literally, 'written by hand'.

LATIN ROOT	MEANING	WORDS DERIVED FROM ROOT
alter	other	alter, alteration, alternative
anima	breath	animate, animation, animal
annus	a year	annual, anniversary, biennial
aqua	water	aquatic, aqueduct, aquifer
audio (auditum)	I hear	audible, audience, audition, auditorium
cado (casum)	I fall	accident, decay, deciduous
capio (captum)	I take	accept, capture, receive
caput	the head	capital, captain, chapter, precipitate
cedo (cessum)	I go	antecedent, accede, exceed, succeed
centum	one hundred	cent, centenary, century, centipede
civis	a citizen	civic, civilian, civilise, city
clamo	I shout	disclaim, exclaim, proclaim, reclaim
claudo (clausum)	I shut	close, conclusion, exclude, include
colo (cultum)	I till	agricultural, colony, cultivate, culture
corpus (corporis)	the body	corpse, corpuscle, incorporate
credo (creditum)	I believe	credence, credit, credulous, incredible
cura	care	accurate, cure, curious, secure
curro (cursum)	I run	course, current, excursion, occur, recur
decem	ten	December, decimal, decimate
dens (dentis)	a tooth	dental, dentist, indent, indentation
dico (dictum)	I say	benediction, contradict, edict, verdict
duco (ductum)	I lead	abduction, conduct, deduce, duct, induce
facio (factum)	I do or make	affect, benefit, effect, fact, perfect
fero	I bear	defer, fertile, infer, offer, proffer
fido	I trust	confidence, diffident, fidelity
finis	the end	define, final, finalist, finally, finish
flecto (flexum)	I bend	flex, flexible, inflection, reflect
fluo (fluxum)	I flow	affluent, fluid, fluent, superfluous
frango (fractum)	I break	fraction, fracture, fragile, refract
frater	a brother	fraternal, fraternise, fraternity
fundo (fusum)	I pour	confuse, diffuse, infusion, refuse
gradior (gressus)	I go or walk	digress, gradual, graduate, progress

LATIN ROOT	MEANING	WORDS DERIVED FROM ROOT
habeo (habitum)	I have	exhibit, habit, habitual, inhabit
jacio (jactum)	I throw	eject, inject, object, project, reject
judex	a judge	judge, judicial, judicious, prejudice
jungo (junctum)	I join	conjunction, joint, junction, juncture
lego (lectum)	I read	diligent, illegible, intellect, lecture
loquor (locutus)	I speak	elocution, eloquent, soliloquy
magnus	big or great	magnificent, magnify, magnitude
manus	the hand	manual, manufacture, manuscript
mater	mother	maternal, matrimony, matron
memor	mindful	memo, memorable, memorise, remember
mitto (missum)	I send	emit, missile, missive, remit, submit, transmit
moveo (motum)	I move	emotion, locomotive, mobile, promote
nascor (natus)	I am born	innate, natal, native, natural
navis	a ship	naval, navigate, navy
novus	new	innovate, novice, renovate
par	equal	disparity, par, parity
pars	part	part, partial, participate, particle
pater	father	paternal, patriarch, patricide
patior (passus)	I suffer	compassion, compatible, patient
pax (pacis)	peace	compact, pacify, pact
pello (pulsum)	I drive	compel, compulsion, dispel, expel, propel
pendo (pensum)	I hang	append, depend, dependent, suspend
peto (petitum)	I seek	compete, competition, petition, repeat
plico (plicatum)	I fold	duplex, duplicate, ply, simple, triple
pono (positum)	I place	depose, deposit, dispose, expose, pose
porto	I carry	export, import, portable, support, transport
premo (pressum)	I press	compress, depress, express, impress
puto (putatum)	I think	compute, dispute, repute, reputation
scribo (scriptum)	I write	describe, prescribe, transcribe
sentio (sensum)	I feel	resent, sense, sensible, sensual
sequor (secutus)	I follow	consecutive, consequent, sect, sequel
solus	alone	desolate, solitary, solitude, solo

LATIN ROOT	MEANING	WORDS DERIVED FROM ROOT
solvo (solutum)	I loosen	dissolve, insolvent, resolve, soluble
specio (spectum)	I see	aspect, inspect, spectator, suspect
spiro (spiratum)	I breathe	aspire, conspire, inspire, perspire
sto (statum)	I stand	distance, obstacle, stand, stationary
struo (structum)	I build	construct, destroy, destruction, obstruct
tango (tactum)	I touch	contact, contagious, contingent, tact
tendo (tentum)	I stretch	distend, contend, extend, pretend
traho (tractum)	I draw	abstract, detract, extract, portrait
unus	one	unanimous, unify, union, unison, unit, universe
valeo	I am strong	invalid, prevalent, valiant, valid, valour
venio (ventum)	I come	advent, avenue, invent, prevent, venture
verto (versum)	I turn	avert, convert, divert, revert, version
video (visum)	I see	evident, visible, visual, vision, visor
vinco (victum)	I conquer	convince, convict, victim, victory
vivo (victum)	I live	revive, survive, vital, vivid
voco (vocatum)	I call	advocate, evoke, invoke, vocal, vocation
volvo (volutum)	I roll	evolve, involve, revolt, revolve

GREEK ROOTS

GREEK ROOT	MEANING	WORDS DERIVED FROM ROOT
arche	rule	anarchy, monarchy, oligarchy
aster	a star	asterisk, astrology, astronomy
baros	weight	baritone, barometer, baroscope
bios	life	antibiotic, biology, microbe
chronos	time	chronicle, chronometer, synchronise
demos	the people	democracy, democratic, epidemic
ergon	work	energy, liturgy, metallurgy, surgeon
ge	the earth	geography, geology, geomorphology
grapho	I write	autograph, graphic, paragraph, telegraph
gramma	what is written	diagram, epigram, monogram, telegram

GREEK ROOT	MEANING	WORDS DERIVED FROM ROOT
logos	discourse, speech	apology, catalogue, dialogue, epilogue
metron	a measure	chronometer, geometry, metre, perimeter
mikros	small	microbe, microfilm, micron, microscope
monos	alone	monarchy, monolith, monologue, monopoly
pathos	feeling	apathy, empathy, pathos, sympathy
philos	love	philanthropy, philately, philosopher
phone	sound	microphone, phonetic, symphony, telephone
phos	light	phosphorus, photogenic, photograph
polis	a city	cosmopolitan, metropolis, police, politics
polys	many	polyanthus, polygamy, polygon, polyp
skopeo	I view	kaleidoscope, periscope, telescope
tele	far	telecast, telegram, telescope, television
therme	heat	diathermy, thermal, thermometer, thermos
zoon	an animal	zodiac, zoography, zoo, zoology, zoophile

OTHER LANGUAGES

English has borrowed or derived words from many other languages:

- alcove, alcohol, magazine, zero (Arabic)
- boomerang, waratah, wombat (Dharug, an Australian Aboriginal language)
- zombie (Kongo, a Bantu language from West Africa)
- canoe, hurricane, barbecue, potato (Taíno, a language from the Caribbean)
- tea (Chinese)
- boutique, camouflage, disco (French)
- yacht (Dutch)
- blitz, lager, hinterland, snorkel (German)
- bungalow, shampoo (Hindustani)
- saga (Icelandic)
- concert, fiasco, scenario, spaghetti (Italian)
- ski (Norwegian)
- smorgasbord (Swedish)
- catamaran (Tamil)
- jitter (Mande, a West African language).

PREFIXES

A **prefix** is a word element added to the beginning of a root to form a new word. The following list contains prefixes from both Latin (L.) and Greek (G.).

PREFIX	ORIGIN	MEANING	EXAMPLES
a, ab, abs	L.	away from	abnormal, abduct, abstain, avert
ad, ac, ar	L.	to	accept, adhere, adjacent, arrive
ante	L.	before	antecedent, anticipate
anti	G.	against, opposite	antibiotic, antidote, antiseptic
arch	G.	chief	archbishop, architect
auto	G.	self	autobiography, autograph, automatic
bene	L.	well	beneficial, benefit, benevolent
bi, bin	L.	two, twice	bicycle, bilingual, binoculars, bisect
cata	G.	down	catalogue, catapult, catastrophe
circum	L.	around	circuit, circumference, circumnavigate
co, com, con	L.	together, with	combine, concur, connect, cooperate
contra	L.	against	contradict, contrary, contrast
de	L.	down, from, away	decrease, deflect, depart, descend
dia	G.	through or across	diagonal, diagram, dialogue, diameter
di, dis	L.	apart from, not	different, digress, disagree, disappear
e, ex	L.	out of, out, from	emerge, exclude, expel, export
ex	L.	former	ex-convict, ex-footballer
epi	G.	upon	epidemic, epilogue, episode, epitaph
extra	L.	beyond	extraneous, extraordinary, extravagant
fore	L.	before, in front of	forefront, foremost, foresee
hemi	G.	half	hemidemisemiquaver, hemisphere
hetero	G.	different	heterodox, heterogeneous
homo	G.	the same	homogeneous, homonym
hyper	G.	over, above, more	hypercritical, hypertension
hypo	G.	under	hypocrisy, hypotenuse, hypothesis
im, in	L.	into	include, import

PREFIX	ORIGIN	MEANING	EXAMPLES
in, im, il, ig, ir	L.	not	ignoble, illegal, impure, incorrect, irregular
inter	L.	between	international, intervene
mal	L.	ill, bad	malady, malefactor, malfunction, malignant
mis	L.	wrong	misfire, mislead, misspell, mistake
non	L.	not	non-existent, nonsense
ob, op, o	L.	against	object, obstruction, oppose
para	G.	beside	parallel, paralysis, parasite
peri	G.	around	perimeter, period, periscope
poly	G.	many	polygamist, polygamy, polygon
post	L.	after	postmortem, postpone, postscript
pre	L.	before	precede, predict, prejudice, prepare, prewar
pro	L.	forward, before	proceed, progress, project, propose
re	L.	back, again	recede, recount, rejoin, return
semi	G.	half	semicircle, semicolon, semiliterate
sub	L.	under	submarine, subjugate, subordinate, subway
super	L.	above, over	superhuman, superstructure
syn, sym	G.	with	sympathy, synonym, syntax, synthesis
tele	G.	far	telegram, telegraph, telescope, television
trans	L.	across	transfer, transmit, transport, transpose
tri	G.	three	triangle, tricycle, tripod, triple
ultra	L.	beyond	ultra-modern, ultraviolet
un, uni	L.	one	unanimous, unicorn

SUFFIXES

A **suffix** is a word element added to the end of a root to form a new word.

SUFFIX	MEANING OR USE	EXAMPLES
-able, -ible	capable of being	acceptable, edible, incredible
-an, -ean, -ian	belonging to or relating to	Elizabethan, European, Italian
-ance, -ence	state of	repentance, dependence, existence
-ant, -ent	one who	assistant, servant, student
-ard, -art	habitual	drunkard, dullard, braggart
-ary	a place where a thing is kept	aviary, granary, library, mortuary
-ative	tending to	decorative, informative, talkative
-craft	skill	bushcraft, handicraft
-dom	state, rank or domain	earldom, freedom, kingdom
-eer, -er, -ier, -or	a person engaged in a trade or profession	engineer, mountaineer, baker, painter, traveller, glazier, governor, sailor
-en, -et, -ette	little	maiden, locket, cigarette
-en	made of	earthen, golden, woollen
-ence	forming nouns of quality or action	dependence, patience, reverence
-esque	after the manner of	picturesque, Romanesque, statuesque
-ess	female	countess, duchess, goddess, princess
-fold	multiplied by	manifold, threefold
-ful	full of	beautiful, skilful, thoughtful, useful
-fy	to make	glorify, purify, rectify, simplify
-ic	belonging or relating to	acidic, civic, metallic
-ice	forming abstract nouns	cowardice, justice, malice
-icle	little	cubicle, particle
-ion	indicating action or condition	creation, injection, situation
-ise, -ize	to treat in a certain way	criticise, minimise, legalise, realise
-ish	having the nature of	childish, English, prudish, Spanish
-ism	forming abstract nouns	dynamism, extremism, heroism
-ist	one who	artist, cyclist, motorist

SUFFIX	MEANING OR USE	EXAMPLES
-ive	tending to or having the quality of	active, divisive, sedative
-less	free from, without	careless, hopeless, pointless
-let	little	booklet, leaflet, piglet, twiglet
-ling	little	darling, duckling, gosling
-ly	having the qualities of; repeated at intervals; in a certain manner	masterly, painterly, sisterly; hourly, monthly, weekly; bravely, softly, swiftly
-ment	forms a noun that expresses the result of the action	acknowledgement, establishment, employment, enjoyment
-ness	forming abstract nouns from adjectives	brightness, darkness, kindness
-ory, -tory	a place where	factory, dormitory, observatory
-ous	full of	famous, dangerous, glorious, industrious
-ship	forming abstract nouns	fellowship, friendship, hardship
-teen	with the addition of ten	fourteen, fifteen, sixteen, seventeen
-tude	a condition of	fortitude, solicitude, solitude
-ty	tens; forming abstract nouns	seventy, eighty, ninety; cruelty, poverty, property
-uble	capable of being	double, soluble, voluble
-ward	indicating direction	eastward, upward, windward
-wise	manner or way	clockwise, likewise
-y	forming adjectives or abstract nouns	leafy, honesty, modesty, rainy

ANTONYMS AND SYNONYMS

ANTONYMS

An **antonym** is a word that is opposite in meaning to a given word. The antonym must be the same part of speech as the given word: a noun, adjective, adverb, verb or preposition. Antonyms can be formed in several ways:

▌ as a completely new word
▌ by adding a prefix to a given word
▌ by changing the prefix of a given word
▌ by changing the suffix of a given word.

1 Antonyms formed by making a completely new word (remember that the antonym must be the same part of speech as the word given):

PART OF SPEECH	WORD	ANTONYM	PART OF SPEECH	WORD	ANTONYM
n.	arrival	**departure**	*n.*	poverty	**wealth**
adj.	ancient	**modern**	*adj.*	wasteful	**economical**
v.	admit	**deny**	*v.*	remember	**forget**
adv.	often	**seldom**	*adv.*	privately	**publicly**
n.	entrance	**exit**	*n.*	tenant	**landlord**
adj.	beneficial	**harmful**	*adj.*	safe	**dangerous**
v.	fail	**succeed**	*v.*	shout	**whisper**
adv.	boldly	**timidly**	*adv.*	well	**badly**
prep.	on	**off**	*prep.*	above	**below**
n.	prejudice	**impartiality**	*n.*	sale	**purchase**
adj.	immense	**tiny**	*adj.*	petulant	**amiable**
v.	negate	**affirm**	*v.*	sell	**buy**
adv.	always	**never**	*adv.*	weakly	**strongly**

2 Antonyms formed by adding a prefix to a given word:

WORD	ANTONYM	WORD	ANTONYM
agree	**dis**agree	responsible	**ir**responsible
load	**un**load	climax	**anti**climax
accurate	**in**accurate	understand	**mis**understand
possible	**im**possible	legible	**il**legible
noble	**ig**noble	sense	**non**sense

3 Antonyms formed by changing the prefix of a given word:

WORD	ANTONYM	WORD	ANTONYM
ascend	**de**scend	export	**im**port
increase	**de**crease	progress	**re**gress
minimum	**maxi**mum	encourage	**dis**courage
foreground	**back**ground	homogeneous	**hetero**geneous

4 Antonyms formed by changing the suffix of a given word:

WORD	ANTONYM	WORD	ANTONYM
harmful	harm**less**	employer	employ**ee**
lively	life**less**	sensible	sense**less**
worthy	worth**less**	tasty	taste**less**

SYNONYMS

A **synonym** is a word identical or very similar in meaning to another word. The synonym must be the same part of speech as the given word: a noun, adjective, verb, adverb or preposition.

PART OF SPEECH	WORD	SYNONYM	PART OF SPEECH	WORD	SYNONYM
n.	behaviour	**conduct**	*n.*	intention	**purpose**
adj.	angry	**irate**	*adj.*	surprised	**startled**
v.	acquire	**obtain**	*v.*	protect	**defend**
adv.	certainly	**surely**	*adv.*	intentionally	**deliberately**
n.	envy	**jealousy**	*n.*	misery	**unhappiness**
adj.	clever	**ingenious**	*adj.*	pleasant	**agreeable**

PART OF SPEECH	WORD	SYNONYM	PART OF SPEECH	WORD	SYNONYM
v.	build	**construct**	*v.*	vanish	**disappear**
adv.	cleverly	**skilfully**	*adv.*	rapidly	**quickly**
prep.	above	**over**	*prep.*	inside	**within**
n.	belief	**credence**	*v.*	avow	**affirm**
adj.	puerile	**childish**	*adj.*	crucial	**critical**
v.	finish	**complete**	*v.*	pardon	**forgive**
adv.	formerly	**previously**	*adv.*	vehemently	**emphatically**

HOMONYMS AND HOMOPHONES 32

HOMONYMS

Homonyms are words that are *spelt the same* but have *different meanings*.

bark **=** noise a dog makes

bat **=** a club used in cricket

dear **=** expensive

down **=** lower

exact **=** precise

fine **=** penalty payment

grave **=** burial hole

implement **=** equipment

kind **=** type

order **=** command

sound **=** noise

trip **=** stumble

wave **=** swell of the ocean

bark **=** outer layer of tree trunk

bat **=** a small mammal

dear **=** loved

down **=** soft feathers

exact **=** enforce payment

fine **=** of high quality

grave **=** serious

implement **=** carry out

kind **=** gentle in behaviour

order **=** sequence

sound **=** solid or safe

trip **=** short journey

wave **=** movement of the hand

HOMOPHONES

Homophones are words that have the *same sound* but *different spellings and meanings*.

air, heir	hail, hale	scene, seen
allowed, aloud	hear, here	sight, site
ascent, assent	know, no	stationery, stationary
ate, eight	mayor, mare	threw, through
ball, bawl	missed, mist	tied, tide
cereal, serial	passed, past	waist, waste
check, cheque	pause, paws	wait, weight
coarse, course	peer, pier	whole, hole
council, counsel	pours, pores	won, one
fair, fare	right, write	wring, ring
feat, feet	sail, sale	you, ewe

Some words have more than one homophone:

buy, by, bye	their, there, they're
ewe, yew, you	to, too, two
rain, reign, rein	vain, vane, vein
road, rode, rowed	yore, your, you're

33 ANAGRAMS

Anagrams are the letters of a word rearranged to form different words:

not → ton	post → stop, pots	meal → male, lame
meat → team, mate, tame	slap → laps, pals	live → vile, evil
charm → march	tide → edit, diet, tied	now → won, own
teach → cheat	lead → deal, dale	talent → latent
kills → skill	lied → idle	save → vase

COLLOQUIAL AND INFORMAL LANGUAGE

34

COLLOQUIAL LANGUAGE

Colloquial language is the language of informal, conversational speech or writing. The speaker or writer in this instance chooses to use non-formal elements of the vocabulary. Here are some examples:

don't **=** do not

must've **=** must have (*not* must of)

fridge **=** refrigerator

TV **=** television

barbie **=** barbecue

catch on **=** understand

muck up **=** misbehave

hassle **=** worry or concern

SLANG

Slang is a type of very informal or colloquial language consisting of words and phrases that are more commonly used in speech rather than writing. Slang words are sometimes used to shock, upset or annoy or can be typically designed to show allegiance to a particular group of people. Here are some examples from different historical periods:

Macca's **=** McDonald's

bonzer **=** excellent

drongo **=** fool or silly person

stoked **=** excited

firies **=** firefighters

nick off **=** go now, get lost

Straya **=** Australia

stunned mullet **=** someone who is surprised, bewildered, didn't understand

fink **=** a contemptible person

cool **=** okay, all right

yuppie **=** a young upwardly mobile professional

selfie **=** a photograph you take of yourself

36 **Test yourself**

List six examples of slang terms that you use with your peers and give their meanings.

35 > PROVERBS

Proverbs are short sayings that usually present a lesson about human behaviour. Many come from Aesop's fables, the Bible and other early writings. Here are some of the better-known proverbs with their common interpretations.

PROVERB	INTERPRETATION
A bad workman blames his tools.	People try to excuse their failure by blaming the available resources or their circumstances.
Absence makes the heart grow fonder.	If people are parted for a time, they appreciate each other more.
Actions speak louder than words.	You can say many things because talking is easy. However, what really matters is what you do.
A bird in the hand is worth two in the bush.	It is better to be content with what you have than to reject it in the hope of finding something better, since this may never happen.
All that glitters is not gold.	You should not judge the value of something by its pleasing appearance.
All's well that ends well. (from Shakespeare)	If the final result is good, previous failures can be forgotten.
A rolling stone gathers no moss.	People who constantly change their work or their home cannot expect to make much money, gain lasting friendship or be relied on. OR Free-spirited people, who don't tie themselves to one place or job, are not weighed down by external burdens.
A stitch in time saves nine.	Prompt action will prevent a lot of trouble later.
Beggars can't be choosers.	When you are not in a position to choose, you should be thankful for any offer that is made to you, even if it is not exactly what you would like.
Better late than never.	It is better to do something, even if it should have been done earlier, than not do anything at all.
Birds of a feather flock together.	People who have the same interests or the same kinds of character tend to associate closely. (The phrase is generally uncomplimentary.)
Don't count your chickens before they're hatched.	You cannot be sure of success until all difficulties have been overcome.
Don't put all your eggs in one basket.	It is risky to concentrate all your hopes on only one thing, for if it is lost there will be nothing left.
Forbidden fruit tastes sweetest.	The things that you cannot have are the things you want the most; forbidden things are the most attractive and exciting.

PROVERB	INTERPRETATION
Half a loaf is better than none.	You should be thankful for what you receive even though you hoped to receive more.
Honesty is the best policy.	Dishonesty may seem more profitable for a time, but in the long run honesty brings greater benefits.
It's never too late to mend.	It is never too late to alter your behaviour in order to lead a better life.
It's no use crying over spilt milk.	If you cannot change a bad result, then there is no use making yourself unhappy about it.
It takes two to make a quarrel.	A dispute is usually caused by the actions of both parties, not just one.
Let sleeping dogs lie.	Do not stir up unnecessary trouble; let past things remain forgotten; let things alone that you know will cause trouble.
Look before you leap.	Do not act without considering the consequences of the action.
Many hands make light work.	If many people work together to complete a task, it will be completed more quickly and more easily.
More haste, less speed.	The more you try to hurry, the more time you lose because you are nervous or make mistakes.
Necessity is the mother of invention.	If you need something badly enough, you become very inventive in finding ways of getting it.
No news is good news.	If you are expecting news and hear nothing, you may presume that nothing bad has happened, since bad news usually comes quickly.
One good turn deserves another.	If you have received help from someone, it is fair to help that person in return.
Out of sight, out of mind.	Absent friends are soon forgotten since you tend to forget about people when there is no contact with them.
Practice makes perfect.	A skill can only be mastered through practice.
Rome wasn't built in a day.	A major task cannot be completed in a short time.
Still waters run deep.	Although a person may say little, he or she may think a lot and have unrecognised abilities.
Strike while the iron is hot.	Make the most of present opportunities.
The early bird catches the worm.	If you want something, you should act promptly to avoid missing out.
Too many cooks spoil the broth.	If too many people try to do the same thing at the same time, the task will be done badly.
When the cat's away, the mice will play.	When a person in authority is not present, the others will take advantage and do things they cannot do ordinarily.
Where there's a will there's a way.	When people want something badly enough, they will find a way of getting it.

36 > IDIOMS

An **idiom** is a phrase or expression with a well-known meaning other than its literal meaning.

IDIOM	MEANING
bark up the wrong tree	have a mistaken idea
beat about the bush	not say clearly what you are thinking
beside yourself	emotionally upset
born with a silver spoon in your mouth	have money and luck from birth
break the ice	make a friendly move towards someone
catch red-handed	catch in the act of doing something wrong
cut off your nose to spite your face	do something to your own disadvantage
dead beat	exhausted
get out of hand	get out of control
good for nothing	useless
in bad shape	in poor health
in hot water	in trouble
in the same boat	in the same circumstances
keep your hand in	practise
lead up the garden path	mislead or deceive
let the cat out of the bag	give a secret away
make a mountain out of a molehill	exaggerate
over the moon	excited or delighted
put your best foot forward	try as hard as possible
rub the wrong way	irritate
sit on the fence	avoid taking sides
stand on your own feet	not depend on others
turn over a new leaf	make a fresh start

Because idioms are so widely used in everyday speech they tend to lose their vitality. Therefore, like clichés (see page 212) they should be avoided in formal writing such as essays.

JARGON

Jargon is specialised language that is used in a particular field of study or area of activity. It is like a type of shorthand that is understood between members of a particular group. Jargon often includes words that are meaningless outside a certain context.

It is assumed that the exact meanings of such terms are understood quickly and easily by everyone who is experienced in that field. This allows specialists to communicate with one another with an economy of expression. By learning the jargon for a particular industry, you can develop a deeper understanding of its culture and commonly used phrases. The police and military are examples of workplaces in which jargon is used extensively:

Police jargon:

Suspect: a person whom the police think may have committed a crime

10-4: radio jargon meaning okay or I understand

Code Eight: term that means officer needs help immediately

Code Eleven: a code that means the individual is at the scene of the crime

Military jargon:

TD: temporary duty

AWOL: absent without leave

SQDN: squadron

SAM: surface-to-air missile

Jargon will not be easily understood by the general public. Therefore, it should be used sparingly, if at all, in everyday conversation with non-specialists or in writing for general readership, and explanations must be provided.

38 SPELLING

English spelling often seems to be contradictory and illogical. Part of the reason for this is that English has only five vowels – *a*, *e*, *i*, *o*, *u* – but uses many more vowel sounds.

The pronunciation of words has gradually changed over the centuries, especially as English speakers spread all over the world. New Zealanders pronounce words differently compared with Australians, as do people from Scotland and India. For many years, spelling changed to match changes in pronunciation. However:

- spelling became standardised with the invention of printing
- pronunciation continued to change but spelling no longer adapted
- if we tried to represent those changes in pronunciation in our spelling system, speakers of different dialects would no longer be able to read each other's writing.

English, throughout its history, has also been a great borrower of words from other languages. Some of our words from these languages have been given English spelling and pronunciation, while others have retained their foreign spelling and pronunciation. Foreign spellings usually don't obey the rules of English spelling.

There are some rules of spelling that are helpful in English – although some of our main spelling rules have some important exceptions – but learning rules alone won't make you a good speller. There are many words, including many very common words, that simply must be learnt as 'sight' words.

THE STRUCTURE OF THE ENGLISH ALPHABET

Letters of the alphabet:

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

Vowels:

Aa Ee Ii Oo Uu

Consonants:

Bb Cc Dd Ff Gg Hh Jj Kk Ll Mm Nn Pp Qq Rr Ss Tt Vv Ww Xx Yy Zz

Hard consonant and soft consonant sounds:

hard C: coal, call, cat, cope

soft C: cent, cell, cease, certain

hard G: go, got, egg, goal, good

soft G: gentle, genius, generous, gem

Long and short vowel sounds:

Long vowel sounds: grade, cede, ripe, pope, duke

Short vowel sounds: gap, tend, grip, top, pun

Accent: with words of more than one syllable, one of the syllables is always stressed:

accent, **vow**els, **ta**king

Syllable: a syllable is the smallest unit of speech.

one-syllable word: cat

two-syllable word: ca-ter

three-syllable word: ca-ter-ing

Syllabification is the pronouncing of a word to bring out the syllables:

com-par-i-son

Silent letters: silent letters are letters that you do not sound at all. Here are some of the most common:

SILENT LETTER	WORDS
b	bom**b**, com**b**, dou**b**t, plum**b**er
c	mus**c**le, s**c**ene, ya**c**ht
g	desi**g**n, **g**nat, **g**naw, rei**g**n, resi**g**n, si**g**n,
h	**h**onour, **h**our, **h**eir, Jo**h**n, ve**h**icle
k	**k**nee, **k**nife, **k**nit, **k**not, **k**now
l	ca**l**m, ha**l**f, pa**l**m, ta**l**k, wa**l**k, wou**l**d
n	autum**n**, colum**n**
p	cor**p**s, **p**neumonia, **p**salm, **p**sychology
s	ai**s**le, i**s**le, i**s**land
t	balle**t**, fas**t**en, lis**t**en
w	ans**w**er, da**w**n, s**w**ord, **w**rite, **w**rong

RULES FOR SPELLING

ie or *ei*?

The rule is *i* before *e* except after *c*. (Note: this rule holds good only when *ie* has the sound of *ee*.)

achieve, believe, field, frieze, grieve, niece, piece, priest, relieve, shriek, siege, thief, yield

When the *ee* sound is preceded by *c*, it is spelt *ei*:

ceiling, con**c**eited, de**c**eive, de**c**eit, re**c**eive, re**c**eipt

Note the exceptions:

protein, seize, weir, weird

When the sound is not *ee*, it is usually spelt *ei*:

eight, foreign, forfeit, height, leisure, neighbour, rein, skein, veil, vein, weight

Note the exceptions:

science, sieve, view

Adding *-ing*

When you add *-ing* to words ending in *-e*, you usually drop the *-e*:

create → creating

exercise → exercising

increase → increasing

practise → practising

use → using

welcome → welcoming

Note the exceptions:

dye → dyeing

singe → singeing

Adding *-able*

When you add *-able* to words ending in *-e*, you usually drop the *-e*:

cure → curable

desire → desirable

dispense → dispensable

note → notable

You retain the *-e* when adding *-able* or *-ous* to words ending in *-ce* or *-ge*:

advantageous, changeable, courageous, manageable, noticeable, pronounceable

Doubling the final consonant

In words of one syllable containing **a single short vowel**, the final consonant is doubled before adding a suffix:

bar → ba**rr**ed

bat → ba**tt**ing

drop → dro**pp**ed

grin → gri**nn**ed

rot → ro**tt**ing

star → sta**rr**ed

wed → we**dd**ing

whip → whi**pp**ing

In words of one syllable containing **two vowels**, the final consonant is *not* doubled before adding a suffix:

beat → beaten

droop → drooped

eat → eating

seat → seating

teem → teeming

toil → toiled

In words of more than one syllable, the final consonant *is* doubled if the final syllable is accented or stressed and contains a single short vowel:

al**lot** → allo**tt**ed	for**got** → forgo**tt**en
be**gin** → begi**nn**ing	oc**cur** → occu**rr**ed
de**ter** → dete**rr**ence	pre**fer** → prefe**rr**ed
for**get** → forge**tt**able	re**gret** → regre**tt**ed

If the final syllable contains two vowels, the final consonant is not doubled:

complain → complained	disappear → disappeared
conceal → concealed	maintain → maintaining

If the final syllable is *not* accented or stressed, the final consonant is *not* doubled:

border → bordering	rocket → rocketing
market → marketed	shoulder → shouldered
murmur → murmured	siphon → siphoning
offer → offered	whisper → whispered

Note the exceptions:

handicapped, kidnapped, worshipped	focus → focused *or* focussed

Words ending in -*l*

In Australia, words ending in -*l* change to -*ll*- when suffixes (other than -*ise*, -*ity, -ism*, -*ic*) are added, regardless of the stress or the number of vowels in the final syllable:

dial → dia**ll**ed, dia**ll**ing	model → mode**ll**ed, mode**ll**ing
equal → equa**ll**ed, equa**ll**ing	total → tota**ll**ed, tota**ll**ing
marvel → marve**ll**ed, marve**ll**ous	trial → tria**ll**ed, tria**ll**ing

When -*ise*, -*ity*, -*ism* or -*ic* is added, the -*l* is not doubled:

equal → equalise, equality	real → realise, reality, realism

In the United States, if the final syllable is not accented or stressed, the -*l* is not doubled:

equal → equaled, equaling	model → modeled, modeling

Words ending in -ll

Drop the final *l* from words ending in *-ll* when suffixes *-ful*, *-ment* and *-ly* are added.

skill → skilful   chill → chilly

install → instalment

Changing *y* to *i*

1   For words ending in *-y*, the *y* changes to *ie* when *-s* is added:

ability → abilities   enemy → enemies

accompany → accompanies   lady → ladies

army → armies   marry → marries

However, there is no change when *y* is preceded by a vowel:

convey → conveys   monkey → monkeys

donkey → donkeys

2   For words ending in *-y*, the *y* changes to *i* when the suffixes *-al*, *-cate*, *-ed*, *-er*, *-est*, *-ful*, *-less*, *-ly*, *-ness* or *ous* are added:

angry → angrily   hungry → hungrily

bury → burial   industry → industrial, industrious

certify → certificate, certified   pity → pitied, pitiful, pitiless

glory → glorious   silly → sillier, silliest, silliness

happy → happier, happiest, happiness

3   For words ending in *-y*, the *y* does not change before *-ing*:

hurry → hurrying   occupy → occupying

marry → marrying   worry → worrying

Adding *-ful*

When you add *-full* to a word, drop one *l*:

disgrace → disgraceful   hope → hopeful

dread → dreadful   peace → peaceful

hand → handful   spite → spiteful

help → helpful   thank → thankful

Words ending in *-f* or *-fe*

When a word ends in *-f* or *-fe*, you often change the *f* to *v* before adding other letters:

calf → calves	knife → knives
half → halves	wife → wives

-or or *-our*?

In Australia, following British practice, *-our* endings are commonly used for words such as *colour*, *honour* and *vigour*, although there is a tendency for newspapers and magazines to adopt the simpler American convention of *-or* endings.

If *-our* endings are used, it is necessary to change them to *-or* before the suffixes *-ous*, *-ious*, *-ate* and *-ist*:

humour → humorous, humorist	vigour → vigorous, invigorate
labour → laborious	

> **NOTE** *Honour* takes the forms *honourable*, *honorary* and *honorific*.

The *-or* form is the official spelling of the Australian Lab**or** Party.

-ise or *-ize*?

The *-ise* ending is the more widely used ending in Australia. It is simpler to use *-ise* endings rather than *-ize* as they can be used consistently for *all* words of more than one syllable other than *capsize*:

civilise	ionise	recognise
fertilise	organise	sympathise
idolise	realise	

The noun ending *-isation* should then also be used: *realisation*, *civilisation* and so on.

If the *-ize* system is used, there are a number of exceptions that are usually spelt *-ise*:

advise	despise	supervise
chastise	emphasise	surprise
comprise	exercise	synthesise
compromise	revise	televise

> **NOTE** As detailed on the previous page, there are a number of key differences between American English and Australian English spelling. However, American English is becoming increasingly accepted in Australia, due to our increased exposure to it on the internet, in apps and the default spellcheck settings of word processing programs such as Microsoft Word and Google Docs. It is important to consider your audience and to be consistent when opting to use Australian or American English spelling. **In schools, Australian English is still preferred**.

-*ae*- or -*e*-?

It is becoming increasingly common for the sound spelt -*ae*- in some words of Latin or Greek origin to be reduced to the spelling -*e*-. For example:

archaeology → archeology   leukaemia → leukemia

encyclopaedia → encyclopedia   mediaeval → medieval

haemoglobin → hemoglobin   Palaeolithic → Paleolithic

The case of the dropped vowel

Some words, when they are changed into other forms, lose a vowel from their spelling:

abstain → abstinence   monster → monstrous

denounce → denunciation   proceed → procedure

disaster → disastrous   proclaim → proclamation

exceed → excessive   pronounce → pronunciation

exclaim → exclamation   renounce → renunciation

explain → explanation   repeat → repetition

four → forty   sustain → sustenance

Adding *dis-* or *mis-* to the beginning of a word

If the word begins with an *s*, you will now have a double *s*:

satisfied → dissatisfied   spell → misspell

service → disservice   spent → misspent

similar → dissimilar   state → misstate

DIFFICULT WORDS TO SPELL

abattoir	disappeared	insistence	propeller
accidentally	disappointed	install	procedure
accommodation	dissatisfied	instalment	publicly
adviser	drily	millennium	recommend
cemetery	embarrassing	minimum	resistance
committee	exaggerate	minuscule	separate
conscience	existence	mischievous	skilful
conscious	extraordinary	occasionally	supersede
consciousness	February	parallel	supervisor
consensus	fulfil	picnic	swollen
coolly	guttural	picnicking	wholly
criticism	harass	precede	woollen
desiccate	imaginary	proceed	

SOME EASILY CONFUSED WORDS

accept	I **accept** your offer of employment.
except	Mark works every day **except** Sunday.
acute	An **acute** pain is one that can soon become severe.
chronic	Grandma has had **chronic** arthritis since she turned sixty.
affect (*v.*)	Any change in temperature will **affect** the result of the experiment.
effect (*v.*)	The business hired a consultant to **effect** changes in its organisation.
effect (*n.*)	The strong headwind had an adverse **effect** on the sprinters' performance.
aggravate	Sending in troops would only **aggravate** the trouble.
annoy	His practical jokes really did **annoy** me.
irritate	Detergent can **irritate** the skin.
allot	The organisers were to **allot** the starting positions by drawing numbers.
a lot	**A lot** of time was wasted while waiting for the latecomers.
allowed	My mother **allowed** me to drive her car.
aloud	When Jocelyn read **aloud** I could not concentrate.

all ready	Finally they were **all ready** for the start of the race.
already	Most of the starters were **already** assembled.
all together	The competitors stood **all together** waiting for the latecomers.
altogether	It was obvious he did not **altogether** understand how to do it.
all ways	**All ways** to the coast were jammed with traffic.
always	Written work should **always** be proofread carefully.
alternately	The idea is to strike the black and white keys **alternately**.
alternatively	We could have our lunch before we leave; **alternatively**, we could buy it on the train.
bought	We **bought** our supplies at an old-fashioned general store.
brought	It looks as if you've **brought** everything but the kitchen sink.
charted	Torres **charted** the dangerous waters of the strait between Cape York and New Guinea.
chartered	To reach the glacier, the geologists **chartered** a light aircraft.
childish	Sulking is a **childish** behaviour.
childlike	He brought a **childlike** enthusiasm to the scheme.
complement	Apple sauce **complements** roast pork to perfection.
compliment	We all **complimented** Jake on the fine meal he had prepared.
comprise	A cricket team **comprises** eleven players. (*not* 'is comprised of')
compose	A cricket team is **composed** of eleven players.
continual	The dog's **continual** barking was irritating.
continuous	The **continuous** sandy coastline stretched to the horizon.
decimate	The ranks of the besieging troops were **decimated** by disease.
devastate	The hailstorm **devastated** the apple crop.
dependant (*n.*)	You may claim a tax rebate for each **dependant**.
dependent (*adj.*)	I have three **dependent** children.
distinct	We could see a **distinct** crack in the glass.
distinctive	Lee's writing paper had a **distinctive** diamond pattern around the edge.
fewer	The meeting was attended by **fewer** people than had been expected. (Note: **fewer** refers to number.)
less	Liam receives **less** help with his homework than Christopher. (Note: **less** refers to amount.)

flaunt	The tycoon built a showy mansion to **flaunt** his wealth.
flout	Jasmine **flouted** the school rules as a challenge to her teacher.
historic	At this **historic** meeting, we must put our differences behind us.
historical	Without a **historical** perspective, one cannot understand current events.
illegible	Ben's handwriting was so untidy it was **illegible**.
ineligible	Poor health made Brad **ineligible** for entry to the police force.
imply	I did not mean to **imply** by my silence that I agree to your demands.
infer	Am I to **infer** from your response that you intend to do nothing?
in to	She went **in to** tell her boss she was resigning.
into	He ran **into** the house.
learn	Mayumih will soon **learn** to ride her new bicycle.
teach	Sarah will **teach** James how to use the computer.
may be	They **may be** able to make the game if they hurry.
maybe	**Maybe** Bianca can replace Nathan in the debate.
militate	The defendant's violent behaviour in court **militated** against a light sentence.
mitigate	The judge gave the defendant a lighter sentence because his guilt was **mitigated** by a deprived childhood.
of	The door **of** the house was made of glass.
off	The nurse took **off** her cap as she went off duty.
on to	Mia drove **on to** the next town without stopping for petrol.
onto	Both teams ran **onto** the field at the same time.
principal	Susan Matheson is the **principal** of Mindon College, which is one of the **principal** schools of our city.
principle	Our system of justice is based on the **principle** that an accused person is innocent until proven guilty.
refute	She was able to **refute** the charge of theft by producing evidence that she was in hospital when the crime was committed.
reject	The politician angrily **rejected** the claims made by his opponents but could not produce evidence to disprove them.
stationary	The car was **stationary** at the lights when it was rammed from behind.
stationery	The conservation group printed all its **stationery** on recycled paper.
weather	Winter **weather** in Britain is much colder than in Australia.
whether	I haven't decided **whethe**r to go or not.

37 **Test yourself**

Rewrite the following sentences, inserting the appropriate word from the **easily confused words** in brackets.

1   Students are asked to (**advice/advise**) the school when they are sick.

2   Jordan (**bought/brought**) his skateboard to school for sport.

3   Samantha's nose is always running. She has a[n] (**acute/chronic**) sinus infection.

4   Stephanie had a[n] (**chronic/acute**) appendicitis attack while she was on camp.

5   Samuel should (**of/have**) been home by now.

6   Josh said he would take all of them (**accept/except**) those he put to one side.

7   **Your/You're** book is the one **lying/laying** on the floor under the table.

8   'We have to (**teach/learn**) them a lesson. It is the (**principal/principle**) of the matter,' said the school (**principal/principle**).

9   It is very important to take a deep (**breath/breathe**) before you dive and to (**breath/breathe**) properly when you surface.

10   Tartan is a special kind of woven (**cloth/clothe**) that originated in Scotland.

11   Father (**bought/brought**) the supplies for the camping trip at the supermarket.

12   The coach (**complemented/complimented**) the tennis player on her serve.

13   There were (**less/fewer**) storms last year.

14   The change in timetable will not (**affect/effect**) the junior school.

15   The (**affects/effects**) of the footballer's concussion won't be known for some time.

16   'I'm fed up with your (**continuous/continual**) interruptions,' said the teacher.

17   There were large (**numbers/amounts**) of winners to record at the sporting carnival.

18   '(**Can/May**) I have permission to go to lunch early today?' asked Herley.

19   'I have (**less/fewer**) grapes than James has,' complained Timothy.

20   It is (**too/two/to**) bad that the (**too/two/to**) of you can't go (**too/two/to**) the concert (**too/two/to**) see the choir perform.

21   (**Your/You're**) going to the movies with (**your/you're**) friend, aren't you?

22   (**Their/There/They're**) putting (**their/there/they're**) own logo just (**their/there/they're**) on (**their/there/they're**) new T-shirts.

23   '(**Whose/Who's**) going to (**whose/who's**) place, did you say?' asked Jemilla.

24   Divide these chocolates (**among/between**) all of you.

25   You will need to (**practice/practise**) all your choreography moves at each dancing (**practice/practise**).

26   When the teacher handed the students (**there/their/they're**) term's work, they could see that they had (**allot/a lot**) of study ahead of them.

27   Zoe found an (**alternate/alternative**) way of solving the problem.

28   The tax office makes allowances for family members who are (**dependents/dependants**).

29   The sugarcane crop was (**decimated/devastated**) by the cyclone.

30   The motorcycle has (**laid/lain**) idle for many months since Alex's accident.

31 He should not have been riding the motorbike as he had no (**license/licence**) to drive.

32 Without (**its/it's**) best goal kicker, the football team may (**lose/loose**) the match.

33 The baby fell (**of/off**) the chair she had climbed.

34 Time seems to have (**passed/past**) slowly this (**past/passed**) year.

35 The job application should be addressed to the (**personal/personnel**) manager.

36 It is (**quite/quiet**) difficult for young children to be (**quite/quiet**) for long.

37 The (**Historic/Historical**) Society is raising money to restore the (**historic/historical**) homestead.

38 The (**stationery/stationary**) bus was a problem because the children could not see the oncoming traffic as they crossed the road.

39 The red scarf perfectly (**complimented/complemented**) her skiing outfit.

40 John had no idea (**weather/whether/wether**) he was to bat first or not.

41 Some students like to (**flaunt/flout**) the rules just to make themselves look cool to others.

42 The social club (**charted/chartered**) a boat to go deep-sea fishing.

43 'How are you?'

'I am (**good/well**),' replied Jessica.

44 I didn't mean to (**infer/imply**) that you are lazy.

45 The group's new CD (**is comprised of/comprises**) twelve tracks.

MALAPROPISM

39

Malapropism is the unintentional misuse of a word that has been confused with another word of similar sound. For example:

> Maddison was a poor cook; her meals were almost indelible.

The word *indelible* here is a malapropism because the correct word should have been *inedible*. The term comes from Mrs Malaprop, a character in Sheridan's comedy *The Rivals* who was named from the French *mal à propos*, meaning 'inappropriate'. She frequently mixes up words with a slight resemblance to each other but with completely different meanings.

40 > NUMBERS: WHEN ARE THEY WRITTEN?

Subjects such as mathematics, science and geography often include a great deal of statistical information. When writing for these subjects, it is easier and clearer to write the numbers as figures:

> It takes 8 trucks 18 hours to move a load of gravel 50 kilometres.

In other forms of writing, such as English essays and stories, numbers are usually spelt out as words. You can use these simple rules.

1 Spell out numbers that can be put in one or two words:

two kilometres	thirteen years
four litres	eleven o'clock (but 11.00 a.m.)
twenty cents	

2 Use figures for dates, address numbers and complex numbers:

23 March 2019	478 metres
812 Warrigal Road	$17.50
691 litres	6.15 p.m., 9.00 a.m. (but seven o'clock)

NOTE For general writing, some style guides suggest that you should use words for the numbers one through nine and figures for ten and above. Other style guides say to use words for the numbers one to a hundred if it can be written with one or two words. Either way is acceptable.

Communication through writing

WHY WRITE?

41

We use written language – words that have been written down or keyed into computers – to **communicate**, to transfer information or ideas from ourselves to another person or to other people. **Clear**, **concise** and **accurate written communication** is vital to our everyday lives.

When we write using a range of text types, we need to consider the following important aspects of written communication: type of text, type of language used, purpose, audience, context, register and presenter (see chart on the next page).

The reader of written communication needs to know clearly what the writer means. The kinds of language used and the ways in which the words are arranged need to be suited to the audience and the purpose for which something is written.

There are two main reasons for communicating in writing:

▌ We *have* to communicate this way. (Circumstances force us to write rather than speak.)
▌ We *wish* to express ourselves creatively in writing. (We have ideas we would like to set down, whether it is purely for our own satisfaction or to share with others.)

The first case gives rise to all forms of **practical** communication. We might have to write a note to leave someone a message, send a text message, send an email, write a social media post, fill in an application form, recount the details of a traffic accident, write a report for our employer, place an advertisement online, make a will, design a brochure or leaflet, fill in a taxation return and so on.

The second case gives rise to stories, poems, novels, plays – in fact, *all* literature ever written. Every one of us has the desire to express ourselves in some way, whether by painting a picture, playing a piece of music, building a model, designing something or producing a piece of creative writing.

To communicate effectively, we have to write clearly, concisely and accurately. How a message is sent affects how it is received. The whole process of communication depends on the receiver understanding what has been sent.

WRITTEN COMMUNICATION

Type of text
(style of presentation)

- advertisement
- argumentative or persuasive essay
- blog
- cartoon
- comic strip or graphic novel
- email
- letter
- narrative
- news report
- play or film
- poem
- reflective or personal writing
- review
- text message

Type of language used

- formal
- informal
- factual
- emotive
- technical
- precise
- abstract
- creative
- clichéd

Audience
(those who receive the communication)

- the reader or readers

Context
(the circumstances in which the communication is being created)

- the personal, social, cultural and historical situation in which the communication takes place

Purpose
(why language is used)

- to argue
- to create
- to discuss
- to entertain or amuse
- to explain
- to inform
- to persuade

Presenter
(the writer or writers using language)

- The person composing the communication will be affected by these factors:
  - why the communication is being created (purpose)
  - for whom it is being created (audience)
  - when it is being created (context)

Register
(the way language is used)

- the degree of formality of the language

IDEA INTO MESSAGE

Before your idea can become a written message, you have to make several decisions.

1. What is the **purpose** of the message? What do you wish to accomplish?
2. Who will be the **audience** for the message? Have you considered this audience?
3. What **tone** or **style** is appropriate for this purpose and audience?
4. What is your **point of view**? How can you clearly express it?
5. What will be the **length** of the message? How many words does it require?
6. In view of all the above, what **form** should the message take? What type of text is most appropriate? It could be a letter, an email, an invitation, a report and so on.

The writing process – writing effectively

STEP 1: Think about the task

What are you being asked to do? For whom are you writing? Use your imagination, experience and knowledge to come up with some general ideas.

STEP 2: Jot down ideas and research information

Jot down ideas as they come to mind (they can be grouped under headings if such a method is appropriate). Carry out research to obtain any information you need.

STEP 3: Plan an outline – structure your writing

Eliminate any irrelevant detail from your jottings or research information and arrange the ideas you wish to use into a **plan** or **outline** for your writing, as shown in the diagram.

PLAN FOR A NARRATIVE STORY

Orientation
(introduction)

Complication
(body or development of story)

- Paragraph 1
- Paragraph 2
- Paragraph 3
- Paragraph 4
- Paragraph 5

In your plan, make notes for each paragraph so that the story builds to a climax.

Resolution

Conclusion

PLAN FOR AN ARGUMENTATIVE OR PERSUASIVE ESSAY

Introduction
(introduces the topic under discussion)

Body
(development of a thesis or evidence to support your argument)

- Paragraph 1
- Paragraph 2
- Paragraph 3
- Paragraph 4

In your plan, make notes so that each paragraph develops a point that contributes to the argument.

Summing up and conclusion
(in summing up, refer back to the topic)

STEP 4: Writing the first draft

You are now ready to use your plan or outline to write your first draft. Using a word processing program such as Microsoft Word or Google Docs on your laptop or computer makes editing easier. Read your work on screen and make changes that you feel are necessary. Of course, you should also handwrite as many shorter essays as you can; this is good practice for those you will have to write in exams.

STEP 5: Conferencing

Rereading your own writing for appropriate structure and accuracy of expression is not an easy task. Conferencing can therefore be of great assistance for improving your writing, provided the reader does not make the alterations for you. Track Changes can be a useful tool when making suggestions for changes in Microsoft Word.

Students today frequently send rough drafts to the teacher for comment before completing the final piece of work. Alternatively, you might have a fellow student, a parent or another adult read back to you what you have written. Listen carefully – is it what you are trying to say? Make a note of sections you wish to alter, of sentence structures you should improve and so on.

STEP 6: Editing

This is the time to restructure, rephrase and improve the content and presentation of your work. Check the content again for accuracy and appropriateness. Review your word choice. Consider whether the language is appropriate for the context. Ask yourself whether the sentence structures are grammatical and the paragraph structure is logical. Check the punctuation and spelling. Type in any changes you want to make to your text. Word processing programs will make suggestions for you. Note, however, that American English is often the default setting.

Then reread your work again and consider the following:

■ Have you gained the reader's attention in the introduction or orientation?
■ Have you structured your work carefully in well-organised paragraphs?
■ Does the writing develop logically?
■ Have you written an effective conclusion?

STEP 7: The second draft

Save the corrections you have made to your first draft and you are now able to produce your second draft ready for proofreading.

STEP 8: Proofreading your work

Now is the time to carefully proofread your writing. Again, it may not be easy to see mistakes in your work. Some writers find it easier to print a copy and read the printed text for accuracy. Look carefully at sentence structure, accuracy of expression and consistency of tense through the work. Have you used the most appropriate vocabulary and have you used correct spelling? It is important that you develop the ability to make these corrections yourself and not rely on others or a spellchecker to do it for you.

STEP 9: The final product

It is essential in all writing that the final product is presented well. Consider the layout and presentation carefully. Is the layout appropriate for the purpose of the text? Select an appropriate title or heading if required. Make any final changes that are necessary and print your final draft or email it to your teacher or audience.

Remember: It is important to practise handwriting the types of writing required in exams.

42 TYPES OF TEXT

We use different types of texts for different purposes and different audiences.

A text type (or genre) is viewed as a general process of language, such as:

■ describing
■ explaining
■ informing
■ instructing
■ arguing
■ narrating

These processes then result in particular text types (or genres) such as texts, emails, reports, expositions, procedures, debates, short stories etc. More than one of the above text types may be involved in a single text or piece of writing. A review, for example, may begin with *description* and finish with *argument* – trying to persuade the reader to a point of view. An email often combines the immediacy of talk – giving information as well as conveying the expectation of a reply.

Types of text can be broadly classified into three groups:

- imaginative text types
- informative text types
- persuasive text types.

IMAGINATIVE WRITTEN TEXT TYPES

Narrative (narrating events)

PROSE	VERSE	DRAMA
Diary entries (recording and reflecting on personal experience)	Rhymed verse	Playmaking (role-playing)
Storyboards	Action verse	Puppet plays
Cartoon strips, photo stories, picture stories, graphic novels	Ballads (including traditional, folk and literary ballads)	Pantomimes
Traditional stories, fables, legends, myths, tall stories, yarns, parables, allegories	Epics	Mask dramas
Short stories	Dramatic monologues	Television programs (cartoons, dramas, sitcoms and so on)
Novels (adventure, fantasy, mystery, science fiction, speculative fiction, crime, spy, romance, western)		Readers' theatre
Biographies, autobiographies, life stories		Radio plays
		Narrative films
		Plays
		Street theatre

Non-narrative (reflecting upon events and issues)

PROSE	VERSE	DRAMA
Public speeches	Lyric poems (including songs, haiku, odes, poems and songs of social comment, sonnets)	Playmaking (role-playing)
Debates	Formula verse (including limericks, senryu, clerihews, terquains, shape poems, cinquains, diamantes, villanelles)	Improvisation, games
Reflective and literary essays	Acrostic poems, alphabet poems, catalogue poems, grammar poems, syllable poems, theme poems	Short plays
Current affairs cartoons	Dramatic monologues	Film scripts and video clips
Photo essays		Skits, sketches
Jokes		Orations
Captions		Documentary dramas
Personal journal entries		
Caricatures		
Eulogies		

INFORMATIVE AND PERSUASIVE WRITTEN TEXT TYPES

TRANSACTIONS	PROCEDURES	REPORTS	EXPOSITIONS
(negotiating relationships, information, goods and services)	(directing)	(reporting on events, phenomena, issues)	(explaining and analysing events, phenomena, issues)
Greeting cards	Messages	Personal records	Explanations
Invitations	Directions	Specialised recounts (factual, historical, and so on)	Complaints
Apologies	Instructions	Descriptions	Analytical expositions (for example, argumentative essays, critical essays)
Thank-you letters	Meeting agendas	Observations and comment	Newspaper and magazine editorials
Business letters	Signs	Messages and memos	Letters to the editor and online comments

TRANSACTIONS	PROCEDURES	REPORTS	EXPOSITIONS
(negotiating relationships, information, goods and services)	(directing)	(reporting on events, phenomena, issues)	(explaining and analysing events, phenomena, issues)
Letters of complaint		Note-making	Newspaper and magazine feature articles
Letters of application		Personal letters	Radio and television feature scripts
Classified and display advertisements		Graphs and tables	Documentary scripts
Interview forms and questionnaires		Journal entries	Radio and television commercial scripts
Film posters		Learning log entries	Persuasive speeches
Television program guides		Information reports	Reviews (books, films, and so on)
Computer interaction (for example, accessing databases and software programs)		Investigation reports	Websites and smart phone apps
Electronic communication (such as emails, smart phone apps, text messages, faxes, websites)		Minutes of meetings	
		Media news reports	

NARRATIVE TEXT TYPES

Context

The social purpose of a narrative may be to create, to move a reader or listener emotionally, and particularly to entertain. Most stories are meant to give pleasure and to help readers make sense of their own life experiences – to understand their own place in the world as well as to understand the place of others.

The reader develops a relationship with the writer through the way the writer constructs the text as well as through the way the reader constructs meaning.

Narrative writing is basically writing that tells a story – a sequence of events. Stories can retell events in many ways, and so there are many different narrative genres. Stories such as folktales, myths, legends, fables and fairytales have entertained us from early times when tales were told orally.

Narratives may be imaginative or factual. As well as being entertaining, they may seek to teach or inform the reader; they can encompass the writer's reflections on experience and extend the reader's imagination.

Short stories are a common narrative genre, ranging through categories such as fantasy, adventure, travel, humour, sport, mystery, animal stories, science fiction, crime fiction, detective fiction, spy fiction, horror fiction and romantic fiction.

It is important that a short story captures and retains the interest of the reader, so it is important to move into the action as quickly as possible. When you are writing a story, try to create interest with the opening paragraph. It should make the reader want to continue reading to see what happens next. Look at how the scene is set by this opening paragraph:

THE NIGHT OF THE FIRE

Dan was unlucky. He was four when his mother died; his father was killed a year later in a bus crash, and he became a ward of the state. He was moved from one foster home to another. When he was old enough, he left school and his last foster home and got a job. Later on he met Alison; they married and had a family. His life seemed to have settled down until the night of the fire …

Structure of the text type

There are many different ways of constructing a narrative. The sample short story on page 143 shows one structure that is commonly used. Here the **introduction** or **orientation** sets the scene or creates the world of the particular story. In a story of the length that students usually write, brief details of the setting and the characters are all that can be given. These details therefore need to be vivid and memorable. Avoid mundane introductions – getting out of bed, getting dressed, having breakfast and so on. Too much time is often spent on these irrelevant details rather than on the essential features of the story.

The **action** or **complication** in a narrative moves towards a **climax**. The story is developed through a series of events from which something unexpected – a problem or conflict – arises. It is important to maintain the order of time and not confuse the sequence of the story. Dramatic effects can be achieved by carefully varying the sentence lengths and using short sentences to create suspense. Some writers use foreshadowing, or hinting at what is to come, to build suspense and to hold the reader's interest; however, it can spoil the climax of the narrative if not handled skilfully.

The **resolution** usually solves the problem or resolves the conflict created in the complication, and the story moves quickly to its **conclusion**. On the other hand, the reader is sometimes left wondering how the story actually ended. Do not spoil a good piece of writing by using a clichéd, anticlimactic ending such as 'Then I woke up and realised it had all been a dream' or 'Mum was shaking me, telling me I would be late for school.'

In student writing, it is usually more satisfactory to focus on a single event or incident. It is better to write well about something that covers a short time span rather than trying to cover too many details over a longer period of time.

Other textual features

The story can be told from the point of view of a narrator who stands outside the events (**third-person narrative**), or from the point of view of one of the characters involved (**first-person narrative**). An **omniscient narrator** in a third-person narrative has full knowledge of the events and characters in the story (observing, for example, all the characters' innermost thoughts and feelings).

Short stories are usually told in the past tense. **Dialogue** can add life to a story but, if it is used, set it out correctly. Use of **description** can enhance the writing by creating images in the reader's mind, and **strong action verbs** can add to the impact of the story. Appropriate **linking words** help to lead the reader on to the climax. The use of appropriate vocabulary and correct grammar and spelling is important for effective communication with the reader.

TEXT TYPE STRUCTURE

| Title |

Introduction or orientation – setting the scene and giving the background necessary to understand the story that follows

Who? When? Where? – essential to orientation

The complication – the development of the conflict

The game I should not have played

I watched with mixed feelings as the neighbours' children passed my house on their way home from school. They were normal. They could walk with their own two legs. None of them needed a wheelchair to move around. Until a year ago, neither did I. I was what most people call normal then; I could run, walk, jump – whatever I wanted. Then came the day that changed my whole life. My friends and I played a harmless game, during which I fell. That was the game I should not have played.

I had just finished school for the day; it was Friday afternoon, the end of the week, with the whole weekend to look forward to. My mates Josh, Matt, Andy and I decided to have a quick friendly game of touch football in the old paddock behind Matt's house.

Before long, the air was **filled** with shouts of triumph as we **scored** a try, or cries of anguish when one of us **fumbled** the ball. Our uniforms were covered with mud and grass stains, but **did** we care? We were having too good a time to notice, until suddenly, behind me, I heard Josh and Matt arguing over the score.

Matt was glaring at Josh with an 'I'm right and you're wrong' look in his eyes and Josh was giving him a 'don't mess with me' stare back.

LANGUAGE FEATURES

Story told from first-person narrative point of view in flashback style

Sequence of events, with use of past tense

Soon they were shoving each other … and I could see what was coming. Matt, although Josh was bigger and stronger than he was, threw a vicious punch that connected with Josh's jaw. There was blood everywhere. It came from his lip, his gums and even his nose. Josh looked at Matt, bewildered that his best mate would actually hit him; but it didn't last long. The astonishment that filled Josh's eyes **now** changed to fury and he lunged at Matt, striking him a fearful blow across the forehead. At this point, Andy and I **ran** in to break it up, but it wasn't much use. Both Josh and Matt were bigger than us, and remained locked in combat despite our efforts to separate them.

> Connectives – linking words connected with time

> Variety of verbs
> - doing verbs for action sequences
> - thinking and feeling verbs for narrator's personal experiences

Climax

At this stage I felt things had gone too far and I **decided** to walk home and leave them to it. But no! Matt **grabbed** me by the shoulders and threw me to the ground. A tingling sensation shot up my spine and then … nothing. Blackness.

Resolution

The next thing I **remember** was waking up and being in hospital. I was terrified, for when I tried to move my legs I felt nothing except that same tingling feeling.

Now, a year later, my mother says I'm lucky to be alive, as my lower vertebrae were shattered when I landed on an old tractor axle hidden in the grass. The doctors have little hope that I'll ever walk again, but they don't know everything. Still, I can't help feeling sorry for myself every time other kids walk by. They can use their legs. Until that game, so could I. That game … the game I should not have played.

> Changed to present tense for resolution of the story

Conclusion

Martine (Year 9)

Read the student's short story, bearing in mind the qualities we look for in a good story:

1 The introduction must make the reader want to read on.
2 The content must interest the reader.
3 The reader must be able to see the action that is taking place and feel the emotions of the characters taking part in the story. (This is achieved through the use of original, imaginative, vivid vocabulary and effective sentence structures.)
4 There must be good story structure – the organisation, development and sequencing of the story must be appropriate.

Direct and indirect speech

A narrative story can include the use of dialogue or the direct speech of individual characters interacting with each other within the story.

Direct speech is a sentence in which **the words spoken are reproduced in quotation marks** or inverted commas. For example:

> 'You'll never guess what has just happened!' said Caleb, excitedly.
> 'What's that?' asked Lily.
> 'My coach has just told me I will be playing in the team against Brentwood on Saturday!'
> 'Wow, that's great! But, you won't be able to come to my party!' replied Lily, sighing.

NOTE Setting out is important. Each new speaker starts on a new line indented as for a new paragraph. Appropriate punctuation applies within the quotation marks. The quoted speech is usually followed by, *said* Caleb, *replied* Lily or *shouted* Isaac – ending with a full stop.

Indirect speech is when the general points of what someone has said are written about – reported – in the past tense, without actually writing the speech out in full. For example:

> **Direct speech:** Jonty said, 'I'm pleased with the results of my recent science exam.'

> **Indirect Speech:** Jonty said he was pleased with the results of his recent science exam.

Scriptwriting

Scriptwriters use words and language with different techniques. If you are planning to write for the stage, television, film or radio, every character, every action, every line of dialogue, every scene must contribute to the desired outcome. The writer must be fully aware of the impact of the audio and visual effects (including costumes) as well as the words spoken.

Members of an audience, when viewing and listening, do not read the words written in the script. They hear the words spoken as an integral part of the images and scenes created by the production team. Stage directions as well as dialogue must be made clear to the director.

Stage plays

The author of a play is a **playwright**. One of the easiest ways to learn how to write a script for a stage play is to adapt a nursery rhyme or a favourite scene from a novel you have read. This will provide you with the basic content or storyline for your play.

The following points should be borne in mind when writing a simple play like this:

- *Who* are your major **characters**?
- *Where* is the **action** to take place? (It is better to keep to one major place as this makes it easier to arrange props and scenery.)
- *What props and scenery* are required (costumes, furniture and so on)?
- *Outline your script*. (Adapt your nursery rhyme or favourite scene so that the characters are speaking the lines.)
- *What actions are required?* (Decide what physical actions each character should perform.)

See page 146 for an example of **stage directions** added to the script as a guide to settings, actions and so on.

Films

A feature film is a major undertaking requiring the efforts of people skilled in many different areas. A film can take months to produce, depending on its length, its setting and other technical or artistic requirements.

As well as the lines to be spoken by the actors, the script for a film contains the directions outlining what the camera sees, as in the extract below from the script for the film *Looking for Alibrandi* by Melina Marchetta.

Television

Like film scripting, television scripting differs from writing for the stage in that instructions have to be included if specific visual effects or images are required.

Scripts are used for all these types of television programs: the news, current affairs, documentaries, interviews, 'talk' shows, soap operas, dramas, situation comedies. Some scenes and segments in reality TV shows are also scripted, or partially scripted, even though they are presented as being impromptu.

Podcasts and radio plays

A podcast or radio play (a scripted play performed for radio, some of which used to be performed live to air) is very different from drama in a visual medium because it relies entirely on sound. The actors in an audio play do not have to learn their lines by heart or wear make-up or special costumes for the parts they play. They perform in a studio reading their scripts into a microphone, with the sound effects added by technicians or during editing with sound files.

When you hear a play, it is the words and sounds that have to create images in your mind. They make suggestions to you and your imagination does the rest. Therefore, an audio scriptwriter has to take special care to integrate sound cues into the script that will allow listeners to build up vivid impressions of characters, setting and events.

INT. (for *interior*) shows that the scene is set indoors

The number in braces shows the actual position of this scene in the finished film

Where and when the scene takes place

Stage directions usually give information about the set, props, costumes, lighting, sound effects and movements by characters

SCENE 82 INT. ST MARTHA'S CONVENT. DAY. {57}

(Note: Josie's voice-over is added in the finished film. 'So … no more distractions. Back to being a saint.') Josie rushes up the steps, catching her breath when she reaches the top, smiling only when she sees Anna and Sera by the lockers. She runs down the hallway, skating halfway towards them, hugging them from behind. They force a smile.

JOSIE: I couldn't even get this uniform on. I think I've put on weight around the bum.

Stage directions are usually printed in italics

Sera and Anna don't say a word. Sera looks down, silent for once in her life. Anna has tears in her eyes. Josie looks around and notices that the atmosphere is sombre.

They're teaching us the wrong English text, aren't they?

The girls look at each other, neither being able to speak for a while.

SERA: It's John Barton.

Josie unlocks her locker.

JOSIE: What's 'John Barton'?

Braces around text, whether dialogue or a scene description, show that it was not included in the finished film

{ANNA: He's dead. He killed himself.}

SERA: He killed himself.

Josie stops retrieving her books.

JOSIE: Sera, shut up! It's not funny.

Josie continues with her locker. She looks up for a moment to see Sister Louise approaching them with a sympathetic look. Josie stops working on the combination and turns back to her friends, stunned.

She drops the books in her hands. Papers and pens scatter across the hallway. Josie can't move.

Looking for Alibrandi (screenplay) by Melina Marchetta
© Belle Ragazze Pty Ltd 2000. Currency Press Pty Ltd,
Sydney, Australia.

STYLE IN WRITING

Creative writers imprint on their writing something of themselves. When you read a number of books by one author, you may notice the literary characteristics that make the writer different from anybody else. This is what we call **style**.

Good writers use a distinctive, consistent style that is well matched to the subject being written about and well suited to their audience. For example, when applying for most jobs you would write in a simple style rather than a humorous or slangy style.

Styles of writing and some examples of their use

- **Simple**: Simple writing uses plain language with no unnecessary description or long, elaborate sentence structures. It is useful for conveying content directly and clearly.
- **Formal**: Formal writing often uses elaborate sentence structures and wide-ranging vocabulary. The tone is impersonal.
- **Personal-conversational**: Personal-conversational writing is very natural, and may have many of the qualities of informal spoken language: personal pronouns,

colloquial usages, loose structure, dialogue, and an anecdotal approach that creates a sense of familiarity. This style is often used in blogs, personal letters, diaries, personal narratives and autobiographical writing.

- **Imaginative-dramatic**: Imaginative-dramatic writing uses powerful vocabulary and expressive devices to dramatise a subject, to entertain and to hold the reader's interest. Such a style is the basis of most narrative, descriptive, imaginative and dramatic writing.

- **Persuasive**: Persuasive techniques – emotive language, as well as various forms of argument – are used to influence an audience to accept a particular point of view. Persuasive speech is used in debates and in the courtroom, and a persuasive style is common in argumentative writing.

- **Academic**: The academic style of writing is very formal and uses much specialised vocabulary (which in its extreme forms may become jargon). The writer may assume that allusions made and authorities cited are known to the reader. The text will have footnotes providing information about the sources the writer uses. This style is used in scientific papers and other academic publications.

- **Elaborate**: Elaborate writing may feature lengthy, complex sentence structures or extended descriptions. (For example, note the elaborate descriptions Charles Dickens used in his novels.)

- **Humorous-whimsical**: Many techniques are used in humorous-whimsical writing to amuse the reader or even to invite a light-hearted attitude to a serious topic. A touch of humour can make other styles of writing more attractive to the reader.

- **Sarcastic-ironical-satirical**: Sarcasm, irony and satire can be used to entertain, to ridicule, to persuade or to draw social problems to the reader's attention. Exaggerated forms of language are often used in such writing.

- **Abusive-contemptuous**: An abusive-contemptuous style of writing contains emotive vocabulary and strongly expressed assertions that may not be supported by rational argument. This style is used in some speeches, argumentative essays and letters of protest. It is very common in online posts as a response, for example, to online newspaper articles or opinion pieces.

- **Slangy**: Slang terms are often used in colloquial language. Slang is used by members of a particular group – for example, teenage slang, criminal slang – and, by using it, writers signal that they are members of that particular group. Fiction writers use slang expressions in dialogue to depict realistic speech or down-to-earth characters.

INFORMATION TEXT TYPES

Context

Personal letters, journal entries, media news reports and investigation reports are all examples of information text types. They are designed to provide the reader with information on events and issues. For them to be effective, the writer needs to take particular account of the main purpose for writing, and the type of audience that is being targeted.

A **formal report** is usually carefully researched and should contain these features:

- a **title page** that states what is being written about and the author's name
- a **table of contents** that lists what is in the report and the page on which each section can be found
- an **introduction** that briefly tells the reader why the report is being presented, what it covers, the plan of the report, and where and how the information was obtained
- the **body of the report**, which contains detailed information about what has been outlined in the introduction
- the **conclusion**, which presents a brief summary of the main points (it may be appropriate here to make recommendations, depending on the topic being researched)
- a **bibliography** in alphabetical order of all sources, such as books, magazines, websites and television programs used for research.

An **informal report** is used to present a set of observations or to describe a process. Like a formal report, there should be an **introduction** followed by the **main body** of the report and a **conclusion**. The content should be arranged logically.

A work experience report

A report on a work experience visit could include these sections:

- information gathered about the job being investigated
- the necessary qualifications for the job
- the training required
- the on-the-job observations and experience (daily note-taking will help here)
- the observer's expectations versus the reality of the job
- whether the particular job is what the observer is really interested in pursuing (with reasons).

Structure of the text type

The structure of a report is based on what is being presented and the audience for whom it is being written, but it will usually need an introduction, several paragraphs covering the body of the report, and a conclusion. Each paragraph has a topic sentence.

Other textual features

The style of report writing should be factual and objective, using precise, formal language. Technical terms are often appropriate. Accuracy and objectivity are important. The writer must not allow prejudices and emotional responses to intrude into the writing. When opinions are presented, they should be expressed rationally and dispassionately.

ARGUMENTATIVE AND PERSUASIVE TEXT TYPES

Context

Argumentative or persuasive essays are a form of analytical exposition that presents an argument for or against the topic under discussion. The social purpose of this type of writing is to persuade readers to believe that something is the case by presenting important information that is supported by logical argument and convincing evidence.

The presentation requires the writer to **have a clear opinion** and to **speak with authority**. Structure is one of the most important elements of good argumentative writing. A jumble of ideas will not convince anyone. It is also important to guard against making blatantly wrong or misinformed statements. A well-substantiated and seemingly unbiased argument is what is required.

Structure of the text type

The opening paragraph of a persuasive essay is very important: it must catch the reader's attention. This can be achieved by using a startling fact or statement or an emphatic statement of opinion. This statement, sometimes called the **thesis**, **contention** or **line of argument**, usually sums up the case to be presented to the reader. With some topics it may be appropriate to define the topic or terms used.

Something that should be avoided in an essay of this nature is an opening of the type 'I am going to tell you …', 'I am going to prove to you …', 'I am going to show you …' This does not need to be said: just *do* it through what you write.

In the body of the essay the thesis or contention should be developed and supported by **evidence** that is set down logically in an appropriate sequence. The writing should be convincing. The writer should try to influence the reader without giving the impression that the pace is being forced. Avoid gross generalisations, illogical statements or direct abuse. You cannot develop your argument both ways; in other words, you cannot 'sit on the fence'. It may be necessary with some topics to counter or rebut other arguments opposing the view you have taken. However, it is essential to present a rational argument.

Finally, a **conclusion** or summing up is required. A persuasive argument must end with a logical conclusion that pulls the threads of the essay together. Frequently writers spoil their essays by a weak conclusion. Avoid simply restating the introduction. One approach is to round off and reinforce points made in the main body of the essay. You should *never* conclude your writing by saying, 'As I have shown you above …', 'As I have said …', 'Therefore it can be seen that …', 'Therefore as I have proved …'. It should be left to the reader to decide whether you have proved what you set out to.

In summary, a piece of argumentative or persuasive writing can usually be organised in one of two ways:

1 State early what you wish to prove, list the arguments, list the evidence in support of these arguments and, finally, state your conclusion.

OR

2 State what you wish to prove, list the arguments, anticipate contrary arguments and build answers to them into your writing (as in the sample essay below), present well-substantiated evidence in support of your case, and end when your case is or appears to be convincing.

Other textual features

The style of writing is formal. Colloquial language, slang and contracted words are not appropriate. A clear, concise presentation is important. Avoid flowery, descriptive language. A witty, whimsical style can be effective, just as irony can be a very useful device. Choose a style to suit the audience for whom the material is written. Never address the reader directly in your writing.

STRUCTURE OF THE TEXT

Title (topic to be argued)

Introduction or orientation – topic defined

Thesis, contention or line of argument – clearly stating the case

Body of essay – contention developed and supported with evidence

1st argument

Capital punishment should not be reintroduced

Capital punishment is the execution of criminals as punishment for their crimes. Hanging has not been used in Australia since the execution of Ronald Ryan in Victoria in 1967, which caused an immense public outcry.

On occasion, a prisoner has been hanged who was later found to be innocent. Capital punishment does not protect the innocent, but puts the innocent in danger. It is basically killing for revenge, and does not act as a deterrent; in fact, it is the worst of all alternatives for punishment.

Some may say that the innocent are protected through the judicial system because the accused person has to be proven guilty beyond doubt. However, the judicial system is far from perfect. In the past, innocent people have been wrongly convicted of murder and hanged – as in the famous case of Timothy Evans, who was pardoned posthumously after being executed in 1950 for the Rillington Place murders. The same problem would arise again if capital punishment was to be re-introduced, and this is too great a risk for society to run.

If people are so opposed to violent crime, then they should not want to be responsible for what can only be

LANGUAGE/TEXTUAL FEATURES

Use of formal language

Use of conjunctions such as *but* and *however* to state opposing view

Use of causal conjunctions such as *because*

2nd argument

regarded as further killing. If the aim of capital punishment is to prevent murders, it seems to be counterproductive to support what could be regarded as murder in the legal process. A single standard of law should apply to the whole community, and not be able to be changed for the sake of legal revenge.

Rebuttal of opposing point of view

A major argument for capital punishment is that it is an effective deterrent. This is not so in practice. If it was such an effective deterrent, there would not have been so many people hanged when it was in use. Violent crime continued, regardless of the punishment. In countries today where capital punishment is enforced, crime is still rife. It is merely the ultimate punishment, and not preventative. When criminals commit a major crime, they try to do so in such a fashion that they will not be caught. If they are confident of evading the law enforcers, then the form of punishment is irrelevant. In any case, if a murder is carried out in the heat of the moment, then the consequences are not thought of at all.

Use of impersonal voice to suggest objective opinion

Information condensed by means of nominalisation

There are **certainly** alternatives to capital punishment. All that is necessary is that lengthy prison sentences be enforced, so that dangerous criminals are not released too early, and that an effective rehabilitation program be established. More resources **should** be put into actually preventing crime. Young offenders need to be monitored and counselled from an early age to reduce the likelihood that they will become violent offenders.

Spoken with authority – absolute statements with modal auxiliaries such as *should* and modal adverbs such as *certainly*

Conclusion – summing up of the argument, with clarification

Capital punishment should not be reintroduced into Australia. As a deterrent, it is not effective, for it certainly does not prevent violent crimes. If people are desperate enough, they will commit crimes regardless of what the punishment is. It is degrading to think that our society would stoop so low as to commit murder in the 'eye for an eye, tooth for a tooth' sense. We do not have the right even as law enforcers to make such a harsh judgement. Clearly, capital punishment is an ineffective deterrent and definitely not suitable for a civilised country such as Australia.

Linda (Year 12)

The following are examples of topics that could be researched and explored in an argumentative or persuasive essay:

- Genetically modified foods will eventually kill us.
- Violence in video games and films has caused an increase of violence in society.
- Cloning should not be allowed.
- Should Australia become a republic?
- All teenagers should have an evening curfew.
- Our legal system is a farce.
- The media is ultimately responsible for much of the violence in society today.

ANALYTICAL, CRITICAL AND EVALUATIVE TEXT TYPES

Context

When you write about the work of others (for example, another writer's play, novel, poem, short story, essay, newspaper article or blog) you are making an analytical, critical or evaluative response. Such writing is another form of analytical exposition that allows the writer to communicate an opinion to readers. To do this effectively, you need to carefully read the work under review, remember the content, understand what you have read and be able to appreciate the qualities of the writing. Avoid making broad generalisations about the work you are reviewing and be sure to make appropriate use of quotation or illustration to support your analysis, criticism or evaluation.

Usually with writing of this type we are responding to instructions such as these:

- Write a critical appreciation of Bruce Dawe's poem 'A Victorian Hangman Tells His Love'.
- Analyse and evaluate the play *Macbeth* and show how it can be regarded as a typical Shakespearean tragedy.
- Discuss the significance of the title of the novel *To Kill a Mockingbird*.

Structure of text type

It is important to analyse the question to be answered and to ensure that *all* aspects are covered in the answer. Introduce the topic directly in the opening paragraph. As with argumentative and persuasive writing, avoid introductions in the form 'I am going to …'; let your ideas speak for themselves. This opening paragraph should indicate what will be discussed in the body of your writing. Be sure that the topic is the focus throughout the essay. The conclusion should sum up and refer back to the topic.

Other textual features

The style of writing is formal, as with argumentative and persuasive writing. Colloquial language and contracted words are not appropriate.

43 > REFLECTIVE OR PERSONAL WRITING

Reflective or personal writing is writing that is very individual or personal and is not always intended for publication. It records the writer's reflections as though he or she is the only audience. The writer might wish to record daily events and reflect on how he or she feels about those events. Examples of this type of writing are the appointments diary, the private diary and the journal. Blogs and social media posts can also be a type of reflective writing, although they are published for all the world to read.

WHAT IS A DIARY?

A diary is used to record and reflect upon one's personal experiences. Two types of diary are commonly kept.

1 The appointments diary

Details of daily, weekly or monthly appointments are kept in an appointments diary. Most students keep a diary for homework and assignment work. With today's technology these are usually kept on laptops or other devices.

JULY

5th Monday

1 p.m. Meeting of

student council

6th Tuesday

3.30 p.m. Debating

7th Wednesday

Search for info on

whale sharks

8th Thursday

English assignment due

2 The private diary

A private diary is used to make a day-by-day record of the events in the writer's life and the writer's thoughts and emotions. A diary of this nature is sometimes called a journal.

A genuinely private diary is written just for the enjoyment of the writer. There is no intended audience; in fact, many diary-writers are very keen to preserve the privacy of their writing. Occasionally, 'private' diaries are written with the intention of later publication. This is true, for example, of most political diaries, and it may be true of travel diaries, where someone keeps a record of travel experiences in the hope of later publishing it in book form. Not surprisingly, a reader is more cautious about believing what is said in a diary that is written for publication than in one that was meant to be kept secret, like the famous diary kept by Anne Frank that was published, *The Diary of a Young Girl*. Anne had no idea – and would probably not have wanted – anyone to read her private thoughts.

Fiction writers often use the diary or journal format as the basis of novels. John Marsden's *So Much to Tell You* is a well-known example of a novel in journal format.

Go Ask Alice, about a girl who becomes involved with drugs, was first published as a diary but is now usually classified as fiction.

Many diary writers now write on a computer. This can of course be private writing; you can even password protect it if you like. But many people also write blogs or put up entries on social media. These are diary entries that are meant to be shared – although it is important to decide how widely you want to share what you have written online.

Blogs

A blog, originally known as a weblog, is a website consisting of entries (called posts) which usually appear in reverse chronological order. The most recent entry appears first, similar in format to a daily journal. The blog is usually written in an informal or conversational style.

Initially, blogs were used for personal journals or diary-style writing, giving people a place to express themselves to the world or share their day-to-day activities. Some bloggers posted twenty to thirty times a day, in a similar way that social media is used today. Now, there are many platforms, such as WordPress, that allow people with limited technical knowledge to publish their own blogs. Platforms such as YouTube have made sharing of video blogs equally easy. Some bloggers gain a huge following, turning their hobby into a media or writing career. The blog format is also used by businesses and a wide range of media organisations.

Not all bloggers share personal details; instead, some write about a hobby or interest, provide up-to-date news, technical information, celebrity scandal, political rumours, volunteering opportunities, sporting information, information about gardening, cooking, health and so on. Blogs typically include features such as comments, 'like' buttons and subscription options to increase user engagement.

A WRITING OR READING JOURNAL

Many students keep records of their responses to texts as they read, as well as drafts of their writing – both writing required for their studies and personal writing. Such collections are usually called journals or logs. They can also be referred to as personal portfolios. Keeping such a journal is a proven way of increasing your fluency as a writer. While a journal may be the place you keep different drafts of an essay you have been asked to write, it should also allow you free-choice and free-flow writing. Many people recommend adding something every day. You can include items such as:

▌ a comment on an experience
▌ an anecdote
▌ a recollection of early childhood
▌ how I feel right now
▌ dreams

- current affairs (particular items cut from newspapers and magazines)
- sports notes
- jokes
- poems (those you write yourself)
- poems (those you come across that you particularly like)
- dialogue (including conversation between friends)
- letters to the editor (collect ones you like from the newspaper or write one of your own, even if you do not wish to post it)
- photographs, cartoons, drawings and postcards
- a copy of a favourite piece of writing from a novel, short story, article and so on
- letters you have received
- a favourite poem, song or prayer.

44 GIVING DIRECTIONS OR INSTRUCTIONS

Directions or instructions are **procedural** text types: they set out how something is done. Because this often involves a particular sequence of activities, they are usually written in point form, as a series of steps. The goal is usually stated first, often as a heading.

Simple sentences are used, with commands (action verbs in the imperative mood). Articles (*a* and *the*) are sometimes left out.

Directions and instructions need to be clear, complete, to the point and as brief as possible. You need to state facts simply, without unnecessary information. The steps to be followed must also be given in the correct order, as in the example below.

CONTEXT

Social purpose: To inform or explain

Subject matter: Directions for creating and sending an email message

Role of presenter: Giver of instructions

Audience: Receiver of instructions

Relationship: Formal

Mode: Written

Medium: Printed sheet

Creating and sending an email message in Microsoft Outlook

1 Open Microsoft Outlook
2 Click on 'New Email'.
3 Type the email address of the person to whom you want to send the message.
4 On the subject line, type the subject of your message.
5 Type your message in the message box.
6 Click on 'Send' and your message will be sent.

Benjamin

TEXT STRUCTURE

Written goal (heading)

Steps (the sequence of actions to be taken)

TEXTUAL FEATURES

Processes: mainly doing/material (*open, click*)

Mood: mainly imperative (*type, click*)

Tense: present

Use of **numbering** for steps

1   Select a venue near you at which a sports or social event is going to be held. Write down very clear directions for a friend to get to this venue from where he or she lives.

2   Select a piece of equipment or device that you use in everyday life and write a script for a YouTube video that provides clear instructions on the steps required to operate it effectively.

NEWS REPORTING

45

The social context of news reporting is to inform the reader about recent newsworthy events. The language used must be able to be clearly understood by all readers. For a **news report**, the purpose should be to present the facts clearly and concisely without commenting on them. Such a report generally follows a set pattern. It begins with a **headline** or title, followed by a **lead** – one or two sentences that summarise and contain all the **most important facts**. These are then developed and explained in the paragraphs that form the **body** of the news report.

STRUCTURE OF NEWS REPORTS

Three types of leads are commonly used in news reports:

1   the inverted pyramid lead, which is the main type

2   the narrative lead

3   the feature lead.

The inverted pyramid lead

The purpose of the 'inverted pyramid' structure is to present the news quickly, clearly and interestingly.

The lead seeks to summarise the story in a few lines. It is not an introduction like that used in other modes of writing. It is a brief bulletin, a summary and the climax of the story, all in one concise package. The lead attempts to answer all or most of these questions: *Who? What? Where? When? Why? How?* Of course, these six ingredients would not apply in every story and would not fit into every first paragraph. Every story, however, should at least answer the questions *What? Where?* and *When?*

Skill at writing leads can only be attained through practice and through careful analysis of a variety of news reports.

Report writers must pay special attention to achieving smooth transition between the lead and the body of the story.

SINKHOLE SWALLOWS QUEENSLAND BEACH

A giant sinkhole, measuring 100 m long and 50 m deep, opened up at Inskip Point, a beach north of Tin Can Bay on Queensland's Sunshine Coast early this morning.

No one was injured, but the sinkhole is expanding, cutting off barge access. Residents have expressed concern about the future of Inskip, a beach already threatened by previous sinkholes.

At around 10 a.m., observers noticed sand vanishing into a small hole. The hole grew rapidly, eroding the beach and taking trees and safety signs along with it, all in a matter of minutes.

One observer described the event as 'astonishing'. Another said the water 'bubbled, as if boiling.'

HEADLINE
(title of story)

SUMMARY LEAD
(most important information)

2nd most important information

3rd most important information

and so on

etc.

The inverted pyramid lead
(Headline)

Summary lead
(the most important information)

Second-most important information

Third-most important information

Least important information

The narrative lead

The narrative lead starts at the beginning in a 'storytelling' fashion. The writer provides a general introduction that sets the scene for what follows.

The feature lead

Feature leads have two main characteristics:
▮ they emphasise human interest
▮ they stress some kind of unusual situation.

Ending a story

A news report seldom has a conclusion such as those used in other types of writing. When you have finished saying everything you want to say, finish writing. No form of concluding statement is necessary for most reports. The pyramid structure also means that the report can be cut if necessary (to make way, for example, for breaking news), beginning with the last and least important paragraph.

Feature articles may be written differently, with a concluding statement or comment from the writer.

WRITING THE STORY

Simplicity and clarity in writing are the keys to constructing a good news report.

Sentences

Sentences that are short, to the point and lacking in complexity are the best means of communicating effectively with an audience reading news articles, whether online or in a newspaper. Reporters generally restrict themselves to simple, declarative sentences that contain only one major thought. Structural variety is important and, therefore, compound and complex sentences should be included *on a limited basis*. This varies the pace of the writing and helps to hold the reader's interest.

Paragraphs

Paragraphs in news reports are much shorter than in other types of writing. Paragraphs in news articles do not each develop an idea; instead they present 'sub-ideas', each of which is a limited but important aspect of the whole report.

Style

Style is the quality a person puts into the writing that makes it uniquely his or hers. This is possible even within the guidelines of the uniform format laid down by a particular news organisation. Personal style, however, should never be used as an excuse for careless writing.

Editing

Editing is indispensable to the news writer. Few writers can sit down and produce a polished, accurate story without at least some revisions. When editing your draft, keep in mind the requirements of a good news story, as well as these points.

1 The writing should be grammatically correct.
2 Vocabulary should be varied, simple and clear. Avoid using jargon (specialist technical terms), clichés and foreign words or phrases.
3 Sentences generally should be short, containing only one major thought. (Make sure the structure is varied, however.)
4 Paragraphs should be short.
5 Make sure all information, including names and addresses, is accurate.

TYPES OF NEWS ARTICLES

- **Feature articles** – articles of interest that do not have a newsworthiness that requires them to be used immediately. Feature articles can be classified as an expository text type rather than a report text type, for (unlike news reports) they usually contain analysis and explanation of events and issues.
- **Spot news** – news that *must* be used now: reports of accidents, disasters, crime, elections, deaths of prominent people, and so on.

Obituaries

Newspapers print obituaries to record the death of noteworthy members of the community. Most newspapers observe a specific formula in obituary writing unless the person concerned is an exceptionally prominent person and the death is given general news coverage away from other obituaries.

The lead of an obituary usually contains the person's name, age and address, when and where death occurred, and – if appropriate – the cause of death:

> William T. Nelson, 82, of 249 Civic St, Camira, died Tuesday at his home after a long illness.

When elderly people die natural deaths, death is not really unexpected. If a 30- or 40-year-old person dies unexpectedly of a heart attack or from causes unknown, that fact may well be included in the story.

Although background material about the person's life will follow the lead, news judgement may call for the inclusion of an important fact in the lead itself:

> William T. Nelson, 82, founder of the Junior Wests Football Club, died at his home, 249 Civic St, Camira, after a long illness.

Then add the background information to your story, finishing with the details of the funeral arrangements.

Make sure that the details are accurate. Relatives and friends will expect the obituary to be correct in every detail.

Obituary

DR FRANCES ELLEN DWYER, Victorian Cancer Council research director for 26 years.

Dr Dwyer, of South Yarra, died at her home on Saturday, aged 66.

She was nominated for Victorian of the Year in 2001 and was one of seven Victorians to receive the Order of Australia Medal in last year's New Year honours.

Dr Dwyer was actively involved for many years with Community Aid Abroad and was past president of Musica Viva in Victoria.

She was born in Bendigo but spent the past 48 years in Melbourne. She is survived by her husband, Thomas, two daughters, one son and eight grandchildren.

The funeral service will be held at the Fawkner Crematorium at 11 a.m. tomorrow.

Accidents and disasters

Because of the unexpectedness of accidents and disasters, they are news. The extent to which they are treated in a report depends on their expected impact on readers. The possibilities for this type of story are endless. Most accident stories can be written in much the same way – with a lead describing what happened, followed by details in descending order of importance (see **The inverted pyramid lead**, page 157). The writer must maintain perspective in writing the story. For example, if a test pilot is killed while testing an expensive new aircraft, the most important fact is the death of the pilot, not the loss of the plane. Both facts will probably be contained in the lead, but the emphasis will be placed on the death, not the property damage:

> Test pilot James Campion was killed yesterday when the jet prototype he was testing exploded in midair.

The following elements should be considered when writing an accident or disaster story.

1   **casualties** (dead and injured): names, ages, addresses, nature of injuries, how injuries were received

2   **property damage:** description, how damage was sustained

3   **circumstances:** time, place, causes, how discovered, precautions taken or the lack of them

4   **rescue, relief, heroism:** names, ages, addresses, description of action, equipment, obstacles overcome

5   **other features:** eyewitness accounts, unusual elements, legal action, similar accidents and disasters

It is important that such stories are based on reliable information. The possibility of follow-up articles should be considered.

Crime

A minor crime story, like most other spot news stories, is usually a straightforward account of what happened. Covering a bank robbery, kidnapping or murder is much more complicated, and more details will be available for your story. After initial reporting, readers will expect follow-up reports of progress (or the lack of it) in police investigations.

Weather

The weather is often of real importance to readers and may provide major news stories in its own right. Readers are interested in weather and how it will affect them.

UNDERSTANDING NEWS WRITING

You should try reading news reports of a particular event in a variety of sources to appreciate the different ways in which the same story can be presented.

40 **Test yourself**

Select a news article that has been presented in two different sources. Then consider these aspects:

1. How does the writer try to catch the reader's attention? Does the report answer the questions the reader might want to ask?
2. How is the story organised?
3. How much detail is given, as opposed to general description?
4. Is the writing clear, simple and concise?
5. How do the reports differ in presentation?

46 EYEWITNESS REPORTING

Eyewitness reports are a form of personal recount. To write effectively about what you have seen, you have to be able to observe and record accurately. Police officers have to develop this skill. In describing a person, the following characteristics may be important:

- sex: male or female
- approximate age: child, teenager, young adult, middle-aged adult, elderly adult
- height
- weight
- complexion
- hair colour and style
- colour of eyes
- distinguishing features: broken nose, large ears, visible scars, tattoos or piercings, walks with a limp, and so on
- dress.

The following description may have come from a police report. Note that it is written in **indirect speech**, describing exactly what happened.

While checking for a possible stolen car in Elizabeth Street, I noticed two young men of Caucasian appearance: both dressed in old blue jeans, one wearing a white T-shirt and red baseball cap, the other a grey hoodie. Both were wearing sunglasses. The young man with the baseball cap had short-cropped blond hair. They were standing in front of a video hire shop just around the corner from me. They were acting strangely, looking furtively from side to side. I notified headquarters that I was going to investigate and proceeded towards the shop. There was no sign of the two young men. I entered the shop and saw the store manager watching the same two men in the corner, one with his hand holding something bulky inside his hoodie. I asked the manager if they were giving trouble. He answered that they had been hanging around the shop frequently during the last week. As I turned to approach the two men to question them, they darted out the door and up the street. They were detained for questioning by a back-up squad.

EDITORIALS

47

Newspaper editorials, a persuasive text type, are written in a very **subjective** style, as opposed to the **objective** style of news reports. The editorial includes comments on a particular issue of importance. The writer is more concerned with expressing a point of view and developing an argument than with conveying information.

Each newspaper has a general editorial policy designed for the readership to which it is designed to appeal. You can see this by collecting editorials from a variety of newspapers and comparing their presentation and content.

REVIEWS

48

Reviews are another persuasive text type, although they may also have some of the features of an information text type. When you review someone's work, you analyse it critically and express your opinion of it. A good starting point for writing a review of a text is to ask the following questions:

▌ What kind of person composed the text? (Consider their interests, values, attitudes, culture.)

▌ For whom is the text composed? (Who are the intended audience?)

▌ Why do you think the text was composed? (What is its purpose?)

You may need to research further to answer such questions.

Literary criticism is the assessment of all the qualities of a piece of work, whether good or bad. Whenever you describe and assess a work of literature, you are **reviewing**.

As you read, note down the main turning points and incidents of the plot, important descriptions of characters or places, and passages that illustrate the author's style of writing dialogue and description. Keep track of suspense, cause and effect, and climaxes. (Always note page references so that you can check back if necessary before you write the review.)

A good beginning point for writing a review is to use a **reading log**. The sample below lists some points that might be included in a reading log.

READING LOG

Select a book (fiction or nonfiction) to read and then write a reading log based on the following points. Your responses should be written using appropriate sentences and paragraphs.

Reading commenced: _____ Reading completed: _____

1 State the title of the story.

2 Name the author who wrote it.

3 Name the publisher of the book.

4 State whether the book is fiction or nonfiction.

5 What kind of person wrote this novel? (Consider interests, values, attitudes, culture.) You may need to research the author to answer this question.

6 Briefly describe what the story is about.

7 Describe in detail one important incident from the story.

8 Name the main characters in the story.

9 What view of the characters does the writer present? Does any particular character appeal to you more than others? Explain why.

10 Why do you think the writer has portrayed the characters in the way she or he has?

11 Describe any conflict that takes place between the characters.

12 In what way does this book reveal something about a particular individual or something that is happening in society?

13 Describe the setting for this story. Is it of particular importance?

14 Does the writer use information from other sources (other texts, other cultures and so on) in the story? How is it used?

15 Who would be most likely to read this novel? Explain why you think this.

16 Why did you choose this particular book?

17 Discuss your opinion of this story. Say whether you would recommend it to others to read and support what you say with evidence from the story.

NOVELS

The novel is often referred to as prose **fiction** – a piece of writing that is imagined or invented. When reviewing a novel, always mention the name of the book and the author, together with the year of publication (as in the review on page 167). Information about the author, his or her background and other books written by the same person may be of interest to the reader. For example, JK Rowling, the author of *Harry Potter and the Philosopher's Stone* and its sequels, is now one of the richest writers in the world because her books have proved so popular and have been made into blockbuster films. Also consider into which category (fantasy, adventure, science fiction, crime fiction and so on) the work you are reading fits.

A review should be written in continuous prose without using headings or subheadings. Your **introduction** should immediately draw the reader's attention. Avoid making generalisations you cannot support. Use evidence from the story to highlight or substantiate what you are saying. Although you will **not** find all of these in every novel, the following points can be considered when writing a review.

Plot

The plot is the **action** of the story (what actually happens). You should outline enough of the main events for readers of the review to decide whether or not they are interested in reading the novel. (Be careful not to spoil it for them by giving away too much of the story.) No more than about a third of your review should be taken up with discussion of the plot. The story may be action-packed, interesting, exciting, tense, humorous, amusing, dramatic, slow-moving and so on. How is the climax reached? Is the time between the climax and the end satisfactory, too short or too drawn out?

Theme

Theme is different from plot. The **theme** is what the novel is about, not a complete list of the events in the story. It is the main idea, problem or message expressed through the plot and the characters. The theme of *My Brother Jack*, for example, is the author's search for his own identity and for the Australian identity (who he really is, where he fits in, his relationship to others, his place in the world). In a more humorous and less serious novel, the theme might be making fun of some human weakness.

Characters

The characters are the people involved in the plot. How many are there? Are there major and minor characters? How does the author position you, the reader, to view the characters? What language devices does the author use to present the characters? Discuss whether characters are authentic (true to life) or whether they are exaggerated. Do they represent **stereotypes** in our society? Characters may be humans or animals we like or dislike, but the author is successful if we become interested in them. For example, consider a reader's typical reaction to Harry Potter and Draco Malfoy in *Harry Potter and*

the Philosopher's Stone. We are invited to relate to Harry and to detest Draco Malfoy, but at the same time we are drawn into the ongoing conflict between them.

In a review, discuss the main characters – their personalities, feelings, strengths, weaknesses, relationships with others, and so on. Write about what sort of people they are. *Do not just tell the story of what they do*. Mention their actions or what they say only to illustrate what you are saying about them.

Background or setting

The background or setting is the time in history and the geographical place in which the story unfolds. Does the writer use information from other sources (other texts, other cultures and so on) as background or as a main feature of the story? Is there a single setting or are there several places in which the story is set? What part does the background or setting play in the novel? Does it help to create a particular mood or atmosphere for the story?

In some novels, background or setting plays little or no part, while in others it is so overwhelmingly present that there would be no story without it. For example, in *Harry Potter and the Philosopher's Stone* the setting is particularly important – Hogwarts School of Witchcraft and Wizardry, Platform 9¾ and the Forbidden Forest present a vastly different world from the one we live in. The setting draws the reader into the strange and unusual. In *Wuthering Heights*, the surrounding moors and the houses – Thrushcross Grange and Wuthering Heights – symbolise the behaviour of the characters in the story.

Style of writing

The style of writing is the way the author writes and the method used in relating the story. Is the story told by a character (major or minor), in the first or third person, by an omniscient observer, through letters and so on? Is the style carefree, racy, simple, clear, verbose, descriptive, vivid, emotive, humorous? Is the story fast moving or slow moving? Is interest aroused quickly? Does the writer use figurative language such as metaphors and similes? Is dialogue used effectively?

When you read for pleasure, you may not think too much about the author's style, but you will be aware of liking or disliking it. Take this a step further and think about *why* you like or dislike it. Always support what you say with evidence from the novel. You should not generalise by saying simply that you did or did not like it.

Other points to include in a review

Consider exploring the following questions in your review:

- What does the novel reveal about the age, gender, society or culture of the author?
- Can you interpret the story on more than one level?
- Is the author presenting a biased point of view of events, characters or places?
- Who would be most likely to read the novel? Explain why you think this.

(The same questions could be explored in a review of a poem, a film or any other artistic work.)

General impression

Sum up by giving your opinion of the book as a whole – why you liked it, and what aspects of it seemed most outstanding (for example, characters, action or setting). Does it achieve its overall purpose? Would you recommend this novel to others? Support what you say with evidence.

If you did not like the book, say why, with supporting evidence. You may have to concede that, though you did not like it, it did have some worthwhile features. Perhaps, also, it might have more appeal for a different kind of reader.

Try to avoid statements like this:

> I thought *Sounder* was a great book. It had only fifty pages and the print was fairly big.

You should respond sincerely when writing about the works of others, but the above response, while probably quite sincere, is not what is expected of you when you are asked to write about literature.

TEXT STRUCTURE

Orientation or introduction – includes details of title, author and publisher, and reference to theme, while expressing the writer's general opinion

The **body** of the review presents evidence to support the reviewer's viewpoint

Setting: note how the setting is used to introduce the plot

Plot: an indication of the subject matter (field) of the book

Harry Potter and the Philosopher's Stone

Do you ever think your life is boring? So does ten-year-old Harry Potter – that is, until his life changes dramatically on his eleventh birthday. The book *Harry Potter and the Philosopher's Stone* – written by JK Rowling and published by Bloomsbury Publishing, London, in 1997 – has a complex and demanding plot in the form of a highly entertaining thriller. It is an unforgettable, gripping novel, which takes the reader into a world of fun and fantasy. Harry is a wizard!

Set in both a normal suburban household in London (the 'Muggle' world) and in Hogwarts School of Witchcraft and Wizardry, the plot revolves around Harry Potter's entrance into the world of magic.

Harry is a shy, lonely boy who has been kept in ignorance of his background by his uncaring aunt and uncle. Rescued by Hagrid, a giant of a man, Harry prepares for his new life. But he is amazed to discover that people already seem to know who he is. He is famous and he does not know why.

LANGUAGE/TEXTUAL FEATURES

Opening question used to engage reader

Impersonal voice used in orientation and body of review to make absolute statements; first-person viewpoint used in conclusion to suggest conviction

Harry meets Ron Weasley and Hermione Granger on the train to Hogwarts. Little does he realise what he is going to face. Harry discovers that a dark force had killed his parents. He is also exposed to this dark force in a deadly duel. He becomes the youngest Seeker and Quidditch player at Hogwarts.

Written in formal language, but it includes exotic words such as *Muggle* and *Quidditch* that place the story in the world of magic

Character description

The characters in this story are very well portrayed. Harry is a quiet person who shows a great deal of determination and courage. Hermione is a strong character who is very knowledgeable. Ron comes from a very loving but poor family and is Harry's best friend. This story reveals much about the way people in society behave towards each other.

Style of writing

The story is told from the point of view of an onlooker. A feature of the writing style is the extensive use of dialogue, which helps the reader to get a better insight into the many different characters that the author has created.

Verbs are mostly 'timeless'

Conclusion: includes mention of a book award, a repetition of the reviewer's overall impression and a general recommendation

Harry Potter and the Philosopher's Stone is a triple Smarties Gold Award Winner and is a story that can be enjoyed by both children and adults alike. It has been made into a highly entertaining blockbuster film. It is a story full of surprises and by far the most enjoyable novel I have read in a long time. I could not put it down – and it made me determined to read the following books in the series to find out what happened to Harry.

Thinking (mental) verbs used to express opinions

If you want a gripping, entertaining story, this one is for you.

Samuel (Year 10)

WORKS OF NONFICTION

Nonfiction is a very varied field of writing. Works of nonfiction include biographies, autobiographies, true crime, scientific and technical books, histories, and literary, music and art criticism. When you review works of this type, you could discuss the following aspects.

Aim

Generally speaking, these works will tend to stress the aim of passing on **information** rather than entertaining the reader, although they may blend both ingredients very successfully.

Whereas, in reviewing a novel, you devote space to a plot summary, in reviewing nonfiction you will give an **outline** of the subject matter of the book. Show how the thought progresses from one aspect of the subject to the next. No more than about a third of your review should be given to the outline.

The characterisation may be insignificant or even non-existent. On the other hand, the writer may figure prominently in the book, in which case some biographical comments should be included.

Style and effectiveness

In discussing the **style** of the work, consider the particular section or age group of the reading public for which the work is intended. What is the author's attitude to the subject? Is it a highly technical book, or is it written in everyday language? Is it dry, humorous, engrossing? Is the author skilled in description? (You should quote briefly to support any statement made.) Is the book effective in conveying the author's message?

General impression

Discuss the chapters you found most interesting, giving your reasons. State whether you liked or disliked the book as a whole, again giving reasons. Explain what you learned from it, and what value it has as a book. Mention anything else you found noteworthy about it.

FILMS

A review of a film could consider the following aspects.

Plot

▌ Outline briefly the main events of the story.
▌ What type of film is it? To what category (comedy, detective story, thriller, romance, horror film and so on) does it belong?
▌ What dramatic effects were the filmmakers trying to create?
▌ What subjects does the film deal with?
▌ What is the structure of the film?
▌ Consider humour (if there is any) of dialogue, character, description or situation.

Setting

- Are the settings and the costuming appropriate?
- In what period is the story set?
- Look at the time scheme – are there flashbacks or any big leaps in time?
- Would the filmmakers have faced any special physical problems in making the film?

Theme

Refer to the discussion on page 165 of theme in novels.

Characters

As for the novel, you should write about what types of people the various characters are – their personalities, feelings, strengths, weaknesses, relationships with others, and so on. Consider the casting and the performances of the actors. Does the film emphasise character or is it more concerned with action or with visual interest? Has the camera focused effectively on gestures and expressions as well as the more obvious details?

Dialogue

How do the individual characters speak? Does their speech distinguish them from other characters? How much dialogue is there? Is it natural or stylised? How effective is this?

For example: in *Harry Potter and the Philosopher's Stone* consider how Hagrid speaks as opposed to Harry, Hermione and Ron, dropping his 'g's' on the end of words, saying 'yer' instead of 'you're'. His speech does clearly distinguish him from the other characters.

General impression

Sum up by giving your general impressions of the film: why you liked it or disliked it; what aspects of it seemed outstanding or weak. Consider the camera work and the lighting, noting any unusual effects. For example, some viewers felt that in the last few films of the Harry Potter series the darkness was overdone – sometimes spoiling visibility. Has the film editing achieved the right pace and put the shots together in the most effective way? An important aspect of filmmaking is the soundtrack – the 'mix' of dialogue, music and sound effects. Have the background sounds been used imaginatively? What computer-generated visual effects have been used? What effect, location, event or atmosphere do they help to create? How does this film compare with other films of the same type or genre? One could comment here that the first two Harry Potter films were outstanding and far more appealing than some of the later ones.

Try to find out the names of the main actors, the director, producer, scriptwriter, director of photography, editor and composer. Do you know of any previous work they have produced?

RESPONDING TO POETRY

Our ability to respond to poetry is increased when we understand the techniques used in the structuring or crafting of poetry. The following sections can be used as a guide in thinking about poetry, when reading or listening to it, so that it is easier to understand.

A poem is a work of art. People respond to life by feeling emotions: love, fear, excitement, resentment, anger, pity, joy. A poet is someone who can catch one of these emotions in a moment of experience and give it permanence in a poem. To do this the poet presents the poem in a particular form – such as a narrative, a sonnet, an ode, a performance poem, a haiku or a diamante. The poet uses certain techniques in structuring or crafting the poem. (Many of the technical terms used in the following outline are further explained in **Part seven**.)

MAKING SENSE OF A POEM

Subject matter or content

❚ What is the poem about? In other words, what incident, event, situation or experience is the poet talking about?
❚ What aspect of the subject (incident, event, situation, experience) is described and clearly expressed *stanza* by *stanza*?

Purpose or theme

❚ Is there a message the poet is trying to convey?
❚ What is the poet's motive for writing the poem?
❚ Does the theme have an inner or symbolic meaning as well as a literal meaning?

Type or form

❚ Does the poem follow a particular type or form?
❚ Is it **narrative verse** (a poem of action or story)?
❚ Is it **lyric verse** (a poem of thought or feeling)?
❚ Is it an **ode** (a form of lyric verse, the chief aim of which is the praise of a person or a personified creature or quality)?
❚ Is it a **sonnet** (a form of lyric verse that has fourteen lines)?
❚ Is it a **haiku**, a **cinquain**, a **diamante** or some other poem with a particular structure?

Qualities of a poem

▌ Has the poet used qualities such as **tone** or **atmosphere** to convey a particular **mood** or feeling in the poem?

▌ Does the mood change throughout the poem?

▌ How is the mood suggested? (By direct statement? By sounds? By tranquillity? By **imagery**?)

▌ Is there a pronounced atmosphere? How is this created? (By setting? By background? By sounds?)

Devices used to make these qualities effective

The language and words used

Use a dictionary to ensure that you clearly understand the meanings of the words as they are used in the context of the poem. The **diction** or choice of words of a poem is important; each word is selected and placed in a certain way for a particular reason, often because of its various **connotations** or implications. Sometimes **allusion** is used; here the poet relies on the reader's knowledge of situations, events or people from the real world or from other literature. An example is Judith Wright's allusion to the Old Testament story of Cain and Abel in her simile 'the fear as old as Cain' in her poem 'Bora Ring'.

The sounds of words

Most poems will contain words with soft and hard consonant sounds as well as long and short vowel sounds. Does the poem have any particular combination of these used for effect?

Repeated sounds such as **alliteration**, **assonance** and **rhyme** can also be used by the poet to create a particular effect:

▌ **Alliteration** (the repetition of the same or similar consonant sounds, generally at the beginning of words) is a particularly effective poetic device. What effect does a series of soft *s* or *m* sounds in a poem produce? What is the effect of a series of hard *b*, *d* or *t* sounds in the context of a line of the poem?

▌ **Assonance** (the repetition of the same or similar vowel sounds) is another effective device. The pairs *d**oo**m/w**ou**nd* and *gl**ea**m/sh**ee**n* have similar sounds. Is assonance being used as a device in the poem you are reading?

▌ Have **onomatopoeic** words (the technique of using individual words as sound images) been used? In what way do they create a particular effect in the poem?

The five senses

Consider how the language used appeals to the five senses: sight, sound, touch, taste and smell. Images that appeal to the senses are often used to evoke clear impressions or pictures in the reader's mind. The five senses are often used to draw comparisons. For example:

a **painful yell** (touch and sound)

a **warm yellow** (touch and sight)

a **sour smile** (taste and sight)

Figurative language

Words and phrases are often used figuratively rather than literally. Devices such as **simile, metaphor** and **personification** create effective comparisons and are frequently employed. Other devices such as **allegory** and **symbolism** are techniques used by some poets.

▌ **Simile** (the likening of one thing to another) is always introduced by *like* or *as*. For example:

> The teacher did not miss anything; she had **eyes like a hawk**.

> His brain was **as sharp as a tack**.

▌ **Metaphor** (a more direct form of comparison) says that one thing *is* another. For example:

> The old man was a **cunning old fox**.

> The child was a **mischievous young monkey**.

▌ **Personification** is a kind of metaphor that gives human qualities to non-human things. For example:

> The **new moon beamed her smile** over the sea.

> The **sun strolled casually** over the sky.

Have any of these figurative language devices been used in the poem you are looking at? How effective are they?

The arrangement of words

The syntax or arrangement of words in poetry is often difficult to understand. Work out the placement, connection and relationship of words in the sense units that make up the poem. Have the words been combined in a way that creates a particular **rhythm** in the poem? Do the line endings **rhyme**? Does this create a particular effect?

Personal opinion and response

You should avoid making over-generalised statements. Judge the poem only after you have considered it carefully, using the above analysis guide. Make your opinion an informed response. Use evidence to substantiate what you say.

Refer to 'Beach Burial' by Kenneth Slessor on the following page for some hints on how this poem has been crafted. The following questions are examples of those you might need to answer when responding to a poem such as 'Beach Burial':

▌ Why do you think the poet wrote the poem?

▌ Why do you think he wants us to know about the Second World War?

▌ In what way can our knowledge of current world events help us to understand the poem?

▌ What view of war does the poem present?

▌ How could this poem affect different people?

What is the subject of the poem?
(The burial of unknown sailors during wartime.)

What is the type or form of the poem?
(An elegy – a solemn, dignified poem in lyric form, mourning or lamenting a death.)

What is the tone of the poem?
(Sombre, with a sense of grief, loss and loneliness conveyed by the language used and the setting.)

What is the setting of the poem?
(A beach in North Africa during the Second World War.)

Beach Burial

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

'Beach Burial' by Kenneth Slessor, from *Selected Poems*,
with permission Harper Collins Publishers Australia

What effect is produced by the alliteration of the *w* sound, and the following long vowels, in the third line of the poem?
(This helps to suggest the slow movement of the bodies in the water.)

What use is made of onomatopoeic words in the poem?
(Words such as sob *and* clubbing *vividly convey the sounds of heavy artillery and at the same time evoke the sadness and brutality of war.)*

What picture is conveyed in the first stanza? How is the word *morning* used?
(The picture conveyed is one of horror, with masses of bodies in the swell of the waves. The word morning *is personified, giving it the human quality of being able to roll the bodies in the foam.)*

What figure of speech is used in the lines 'The breath of the wet season has washed their inscriptions / As blue as drowned men's lips'?
(A simile because it uses the word as *in the comparison.)*

What use has been made of emotive words?
(Words such as perplexity, bewildered, ghostly *and* drowned *suggest the shock and horror of war.)*

What irony is revealed in the final stanza?
(The fact that although men may be enemies in life they all go to the same place in the end.)

The Australian poet Kenneth Slessor trained as a journalist and became a reporter for a Sydney newspaper. He was an official war correspondent for the Second AIF during the Second World War. He saw service in Greece, North Africa and New Guinea. This poem was originally published in *One Hundred Poems* in 1944 (a year before the Second World War ended). Kenneth Slessor regarded writing poetry as 'a pleasure out of hell'.

What words convey the impression of harsh action?
(Words such as clubbing, pluck, driven, stake, choke.)*

A summary of points to consider when reading or listening to a poem

1 The subject matter or content of the poem
2 The purpose or theme of the poem
3 The type or form of the poem
4 Qualities such as mood, tone, atmosphere or feeling in the poem
5 Devices used to make these qualities effective:
   ▮ the language and words used
   ▮ the sounds of words
   ▮ the five senses
   ▮ figurative language
   ▮ the arrangement of words.
6 Personal opinion and response:
   ▮ What kinds of knowledge or experience do you need to bring to this poem to understand it?
   ▮ How could you consider the poem from the point of view of different generations? Reflect on the poem from your own point of view, your parents', your grandparents', your great-grandparents' – and from the viewpoint of society as a whole.

In what way can reading or hearing this poem affect our thinking about the world we live in?

PRACTICAL WRITTEN COMMUNICATION

50

The most practical form of communication today is via texting, email, and social media, which still contain much written communication. These forms of written communication have largely replaced letter writing.

THE LANGUAGE OF TEXTS AND MESSAGING

The internet and subsequent mass use of digital handheld devices has changed the way we communicate. Messages are often now as short as possible with many abbreviations, such as *LOL*, *BTW* and *l8r*; and emojis are used extensively to convey mood, context and pictures. There are no standard rules for the creation and use of these social digital

communications and it is a constantly evolving landscape. The language of texting has sometimes been seen as a threat to writing standards. However, it can also be seen as a part of the extraordinary flexibility of how the English language adapts to changing needs.

A sample message using 'textspeak' is shown on the right.

EMAILS

Emails are being sent from computer to computer around Australia and the rest of the world every second of the day. As in all written communication, it is essential to remember your purpose, your audience and the context in which your email is being written. The tone and content of your emails need to be carefully considered. Because of the speed with which it is often sent, you do not have much time to reconsider what you have said. Choose your level of language, text type and presentation accordingly. Writing a personal email to a friend is similar to writing a personal letter – it is friend to friend and therefore requires far less formal language than one that is being sent in a business context. Colloquial language is appropriate and in some instances you might also use abbreviations (the language of texting) and emojis, such as smileys.

Emails are also the most common means of business communication today. A great deal of correspondence and business transactions, such as inquiring about booking holiday accommodation, are made by email. You will most likely find that you are asked to respond initially to a job advertisement by email, too.

While emails should be one of the most convenient and efficient methods of communication ever invented, they can be quite time-consuming to compose. There are a few rules to keep in mind:

- Make sure the subject line is filled in clearly and concisely so that the recipient knows what the email is about.
- Keep emails short. If you have a number of points to cover, consider writing several different emails. Anything lengthy is probably better as an attachment. For example, you might send your teacher a very short email saying that you have completed your assignment. You send the actual assignment as an attachment, not in the body of the email.

▌ Be careful that you do not sound rude or abrupt. It is accepted 'netiquette' (online manners or etiquette) that you don't write in capitals. This is regarded as the email version of shouting at someone.

▌ Think before hitting the 'Reply all' button. Does everyone need to know what you have to say, or is it really only of interest to the person who sent the email to you?

▌ Be cautious about forwarding an email – especially if it is part of an email chain. There may be content there that you don't really want the recipient to see. Be especially careful about forwarding joke emails: they may be offensive to some people.

▌ Schools and workplaces have strict rules about computer use. You must know and observe the policy. Remember that it is not possible to delete something once your email has been sent.

It is always a good idea to acknowledge the receipt of emails from people who send them, as it is possible for emails to be blocked from your inbox by junk mail or spam filters. A thank-you is a common courtesy that is appreciated by the sender.

LETTER WRITING

Not very long ago, letters were a very important means of communication. Letters were written to cover most business transactions, to make enquiries about a possible holiday booking, to make the booking itself, to make a complaint about poor service or to apply for a job. Letters were written to maintain communication with friends and family: letters of thanks to relatives for Christmas and birthday presents, thank-you notes after a visit or a dinner, holiday news and communication with friends in other countries.

With the state of the art technology we have today electronic communication has taken over many of the above.

Email rather than 'snail mail' (as the general postal service is now called) is the preferred option for most people. However, it is still important to know how to format letters correctly. You may find that a letter of a complaint to a business still carries more weight – and is more likely to ensure a response – than an email. Some employers still insist on job applications being submitted by letter, some even requiring that the covering letter be handwritten, especially if clear handwritten communication is an important part of a job.

The *way* you write your letters is important. People make judgements about you not only from what you say in your letters but from the way you say it; this includes the way you set out the letter and address the envelope. As in other writing, the style of a letter depends on several key considerations:

▌ who is writing it

▌ for whom it is intended

▌ the reason for writing it.

Addressing the envelope

Australia Post has recommended that envelopes be addressed in this way:

1 Print clearly in large capital letters in the middle of the envelope's front.
2 No punctuation.
3 Make sure the postcode is correct (postcodes can be found online).
4 If you handwrite your letters, use envelopes with postcode squares.

MS MOLLY LINDSAY
12 MAIN AVENUE
EDEN NSW
2551

THE MANAGER
BROWN'S SPORTS STORE
880 QUEEN STREET
BRISBANE QLD 4000
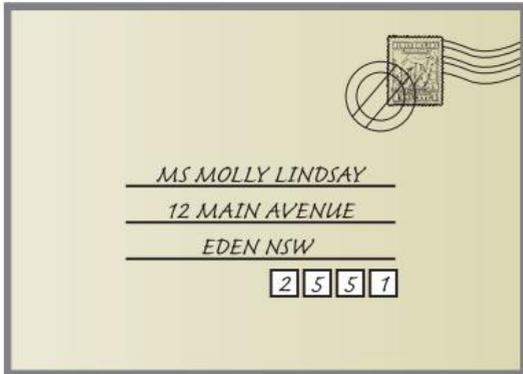
Setting out the letter

With the widespread use of word processors in offices and homes, there is a move towards simplifying the layout of letters and omitting many punctuation marks. The following examples will show you various styles – traditional and modern – in use.

Personal letters

Personal letters are a report text type that is written in a natural style, using colloquial language. They should be clearly paragraphed, with one main topic to each section. Avoid beginning your letter with 'I am writing to …' The endings for personal letters can vary according to how well you know the person. *Yours sincerely*, *Yours affectionately*, *Regards*, *Best wishes*, *Your friend*, *Lots of love* or simply *Love* are some endings that are frequently used. (The first word always begins with a capital letter and the others with small letters.) Make sure your signature can be read.

In the sample personal letter opposite, a traditional layout is used, with indented paragraphs, staggered address and full use of punctuation.

File	Home	Insert	Design	Layout	References	Review	View	

Times New Roman 12 AaBbCcDd | Font | Paragraph | Styles

Staggered address and date

Full punctuation in address and date

42 Third Street
Frankston, Vic. 3199
13 July 2016

Dear Kelly,

Comma at end of salutation

I'm just back from my 'holiday' in North Queensland and found your email waiting for me. Did you get my postcards yet? I didn't have any signal where we were camping – such a pain. I feel like I've been cut off from civilisation FOR EVER.

You certainly had been having a wild time since you moved to New South Wales with a break-in, a fire at school and making new friends. There was really a fire at your school? Like, how bad was that? Was there much damage done? Did the teachers lose all your essays and have to give good marks? It would be so annoying if they made you redo everything.

Indented paragraph openings

How different is school in Sydney? And you didn't say if the school rugby team boys are as cute as our school footy team.

North Queensland was all right, I guess. Dad drove us up in really slow stages, stopping all the time. Not many people our age where we stayed though – I got really bored. Mum just kept saying stuff like how great it was to be away from everything and how I could learn what things were like when she was a kid. As if! I really enjoyed swimming and windsurfing though!

Our class seems really different now that you and Chels have gone (no one left for good goss). I've haven't heard much from her at all – and she hasn't posted in ages.

Really wanting to hear all your news soon,

Missing you heaps,

Staggered complimentary close and signature

Love,
Tash
XOXOXO

Comma at end of complimentary close

Thank-you letters are often referred to as 'duty' letters. They are something valued by the recipient because it shows that they are appreciated. These letters are similar to personal letters in that they are usually written to friends or relatives. The difference is that they are written for a particular reason. As a matter of courtesy, you should write to thank someone who has had you come for a meal, stay for a visit or who has sent you a present. Thank-you letters can be classed as a transactional genre or text type.

In the sample thank-you letter on the next page, the paragraphs are indented and there is full use of punctuation, but the address and ending are aligned vertically.

	Document 1	
File	**Home**	Insert Design Layout References Review View

Times New Roman 12 AaBbCcDd Font Paragraph Styles

Address and date aligned vertically

89 View Street,
Dalkeith, W.A. 6009
23 January 2017

Full punctuation in address and date

Dear Aunt Helena,

Comma at end of salutation

Indented paragraph openings

Thanks a lot for having me to stay with Alex during the Christmas holidays. It was just great! As you know, I am at home on my own now that Maria and Nikos are married. Most of my friends were away for the holidays – so it was great to have Alex to hang out with.

You found so much for us to do together we were never bored. I really loved going to the surf club. I hope Alex can stay with me here next time and we can find something that's just as awesome to do.

Complimentary close and signature aligned vertically

Lots of love,
George

Comma at end of complimentary close

Letters to the editor

A letter to the editor of a newspaper or magazine is a piece of **expository** or **persuasive** writing, usually stemming from a matter of public interest that the writer feels very strongly about.

The social purpose of this type of writing is to persuade other people to think or act in a particular way by analysing and explaining events and issues that are often controversial.

The style is personal and emotive. When you write a letter to the editor, you want your readers to agree with the statements made and the feelings that inspired you to write.

Your letter will be addressed to 'The Editor', but you hope it will be printed for all to read. Your style of writing must therefore be suitable for a wide audience. An editor is not compelled to print all letters the newspaper or magazine receives and will choose only those that are well written and of current interest.

Your letter should *always* include your name and address. The letter should be kept short – generally no more than 300 words.

Please note that while they are still called 'Letters to the editor', almost all such letters are now submitted by email or on an electronic form available on the newspaper's website. In fact, your letter is much more likely to be published if submitted online, as it will arrive faster and still be of current interest, dealing with issues raised in recent news stories. You cannot just use your usual email signature; your emailed letter will not even be considered if you do not include your name and address.

File	Home	Insert	Design	Layout	References	Review	View	

Times New Roman · 12 · **A a B b C c D d** · Font · Paragraph · Styles

No punctuation in address and date

No punctuation in name and address of person to whom you are writing

Line spaces

No paragraph indents

Line space

29 Courtelle Street
ALGESTER QLD 4115

13 June 2017

The Editor
The Courier-Mail
GPO Box 130
BRISBANE QLD 4001

Dear Editor

As a concerned teacher, I would like to draw attention to the fact that I feel parents should limit children's access to playing computer games.

Children become addicted to these games and are very unwilling to do homework, help with chores around the house and do not play enough sport and other outdoor games. They cannot help themselves – their self-control often is non-existent.

The content of some of these games can also have a damaging effect on children. Many are violent and lead children to become violent towards others themselves. They cannot see anything wrong in hurting others because the characters are still there when they play the game again. As they play these games alone, children often cannot get along with other children.

Sitting in front of the computer, iPad or other devices eating junk food often results in children becoming unfit and obese.

While playing computer games is an entertaining activity and an effective babysitter, it should be limited to prevent the effects it is having on our children.

Yours sincerely

Mark Peters

Capitals for suburb/town/state

Line spaces

No comma at end of salutation

Line spaces between paragraphs

No comma at the end of the complimentary close

Business letters

Business letters can be a persuasive text type or an information text type. Sometimes they combine the features of both text types. Business turnaround being what it is today, all letters of this type are generally sent by email because the response time is much faster. They require a far more formal style of writing than personal letters. The reader is concerned only with the business in hand. Your letter needs to be clear, direct and to the point. Your language should be formal, and not include slang or colloquial expressions.

The layout of a business letter may also differ somewhat from that of a personal letter. Business letters include requests for information, bookings, orders and complaints.

On the following page is a sample of a letter **requesting information**. As is common with business letters today, the paragraphs are not indented and no punctuation is used in the layout of the letter (though normal punctuation is used for the contents).

Document 1

File Home Insert Design Layout References Review View

Times New Roman 12 AaBbCcDd Font Paragraph Styles

No punctuation in address and date

114 Banksia Street
BROWNVILLE NSW 2111

13 June 2017

Capitals for suburb/town/state

Line spaces

No punctuation in name and address of person to whom you are writing

The Director
Health Department of New South Wales
McKell Building
Rawson Place
SYDNEY NSW 2000

Line spaces

Dear Director

No comma at end of salutation

Currently our year level at Brownville High School is working on a study of social issues. My group has chosen to investigate teenage alcoholism.

No paragraph indents

Can your department supply us with brochures, statistics or other material that has been published for public information on this issue?

Line spaces between paragraphs

Enclosed please find a stamped self-addressed envelope. I look forward to receiving any information you are able to send.

Line spaces

With many thanks

Yours faithfully

No comma at the end of the complimentary close

Space for signature

Jessica Hinchcliffe

It is sometimes necessary to write a **letter of complaint** to a firm because of the unsatisfactory nature of an article purchased or a service paid for. A letter of this nature must explain exactly the reason for the complaint and give clear details of when and where the article was purchased or the service was rendered. The tone of your letter should be polite, regardless of how annoyed you might feel.

Because the writer is presenting a case to achieve a desired outcome, a letter of complaint can be viewed as a **transactional** or **persuasive** text type.

Letters of application

Among the most important letters you will have to write will be letters of application for jobs, often called 'cover letters'. Most letters of application are sent via email or online application portals; these will help potential employers to assess your suitability for the job, but also your ability to express yourself in writing. Most employers will expect you to word process your cover letter, but some may request that you handwrite part of your application. In such cases, notice will be taken of your handwriting style and clarity. No matter how you are asked to apply, spelling, punctuation and the way the letter is set out and worded will be taken into consideration.

Purpose

The letter of application, which is usually accompanied by a personal résumé, is generally the opening step in your campaign to find a job. Its main purpose is to get you a personal interview with the prospective employer. If the letter is weak, it will reduce your chances of getting an interview. Remember that your letter will most probably be in competition with letters from many other applicants for the position.

Plan the letter

In a letter of application, you will have to sell yourself. In general, you should plan your letter so that it will do all the following things:

- **attract the reader's attention**. Make sure your opening statement does not 'fall flat'. However, try not to use gimmicky or startling opening statements.
- **interest the reader in you as a prospective employee**. Let your letter show that you have self-respect and self-confidence. *Never* appeal to an employer's sympathy, apologise for asking for a job or pat yourself on the back for being such a great person (let the employer discover that!). Show that you know something about the prospective employer's company (do some research online about the company before you start planning) and that you know the general requirements for the position (study the job description or advertisement closely).
- **make the reader want to hire you**. Show that you have all the skills and other qualifications required to perform the job for which you are applying. Present your qualifications in relation to the requirements of the job. Look at the situation from the employer's point of view; emphasise 'What I can do for you', not 'What you can do for me'. Do not be afraid to use the pronoun *I* but do not overuse it. Make your letter lead to a personal interview.

Organisation of the letter

When writing the letter of application, view it in sections: the opening of the letter, the body of the letter and the closing of the letter. Remember, though, that all three sections make up one forward-moving, smooth-flowing message. The unity of the *whole* message is important (see the sample letter opposite).

The opening

If you don't know the name of the person to whom the letter should be sent address the letter to 'The Manager', or 'The Personnel Manager'. Avoid addressing the letter to 'Dear Sir or Madam'. Alternatively, try to find out by looking on the company's website or even ringing the company and asking who is responsible for hiring staff.

In the opening paragraph, state that you are applying for a particular position or specific type of work. Your reader will appreciate the fact that you know what you want to do. Further, the reader will appreciate not having to waste time trying to determine what your letter is all about. In this paragraph you may feature your most outstanding qualification for the position:

> Your advertisement for a receptionist/switchboard operator, posted on *SEEK,* interests me very much because I have completed a six-month training course in this field after finishing Year 12.

The body

In the middle paragraphs of your letter, you will need to elaborate on your opening paragraph and emphasise the highlights of your education and your experience (if you have work experience). Again, relate the discussion to the requirements for the position. Refer the reader to the enclosed personal résumé for additional information. If you wish, indicate why you would like to work for the reader's firm.

> **NOTE** If you have little or no experience, stress your educational qualifications. Mention any special scholastic achievements or honours; describe courses you have taken to prepare yourself for the particular kind of position; and list extracurricular activities and hobbies, if they are particularly relevant. If you have part-time work experience, be sure to mention it, even if it is not directly related to the position for which you are applying.

The close

Use the complimentary close 'Yours faithfully' if you didn't address the person by name (for example, if you wrote 'Dear Manager' or 'Dear Sir or Madam'). 'Yours sincerely' is the appropriate complimentary close if you addressed the recipient of the letter by name.

A sample letter in response to an advertisement

Document 1

File   Home   Insert   Design   Layout   References   Review   View

Times New Roman   12   AaBbCcDd   Font   Paragraph   Styles
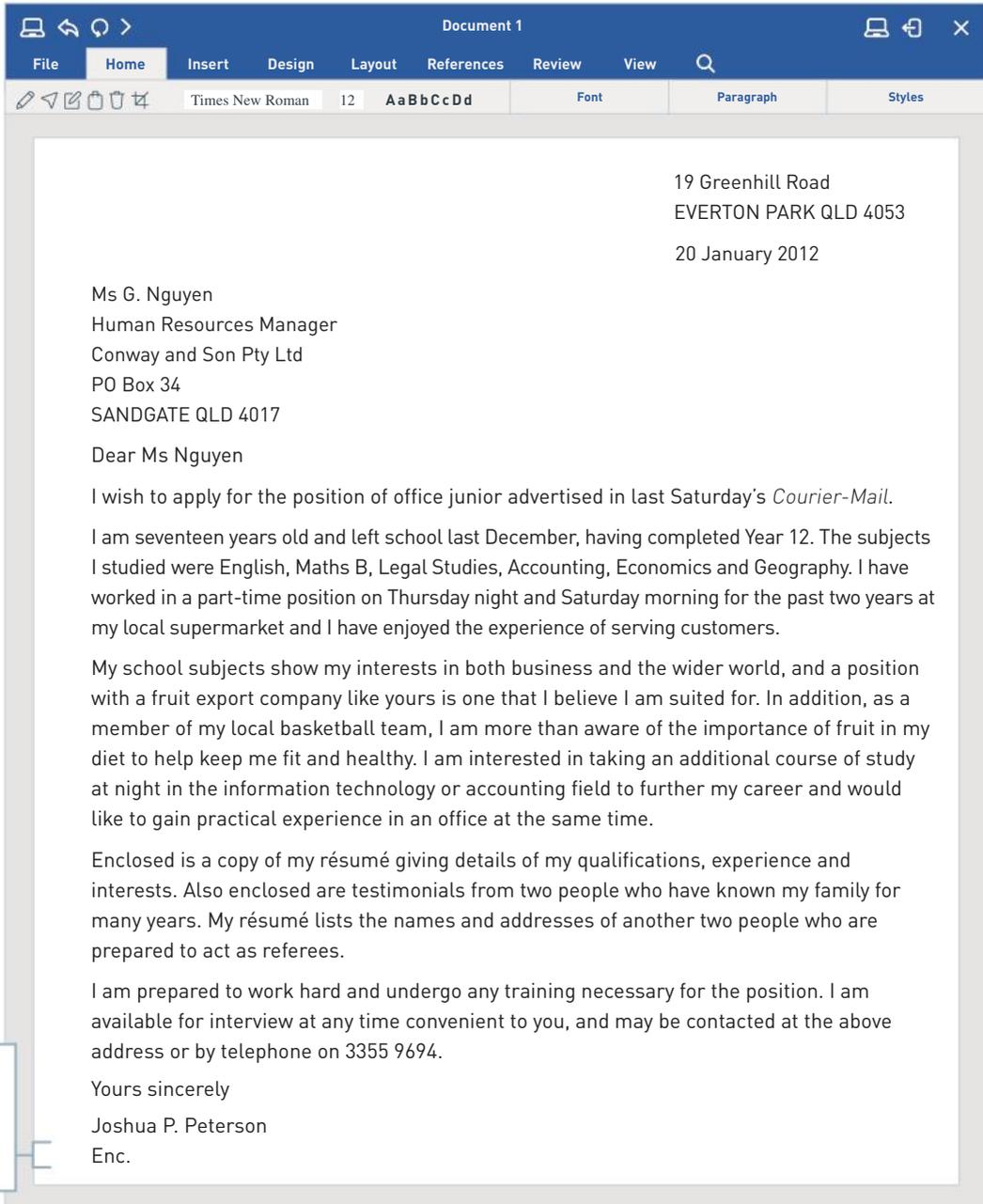
19 Greenhill Road
EVERTON PARK QLD 4053

20 January 2012

Ms G. Nguyen
Human Resources Manager
Conway and Son Pty Ltd
PO Box 34
SANDGATE QLD 4017

Dear Ms Nguyen

I wish to apply for the position of office junior advertised in last Saturday's *Courier-Mail*.

I am seventeen years old and left school last December, having completed Year 12. The subjects I studied were English, Maths B, Legal Studies, Accounting, Economics and Geography. I have worked in a part-time position on Thursday night and Saturday morning for the past two years at my local supermarket and I have enjoyed the experience of serving customers.

My school subjects show my interests in both business and the wider world, and a position with a fruit export company like yours is one that I believe I am suited for. In addition, as a member of my local basketball team, I am more than aware of the importance of fruit in my diet to help keep me fit and healthy. I am interested in taking an additional course of study at night in the information technology or accounting field to further my career and would like to gain practical experience in an office at the same time.

Enclosed is a copy of my résumé giving details of my qualifications, experience and interests. Also enclosed are testimonials from two people who have known my family for many years. My résumé lists the names and addresses of another two people who are prepared to act as referees.

I am prepared to work hard and undergo any training necessary for the position. I am available for interview at any time convenient to you, and may be contacted at the above address or by telephone on 3355 9694.

Yours sincerely

Joshua P. Peterson
Enc.

Shows that something is enclosed with this letter

An example of an unsolicited letter

An unsolicited letter or email is one that is written to an organisation asking about the availability of employment, an internship or volunteer work. Many students begin looking for part-time work while they are still at school. One approach is to contact as many likely organisations as possible. Before you contact them asking if there is work available, check their website to see if they have published job vacancies; if not, they may have included contact details for their hiring manager. The following is a sample application. Again, it uses modern layout and punctuation style.

52 Rusden Terrace
CAMBERWELL VIC 3124

27 July 2011

Mr MJ Cathcart
The Manager
Max's Network Solutions Pty Ltd
154 Victoria Parade
KEW VIC 3101

Dear Mr Cathcart,

Recently I turned sixteen and I am currently seeking part-time work in an office or in customer communication/sales. This year I am completing Year 11 at St Theresa's College. My course includes English, Information Technology, Japanese, History and Geography.

Eventually I wish to take up a career related to information technology, and I am therefore interested in part-time work in this field. I am familiar with a number of software programs and am willing to put extra work into learning new ones.

Should there be a vacancy for part-time work with your company, I would appreciate the opportunity of an interview at a time convenient to you. I can be contacted at the above address or by telephone on 9681 3452.

Yours faithfully

Yasmin Huang

Preparing a résumé

Presentation is very important when preparing a résumé or curriculum vitae, which is often shortened to CV. Use headings similar to those in the following example – either in bold or underlined – and leave additional space between each section.

Résumé

Use headings. Clear presentation and setting out are important, so consider using a résumé template.

NAME: Samuel Mark Geldens

(Preferred name: Sam)

As an option you can include a passport-style photograph. If you are called for an interview this will help the employer to remember you more clearly.

ADDRESS: 1102 Green Street

UPPER MOUNT GRAVATT QLD 4122

TELEPHONE: 0444 000 000

EMAIL: smgeldens@geldensmail.au

Provide this information if the job for which you are applying relates to the career you wish to follow.

CAREER OBJECTIVES: To progress as …

To achieve …

To undertake …

EDUCATION: Completed Year 12, Andrews Street State High School, 2016

Give details of educational qualifications attained.

SUBJECTS:	RESULTS:
English	…
Mathematics	…
Media	…
Information Technology	…
Visual Arts	…
Physical Education	…

Bold headings and well set-out information clearly demonstrate your potential to the employer.

OTHER QUALIFICATIONS AND ACHIEVEMENTS:

House Captain 2016

Member of school band, 2014–16

Certificate II in Workplace First Aid, 3 June 2015

Note any courses or studies you have undertaken outside school as well as special achievements at school.

EMPLOYMENT HISTORY:

Part-time

List any jobs you have had, whether they were full-time or part-time. Work experience can show an employer how committed you can be. Always list your current or most recent employment first.

Drive-Thru Customer Service (part-time), 2015–present

Upper-MG Burgers, Upper Mt Gravatt

- Responsibilities: This fast-paced role requires me to be reliable, listen carefully and be calm under pressure to ensure that customers are served promptly and receive the correct order.
- Achievements: I have been awarded 'Team Member of the Week' three times.

School work experience:

2015   Bunting's Tyre Repairs, Coopers Plains

2014   Orleigh Park Car Sales, Woolloongabba

HOBBIES AND INTERESTS: Playing sport (soccer, tennis)
                            Playing drums
                            Surfing

> Mention any clubs, sporting associations or community organisations to which you belong. Also list things you enjoy doing (optional).

REFERENCES:

Work:

            Mr Jerry Brown

            Manager, Upper-MG Burgers, Upper Mt Gravatt

            Ph. (07) 3333 4444

Personal:

            Ms Mandi Zhou

            Vice Principal, Andrews Street State High School

            Ph: (07) 3333 5555

> It is important to present your information honestly, as a potential employer will usually check the details or contact your referees.

> References are very important to employers, as they give people's opinions about you. People who can be asked to be referees for you include a previous or current employer, your school principal or a teacher who knows you well, people you have helped, club leaders, sports coaches, ministers, a Justice of the Peace or a family friend.

Preparing a personal folio

When preparing for a job interview, it is a good idea to compile a personal folio to take to the interview with you. It shows the employer that you are well organised and well prepared. Take spare copies of details the employer is likely to want to keep for further reference. Then you will not need to leave the folio with the employer and have to wait for its return.

The folio should be prepared in the following order, using the originals of the documents:

1 personal résumé
2 copies of academic results (the most recent first)
3 proof that you are legally entitled to work in Australia, if required
4 written references or positive performance reviews from your previous jobs
5 other data in support of your application, such as certificates for completion of extracurricular courses and any other awards
6 any other relevant information.

WRITING A BIBLIOGRAPHY

When you are writing an essay or some other form of text, you often have to consult books, websites and other sources to obtain information or ideas. To show the research you have carried out, you need to list details of these sources in a bibliography.

There are different styles for bibliographic entries for books, but they all show this basic information: the author, the title, the publisher (preferably with the place of publication) and the year the book was published.

GUIDELINES FOR BIBLIOGRAPHIES

1   Place the bibliography at the end of your piece of writing.
2   Rank the works by authors' names – **alphabetically**, family name first.
3   Include all the works you have used, whether or not you have already mentioned them in the text footnotes.
4   You could follow these examples of bibliographic style:

> Goodwin, K., and Lawson, A. (eds). *The Macmillan Anthology of Australian Literature*. Melbourne: Macmillan, 1990.

> Marchetta, Melina. *Saving Francesca*. Melbourne: Penguin Australia, 2003.

> O'Connor, Mark (ed.). *Two Centuries of Australian Poetry*. Melbourne: Oxford University Press, 1988.

5   When including an electronic source, such as a page from a website, in a bibliography, it is important to indicate when the source was consulted, as websites are changing all the time:

> Productivity Commission, *Digital Disruption: What do governments need to do?*, Canberra, 2016, viewed 9 December 2017, www.pc.gov.au/research/completed/digital-disruption

> UNHCR The UN Refugee Agency, *Convention and Protocol Relating to the Status of Refugees*, Geneva, 2007, retrieved 3 December 2017, www.unhcr.org/3b66c2aa10.pdf

These days it is also common for bibliographies to follow the same style used for a list of references in the author–date system. (see **52 Footnotes**, below)

FOOTNOTES

Footnotes are used when you have included in your text opinions, ideas, statistics and quotations from other authors and wish to tell the reader where they came from.

Use consecutive numbers for each footnote. Put these at the *end* of the relevant sentence. Then write the number and the footnote at the bottom of the page on which the reference occurs. If you are using a word processor, the numbering will happen automatically. You simply choose 'Footnote' from the 'Insert' menu, and make sure the correct options are checked (so that you don't end up with your notes numbered in roman numerals).

In your first mention of a source, give full details and the page number:

Melina Marchetta, *Saving Francesca* (Melbourne: Penguin Australia, 2003), p. 38.

From then on, for references to the same source that immediately follow each other, you can use the abbreviation *Ibid*. (*ibidem* = 'in the same place'):

1 Melina Marchetta, Saving *Francesca* (Melbourne: Penguin Australia, 2003), p. 38.

2 Ibid.   [Means same book, same page]

3 Ibid., p. 42.   [Means same book, different page]

When references to the same source do not follow each other immediately, you can use the author's family name and a shortened form of the title of reference:

1 Melina Marchetta, *Saving Francesca* (Melbourne: Penguin Australia, 2003), p. 38.

2 *Time Australia*, vol. 5 no. 23 (4 June 2003), p. 61.

3 Marchetta, *Saving Francesca*, p. 42.

NOTE Other useful abbreviations:
ed./eds = editor/editors
et al. (*et alii*) = and others
p.= page
pp. = pages

THE AUTHOR–DATE SYSTEM

Instead of using footnotes, a writer may choose to use the author–date system of references. Author–date systems are mainly used in scientific publications.

In the text, the writer shows, in parentheses, the **name of the author** and the **year of publication** of the source. (Page numbers are also given where necessary.) Here is a sample of this system:

This unusual feature in Australian geology was first noted in the 1980s (Kavanagh, 1988) and discussed more fully by later commentators (Cummings & Moodie, 1990, pp. 4–6).

Full details are then given in a list of references in alphabetical order by author family name. The full references for the above sample would take this form:

Cummings, J., & Moodie, P. (eds) (1990). *Australian Rocks*. Melbourne: Umber Enterprises.

Kavanagh, Mark (ed.) (1988). *Two Centuries of Australian Geology*. Melbourne: Fire Horse Publishing.

Communication through speaking and listening

Speaking and listening is also known as oral communication. We speak to **communicate**, to transfer information or ideas from ourselves to another person or to other people. Clear, concise and accurate oral communication is vital to our everyday lives. **Speaking and listening effectively** is the key to living as we relate to and get along with family members, our social group (friends and acquaintances), our school community, and others in the wider community. Our lives are moulded by the way we communicate in speech with others.

Type of text
(style of presentation)
- conversation (person to person; telephone)
- job interview
- lecture, public speech or monologue
- vote of thanks
- storytelling
- play or film
- poetry reading
- debate
- multimodal presentation
- advertising

Purpose
(why language is used)
- to inform
- to entertain or amuse
- to argue
- to persuade
- to discuss
- to explain
- to create

Presenter
(a speaker using language)
- the person composing the communication will be affected by factors such as why the communication is being created, for whom it is being created and when it is being created

SPOKEN COMMUNICATION

Register
(the way language is used)
- the degree of formality of the language

Context
- the personal, social, cultural and historical situation in which the communication takes place

Audience
(those who receive the communication)
- listeners
- viewers

Language used
- formal or factual
- informal
- emotive
- technical (containing jargon)
- persuasive
- imaginative
- creative
- precise
- abstract
- clichéd

When communicating, we need to consider the following aspects:

▮ the purpose of the communication
▮ the audience or receiver of the communication
▮ the context in which the communication is being made
▮ the appropriate register to use in the communication.

The **listener** needs to understand clearly what the speaker is saying. To facilitate this, the **register** must be appropriate: the words used and the ways in which these words are arranged need to be suited to the time, place and occasion for which something is said. A **speaker** needs to be able to communicate effectively in a variety of language registers for a variety of audiences.

ORAL LANGUAGE REGISTERS

1 Informal: for example, talking with friends or family

Shutterstock.com/LightField Studios

2 Semi-formal: for example, at school

Shutterstock.com/Monkey Business Images

3 Formal: for example, a business telephone conversation, a job interview, a lecture or a speech

ORAL LANGUAGE TEXT TYPES

Oral communication can be the basis of various literary text types:

- storytelling (including anecdotes, folktales, fables, legends, myths and tall stories)
- verse (including nursery rhymes, poems and songs)
- drama (stage, film, television and radio)
- public speeches
- debates.

Oral language is the basis of many non-literary text types, some of which are listed in the table on the following page.

SOME NON-LITERARY SPOKEN TEXT TYPES
(communicating, informing, persuading)

Transactional text types	Procedural text types	Information text types	Persuasive text types
Greeting/farewell	Instructions	Personal recount	Persuasive speech
Invitation	Directions	Message	Book talk
Apology	Message (person to person/person to group/telephone)	Observation and comment	News feature (radio or television)
An introduction		Description	Documentary
A vote of thanks		Explanation	Talkback radio
Buying/selling		Information report	Radio or television commercial
Discussion (one-to one or group)		Radio or television news report	Podcast
Interview		Commentary on events	TED Talk
Complaint		Analytical exposition (talk/lecture)	
Meeting		Podcast	
Video or phone conference		TED Talk	
Informal debate			

EMPHASIS AND INTONATION

The way in which a spoken message is interpreted – in fact, whether it is understood at all – depends largely on the emphasis given to particular words or syllables and **intonation** (the rhythm of a voice as its pitch rises and falls). If you consider the following written sentence

> I don't know her.

its meaning seems to be quite clear. However, if a speaker uses different intonations and emphasises different words each time the sentence is spoken, it takes on different shades of meaning:

1. **I** don't know her.
2. I **don't** know her.
3. I don't **know** her.
4. I don't know **her**.
5. I **don't know** her.

If the speaker emphasises the word *know* and raises the voice on the word *her*, the statement is not only turned into a question:

I don't **know** her?

but also carries the sense that the speaker knows *her* well, and that the idea of not knowing her well is incredible. Using non-verbal signals such as facial expressions or hand gestures, the speaker can add other dimensions that create atmosphere and convey a wealth of meaning to the listener and observer.

NON-VERBAL COMMUNICATION

Non-verbal communication occurs when people are in face-to-face situations. Sometimes they use non-verbal communication deliberately, while at other times it is an unconscious process. In many instances the non-verbal element is involuntary – for example, if you are given a shock, your eyes widen and your jaw slackens.

The table below gives examples of how meaning can be conveyed by facial expression. However, keep in mind that a particular form of non-verbal communication may mean different things to people from different cultures. In Western society, a speaker who maintains a reasonable amount of eye contact with the listener will communicate a sense of interest and sincerity, but in some other cultures the same degree of eye contact could be interpreted as rude or aggressive.

Facial expressions

FACIAL EXPRESSIONS	CAN INDICATE/MEAN
Forehead: frowning	doubt, acceptance or rejection
Eyebrows: raising, tightening	enjoyment, alertness, surprise, dislike
Eyelids: opening, closing, narrowing	friendship, dislike, pain
Eyes: the pupils dilating	interest, surprise, shock, fear
Eyes (movement): gazing upwards or downwards, holding or avoiding eye contact	lack of interest, boredom, anger, love, sympathy, fear, aggression, guilt, shyness
Facial muscles: drawn up or down, grinning, clenching the teeth	concentration, attention, nervousness, agreement, disagreement
Head: thrown back, inclined to one side, nodding, chin drawn up, inclined upwards	pain, pleasure, ecstasy, torment, satisfaction, displeasure
Jaw/chin: thrust forward, hanging	alertness, ease, discomfort, shock
Lips: pursed, smiling, drawn in	boredom, displeasure, pleasure, acceptance
Mouth: half-open, wide open, drawn in	disbelief, surprise, shock, fear

FACIAL EXPRESSIONS	CAN INDICATE/MEAN
Nose: wrinkling, flaring nostrils	jealousy, nervousness, fear, anger, confidence, assurance
Tongue: licking the lips, moving around inside the cheek, sucking the teeth	concern, impatience, frustration, envy, empathy

Other modes of non-verbal communication

MODE	EXAMPLES
Gestures	waving a hand, pointing a finger, shaking the head
Movements	pacing up and down
Physical contact	shaking hands, clapping on the back, kissing, hugging
Physical position	keeping distance from another person, sitting close
Posture	standing straight, slouching, lounging in a chair, leaning forward

SPEAKING SKILLS

Speaking skills involve a number of things apart from just talking:

- mastery of the mechanics of speech (articulation, pronunciation, pitch, pace, pause, volume and so on)
- logical structuring of the message
- choice of the appropriate mode of speech (informal, semi-formal, formal)
- effective delivery or presentation
- awareness of the context of the message
- ability to perceive whether or not the recipient is understanding the message.

LISTENING SKILLS

There are also several skills involved in listening:

- active concentration when listening to the message
- correct interpretation of visual signals such as facial expressions and gestures
- sending of appropriate feedback signals or acknowledgement of understanding the message.

TERMS USED IN VERBAL COMMUNICATION

TERM	MEANING
Articulation	The production of speech in distinct syllables.
Audibility	The ability to be easily heard by the audience.
Body language	Non-verbal gestures and body movements that communicate messages to the audience. Your face is the most expressive part of your anatomy. A relaxed and natural smile is the best way to begin any speech. Your gestures or arm movements should be natural, but do not overdo them.
Clarity	Clearness of the spoken word. Avoid mumbling, gabbling or quick jerky speech. Be aware of pitch, pace, pause and volume.
Emphasis	Putting stress on key words or phrases by saying them more loudly, or by pausing just before saying them. Emphasis is a tactic used when you want what you are saying to remain in the listener's mind.
Eye contact	Looking directly at people when you speak to them. Eye contact is an essential part of personal communication.
Inflection	Variation in pitch.
Intonation	The rising or falling pitch of the voice when somebody says a word or syllable, or the rising and falling pattern of speech generally.
Modulation	The use of pitch, pace, pause and volume to vary the voice so that it is interesting and easy to listen to.
Pace	The speed at which you speak. Good speakers usually slow down when they come to sections that they want an audience to remember. Talking too quickly is a common problem caused by being nervous. Speak slowly enough for your audience to understand clearly what you are saying. Speech used for a large audience is usually slightly slower than speech used for normal conversation.
Palm cards (or flash cards)	Small pieces of paper or card on which the main points of your talk or speech are written in note form, using headings so that you can see each point at a glance. The cards should be small enough to fit into the palm of your hand comfortably, and only one side should be written on. Number each piece of paper or card so that you know where you are in your talk.
Pausing	Use pauses to provide interest and to make the meaning of sentences clear, as well as to gather your thoughts and your breath.
Pitch	Height or depth of the voice.
Posture	The stance you take while you are speaking.
Projection	The technique of projecting or 'throwing' your voice to the audience so that you can be heard without shouting. Good posture is important to projecting your voice well, including keeping your head up and facing your audience. Use a pitch that helps your voice to travel. A shy speaker may need to project his or her voice more strongly. An overconfident person may need to hold back a little.

TERM	MEANING
Pronunciation	The way in which the sounds of speech (vowels and consonants) are produced. Every English-speaking country has its own pronunciations and there are usually regional variations within a particular country. For ease of communication, pronunciation should be acceptable and familiar to the audience.
Register	The formality of the words and manner of delivery for the situation in which you are speaking.
Timing	Timing is essential when speaking in public. This not only involves what you say, but how you say it and where you put your pauses. Speaking slowly and clearly is important so that the audience understands what you are saying.
Tone	The general quality or character of a person's voice, which is determined by the organs of speech production (such as the vocal cords, tongue and lips). We often speak of a voice having a rich tone, a dark tone and so on.
Volume	Loudness or softness of the spoken voice.

INTRODUCTIONS

When a group of people meet, it is important that they get to know one another. In many instances there is a 'host'. It is usually the host's responsibility to ensure that people are introduced to one another. It is also acceptable to introduce yourself in order to get a conversation under way.

When making an introduction, speak clearly so that the listener can understand what you are saying. In formal and business settings in Australia, it is usual to shake hands when introduced.

Introducing a newcomer to a group

In a more casual group setting, it is equally important to introduce newcomers to a group. You need to consider the context or purpose of the introduction that you are making.

Names are particularly important; the person being introduced needs to know what to call the person to whom he or she is being introduced and how that person likes to be addressed.

Getty Images/Jeff Greenberg

The usual response to an introduction is 'Hello', 'Hi' or 'How do you do?', depending on the formality of the situation.

Introducing adults to each other

There may be situations when you have to introduce an adult, such as a parent or guardian, to another adult, such as a teacher, an employer or a sports coach. In these situations, the names you use will depend on the formality of the situation and your relationship with each person. If you are introducing a family member whose family name is different from yours, you may wish to introduce him or her with their given and family name.

Mum, this is Mr Webb, my English teacher. Mr Webb, this is my mother, Imelda Lee.

Dad, this is my tennis coach, Waleed. Waleed, this is my dad, Rob.

Mr Webb, this is my guardian, Ms Kenyon.

Getty Images/Steve Debenport

Introducing yourself to a stranger

There are many situations where it is necessary for you to introduce yourself to someone who does not know you. Speak clearly so that the listener hears what you are saying.

Shutterstock.com/Iakov Filimonov

Hello [or 'Good morning'], my name is Dario Mertens. I have an interview with Ms Farrugia at ten o'clock for the apprentice bike mechanic position.

USING THE TELEPHONE

Telephone communication is an important part of our lives. You need to be familiar with courtesy in telephone conversation, and you need to know how to cope with voicemail, or being connected with the wrong person or department. Introduce yourself appropriately on the telephone.

Contacting someone you know

'Hello, Mrs Kaur, this is Stephanie speaking. May I speak to Dan, please?'

Contacting a stranger

'Good morning, this is Victor Kingsley speaking. May I speak to …'

Making an appointment

'Good afternoon, this is Jillian Phillips speaking. I would like to make an appointment to see the doctor.'

BEING INTERVIEWED

A formal interview can be an intimidating experience, and most people feel apprehensive when faced with one. Developing the confidence to handle an interview is very important. The person being interviewed will be assessed on the basis of speech, manners, appearance, attitude, common sense, initiative, resourcefulness, self-assurance and values.

Your personal appearance is most important. Rightly or wrongly, other people make judgements that are influenced by your appearance, manner and attitude. The way you hold yourself, move and gesture (collectively known as **deportment**) will also affect the way people regard you. On entering the interview room, take care to do so politely; wait to be proffered a hand to shake, or to be invited to take a seat. Once seated, avoid slouching or lounging; assume a posture that is comfortable but allows you to be attentive. Try to master feelings of nervousness.

Make sure you look at the person interviewing you when you are asked a question as well as when you answer. This shows that you are paying attention. However, avoid transfixed staring. Listen carefully – this helps you to prepare an answer. Be sure to find an opportunity to ask any questions you wish to have answered. Many employers will ask you if there is a question about the position you would like answered. Make your question pertinent to the job.

The job interview

Before attending the interview, you, the **applicant**, will need to do several things.

1   Research the organisation that has granted you an interview.
2   Prepare a folio to take to the interview; this folio should include the following items:
- a résumé
- academic results
- evidence of your right to work in Australia, if it might be required
- references or a list of referees
- any other evidence to support your application.
3   Make a list of questions that might be asked by the employer and think about how you would answer them.
4   Ensure that your personal appearance is appropriate.
5   Make sure that you can arrive punctually for the appointment.

Before calling applicants for interviews, the interviewer will also have done several things:
1   gained a thorough knowledge of the requirements of the job
2   assessed the qualities required by a successful applicant
3   assessed written applications
4   obtained and checked references (although many interviewers will do this after the interview stage)
5   drawn up a checklist of questions to ask the applicants during the interview – about specialist abilities, working qualities, potential, personal goals, interests and circumstances.

Questions an interviewer might ask

The interviewer will initially try to put you at ease – perhaps by referring to or showing interest in a sport you like, one of your hobbies or one of your interests and asking you to talk about it. This discussion could then lead on to questions about the job. You need to be able to answer questions such as these:

- How did you find out about the job?
- What do you know about this type of work?
- Why do you want this job?
- What makes you think you would be capable of carrying out this type of work?
- Did you like school?
- How did you relate to other students and teachers?
- What were your favourite subjects at school?
- What organisations do you belong to?
- Where do you think a job of this nature would lead for you?
- Please tell us about a difficult problem you had and how you solved it.
- Have you ever had a teacher you disliked and how did you cope with him or her?
- What do you think your strengths are?
- Do you have any weaknesses that could affect your work?

DEBATING

A debate is a formal argument on a given subject between two teams of speakers. The debaters must consider the topic under discussion, their audience and the purpose of the debate. There are certain rules that must be followed:

▮ The subject to be debated is given well in advance to allow time for preparation.

▮ The two teams have three speakers each.

▮ Also required are a chairperson, a timekeeper and one or more adjudicators.

▮ The team in favour of the subject is called the **affirmative** team.

▮ The team against the subject is called the **negative** team.

Teamwork is particularly important for effective debating.

The chairperson

The chairperson must make sure that all information is to hand before the debate begins. Be sure that you have each team member's name and know how to pronounce the names correctly.

First welcome the audience and the debaters. Declare the debate open. Announce the topic and introduce the teams (in speaking order). Announce the total speaking time allowed and describe the warning-bell system. Introduce the timekeeper and the adjudicator. When the adjudicator is ready to begin, call on the first speaker of the affirmative. At the completion of each speech, wait until the adjudicator is ready before calling on the next speaker.

At the end, the adjudicator will need time to make final notes before the chairperson introduces him or her to deliver the adjudication and decision. When the adjudicator has completed the adjudication, the chairperson calls on a member of the losing team to propose a vote of thanks to the adjudicator and on a member of the winning team to second that vote. Always refer to the teams as **affirmative** or **negative** – not winning or losing teams.

The timekeeper

The timekeeper uses a stopwatch and a bell. Accurate timekeeping is particularly important. The first bell warns the speaker that it is time to summarise and the second bell that it is time to conclude. If a speaker finishes before the first bell, the timekeeper should note the time for the adjudicator.

Speakers

▮ The **first affirmative speaker** speaks first, introduces the topic, outlines the team's case and presents the argument.

▮ The **first negative speaker** attacks the basic arguments of the first affirmative speaker, outlines the team's case and presents the negative argument.

▮ The **second affirmative speaker** attacks the main argument of the first negative speaker and presents the main part of the affirmative team's case.

- The **second negative speaker** attacks the basic arguments of the second affirmative speaker and presents the main part of the negative team's case.
- The **third affirmative speaker** completes the affirmative case, summarises the team's case and attacks the negative case.
- The **third negative speaker** completes the negative case, summarises the team's case and attacks the affirmative case. This speaker does not usually introduce new information.

Preparation of the topic

First look at the topic as a whole, and then look carefully at different aspects of the topic so that any deeper meaning can be given consideration. Most topics are open to interpretation, but all generally have a quite specific message.

When preparing the topic, keep in mind that the case you choose to prove must be able to be argued – it must allow for an opposite opinion. Consider all possible interpretations of the topic as well as the ways of disproving it.

To prove a case, the affirmative team must prove one theme and the negative team must disprove this theme. There may be a number of themes that are possible for the topic, but it is best to settle for one – the one that will prove most persuasive and convincing. Individual speaking time needs to be allocated carefully.

Terms used in debating

TERM	MEANING
Assertion	The first step in an argument. It is a statement that something could be true or not true; however, no evidence is provided.
Contentious words or phrases	Words or phrases that can be disputed by the opposing team. A team needs to be able to defend and justify its use of particular words or phrases.
Definition	The defining or clarifying of words or ideas that can have more than one meaning or association.
Elaboration	Enlarging on the point being discussed.
Equivocation	In debating terms, using a vague word or phrase that with each usage conveys a different meaning. Avoid this and be precise in the choice of words and material.
Figurative interpretation	The metaphorical or figurative use of language, which requires the audience to look beyond the usual sense for a deeper meaning.
Illustration	Use of a word picture or mini-story that helps to explain an argument. This is used only as support and not as the main argument.
Literal interpretation	The everyday meaning of the language used.
Manner	The way the speech is delivered.
Matter	The content of the debate. It is the logical, relevant and proved argument that is used.

TERM	MEANING
Method	The structure of the argument and whether you followed the rules of the debate.
Peroration	The concluding part of the speech, in which the speaker recapitulates and stresses the principal points.
Progression	The organisation of the argument from the least important point to the most important point, in a crescendo that gains the speaker greater dramatic impact.
Proof	The evidence of a strong and convincing case.
Rebuttal	The way the speaker proves that the opposing team's point of view is wrong. It is necessary to point out *how* the opposing team is wrong, *where* it is wrong and *why* it is wrong. This should be followed up by counterproof – how, where and why your own argument is right.
Summary	A recapitulation of the arguments presented by the speaker. If these are organised carefully into a logical sequence, they give an overview of the whole argument and can be the most persuasive part of the speech.
Theme	A single view of how and why the topic is true if you are the affirmative and why it is not true if you are the negative.

DELIVERING AN EFFECTIVE ORAL PRESENTATION

Learning to speak in public requires practice. Everyone can acquire the skills and master the techniques required to speak confidently in public and give a talk that is effective, eloquent and entertaining.

When you are performing in public you are putting yourself on show and you owe it to your audience, and yourself, to present yourself in the best possible light.

Dress appropriately for the occasion. If you look good and are dressed comfortably this will boost your confidence.

Take up your position immediately after you have been announced or introduced. **Stand upright**, with your weight distributed evenly on both feet. Try to look **relaxed and at ease** (even if you are not).

If you are using notes or palm cards, hold them at waist level and avoid fumbling with them. Have them organised beforehand. By the time you speak you should be so familiar with what you want to say that you really should not need your notes – except to keep you on the right track. They should be in the form of headings for you to use as reminders. Use them openly and lift them up so that you can read them clearly.

NOTE Some presenters use a small tablet or smart phone instead of printed notes when they speak, but this can present potential technical difficulties such as running out of power or frozen screens. If you prefer to use a digital device for your notes, always have a backup set of printed palm cards or notes.

Avoid **mannerisms** that are likely to distract or irritate the audience. If you are not using notes, keep your hands clasped together with fingers entwined and let them hang loosely in front of you. Do not fold your arms across your chest.

Plan your talk carefully. Thorough preparation and organisation are essential for a good talk. Consider your audience carefully. Ensure that they will be interested in your subject matter.

The opening

The opening must catch the attention of the audience. Possible techniques are a hard-hitting statement, a question, a quotation, a short anecdote, an overheard conversation or a humorous opening (although it is wise to avoid this unless you deliver humour well). Avoid using jokes that are likely to offend *anyone*.

Organisation and structure

Clear, logical development of your talk is important. You have to persuade the audience to agree with you; you therefore need to convince them that what you are saying is correct.

Closing

The ending of your talk is just as important as the beginning because this is what the audience will take away with them. Possible techniques are a hard-hitting statement, a thought-provoking remark, a heart-wrenching sentiment or a laugh (if you can handle humour well).

Problems to avoid in an oral presentation

A listener can easily be distracted if the speaker uses non-standard pronunciation or other language features such as the following:

1 intrusion (addition of consonants or vowels that are not needed):

film, *not* fil**u**m   singer, *not* sing-**g**er

umbrella, *not* umb**e**rella   drawing, *not* draw-**r**ing

athlete, *not* ath**a**lete

2 omission (leaving out appropriate consonants or vowels):

punc**ture**, *not* pun**cher**   **H**arry, *not* 'arry

pic**ture**, *not* pi**tcher**   want **h**im, *not* wantim

singin**g**, *not* singin'   vu**l**nerable, *not* vu**n**nerable

ye**s**, *not* ye**ah**   se**c**retary, *not* se**k**etary

di**d**n't, *not* di**nt**   Feb**r**uary, *not* Fe**b**uary

3   **substitution** (insertion of incorrect consonants or vowels):

ask, *not* a**rk**s	**d**uring, *not* **j**uring
j**u**st, *not* j**i**st	**Tues**day, *not* **Choose**day
somethin**g**, *not* somethin**k**	intro**duce**, *not* intro**juice**
li**tt**le, *not* li**dd**le	e**t** cetera, *not* e**k** cetera
g**oo**d day, *not* g**i**dday	nuc**lear**, *not* nuc**ular**

4   **assimilation** (the blending together of phonetic sounds):

going to, *not* g**unna**	what did you, *not* w**adja**
don't know, *not* d**unno**	how much is it, *not* **emma chisit**

5   **poor grammar** or **colloquial language** in formal contexts:

Are you getting on the bus?, *not* **Hey**, are **youse** getting on the bus?

I **did** that, *not* I **done** that

He **sneaked** up, *not* He **snuck** up

He and **I** went to the disco, *not* **Him** and **me** went to the disco

That wouldn't suit you and **me**, *not* That wouldn't suit you and **I**

People **who** *not* people **that**

6   **distracting habits**:

Avoid using *um* and *and* frequently in speech.

Avoid ending sentences with *you know*, *like* or *but*.

Avoid repetitive gestures or mannerisms while speaking:

- pushing hair from your face
- fiddling with a button
- twisting a ring

DELIVERING A MULTIMODAL PRESENTATION

A multimodal presentation is an oral presentation given with the assistance of visual and or audio media, usually compiled into slides, using tools such as PowerPoint, Google Slides or Prezi. It can include text, graphics, bulleted points, tables and links. Sound and video can be embedded or linked. If used effectively, it can add a creative dimension to any oral presentation. Multimodal presentations are used to great effect in many TED Talks.

Planning

▮ First think about why you are creating this presentation. What is its purpose? Is it to inform? Is it to persuade? Is it to teach? Is it to motivate? Is it to entertain?

▮ Consider your audience. Who will be present? What knowledge do they already have? What would they want to learn?

▮ Plan on using four to six key points, as an audience might not be able to remember more than this.

▮ Decide on your content and think about what aspects can be presented on slides to reinforce what you are saying.

Preparing

▮ Think about what opening you might use to draw the attention of your audience. You can use an attention-grabbing statement or other features to lead into the basic structure of your talk.

▮ Think about headings – this will form the basic structure of your presentation.

▮ Elaborate on the basic structure of your presentation by enlarging the key points you have decided to present.

▮ The key points need to be developed into a cohesive and coherent message that is backed up with evidence to support what you are saying.

▮ Think about the closure of your presentation.

▮ The slide show is a tool to support what you have to say – it should not be your entire presentation. The worst thing you can do is read aloud to the audience what you are projecting on the screen. Decide on how you are going to *talk about* the points on the screen. The notes function in presentation software can help you to match your notes to each screen of your presentation, but the notes should be transferred to palm cards for better delivery.

▮ Prepare a set of slides that incorporate the most appropriate support for your talk. These can include elements such as graphics, bulleted lists in large print, graphs, word art, tables, web links, images, sound and video.

▮ As a general rule, use one particular slide design throughout your presentation. You might also consider using a presentation template.

▮ Think about choices of font – typefaces, type sizes. Make sure they are appropriate for the context, and only use the one font family and colour palette throughout. Too many fonts and colours are distracting. Unusual fonts can also draw attention from your meaning or be hard to read.

▮ In choosing font size and colour, consider whether the people sitting in the back row of your audience will be able to clearly read what is on the screen.

▮ Think about colours – where to use black and white; where to use coloured backgrounds. These send a particular message to the audience. Dark text on a pale background is usually a good option.

▮ The transitions and animations that are possible are great fun and it's worth playing with them to see what the possibilities are. You can certainly create some dramatic effects by having, for example, an image on your screen spinning, or by text exploding on to the screen, but an overuse of these effects will look amateurish and will almost certainly detract from what you have to say. As a general rule, decide on one simple transition and use it throughout the presentation, with perhaps one change to a different transition style to emphasise one really important point.

▮ Practise and time your presentation.

Presenting

▮ Confidence is the key to a good presentation. Make a positive first impression. Establish eye contact with your audience and try to relax.

▮ Speak naturally and not too fast. Slow down, and use pausing for effect when emphasising key points.

▮ In some cases, your presentation can be enhanced by asking questions to interact with the audience.

▮ In other cases, it may be better to have the audience ask questions at the end.

▮ Always repeat questions put to you so that everyone can hear them.

▮ If no-one asks a question, pose a question yourself. This breaks the ice.

▮ In concluding, summarise what you have said, restate your message or throw a challenge at your audience so that your closure is memorable.

Evaluating your presentation

Evaluate your presentation and think about the following questions:

▮ Was your message clear?

▮ Did your evidence support your key points?

▮ Were your slides clear, well presented, relevant for the purpose and placed appropriately?

▮ Did you achieve your purpose?

Some terms used in literature and language

Acrostic An acrostic is a series of lines or verses in which the first, last or other letters form a word, a phrase, the alphabet or some other hidden message.

Cuddly
Appealing
Timid
Soft

Allegory An allegory is an image or story with two levels of meaning, the deeper meaning making a moral point. It is a strategy that may be employed in any literary form or genre. Swift's *Gulliver's Travels* and Bunyan's *Pilgrim's Progress* are allegories. An allegory is often a piece of sustained personification. (See also **Fable** and **Parable)**

Alliteration Alliteration is the repetition of consonant sounds in a sequence of words. It may occur anywhere in the words. The best-known use of alliteration is in the tongue twister '**P**eter **P**iper **p**icked a **p**eck of **p**ickled **p**e**pp**ers.'

Alliteration is used in poetry, slogans or advertising for effect: to gain attention, to reinforce the thought or feeling, to link related words, to suggest mood or tone, or to add to the sense of design or pattern of a line or phrase. (Compare with **Assonance**)

Allusion An allusion is a brief reference to something real or fictitious outside a piece of literature. The allusion can be made explicitly or indirectly, and can refer to a person, place or event, or even to another literary work or passage. In making allusions, writers often rely on our knowledge of other writings and on our knowledge of historical events or names, or of mythological stories, usually Greek or Roman. Keats's 'Ode to a Nightingale' is an example of the use of mythological, historical and biblical allusions in poetry.

Ambiguity In ordinary usage, ambiguity commonly refers to unclear meaning in writing. However, the term can also be applied to a literary device: the use of a word or expression that carries two or more distinct meanings, allowing the reader to interpret it in different ways. The ending of a story may be deliberately ambiguous, allowing more than one possible interpretation.

Anachronism Anachronism is the deliberate or inadvertent placing of a person, event or thing out of its correct historical period. For example, it is anachronistic to have characters in a medieval European fantasy world drinking coffee, or for an actor in a play set in Ancient Rome to be wearing a watch.

Anagram The same letters of a word rearranged to form different words are anagrams. Someone cleverly rearranged the letters in 'William Shakespeare' to make 'I am a weakish speller', which is fun because even Shakespeare himself spelt his name in different ways.

Anecdote An anecdote is a **personal recount** of a past experience. It describes a series of events, usually in chronological order. The **orientation** sets the scene and gives the reader or listener the information needed to understand what happened.

Anticlimax An anticlimax is a disappointing or ineffective ending following an exciting or impressive series of events – a descent from the high point of the action.

Antithesis Antithesis is a balance of contrasting or opposing statements, as in this line from *Hamlet*:

> With mirth in funeral, and with dirge in marriage.

Antonomasia Antonomasia is the substituting of a proper name for a common noun:

> How's the new girlfriend, Romeo?

(substituting someone's real name for the name of Shakespeare's famous lover from *Romeo and Juliet*)

> You really do hate spending money, don't you, Scrooge?

(substituting someone's real name for the name of the miser in Dickens's *A Christmas Carol*)

The term can also be used to describe the use of a title instead of a proper noun: *Her Majesty* instead of *Queen Elizabeth*.

Apostrophe An apostrophe is a rhetorical device in which words are addressed directly to a person absent, dead or immortal, or to an abstract entity: for example, at the opening of Shelley's 'Ode to the West Wind':

> **O wild West Wind**, thou breath of Autumn's being

or when John Donne addresses Death:

> And death shall be no more; **Death, thou shalt die**.

Appropriation Appropriation literally means taking something and using it as your own (usually without permission). Text has been appropriated when it is taken from one context (such as the work of a writer in one culture) and used for a particular purpose in another context (such as the work of a writer in a different culture). This may result in changes from the text's original meaning or function. The film *Ever After* is an appropriation of the story of Cinderella. The film *Ten Things I Hate about You* appropriates Shakespeare's *The Taming of the Shrew*. A recent and very interesting example is Mal Peet's novel *Exposure*, which appropriates Shakespeare's *Othello*. At its best, appropriations can lead audiences to reconsider the original text.

Archaism Archaism is the use in literature of words that are no longer in common use at the time of writing. Modern authors would only use archaisms such as *methinks, morn, thou, lea* and *o'er* to add a flavour of the past to their writing.

Archetype An archetype is the original pattern or model from which a thing is copied. In literature, the word is associated with symbols, characters (such as heroes, villains, mad scientists),

themes and basic patterns of action that are said to be identifiable in a wide range of works of literature, as well as in myths, dreams, folklore and rituals.

Assonance Assonance is the deliberate repetition of identical or similar **vowel** sounds in a sequence of words. It can be used to reinforce the atmosphere that the words themselves convey: *cl**ea**n – dr**ea**m*; *gr**ow**l – cr**ow**n*; *s**ou**r – gr**ou**nd*. (Compare with **Alliteration**)

Atmosphere Atmosphere is the emotional tone or mood conveyed in a piece of literature. Skilful writers control the mood of a piece of work by making use of word pictures to build up an atmosphere of fear, suspense, melancholy, calm, frivolity and so on.

Shakespeare establishes the tense, fearful atmosphere at the beginning of *Hamlet* through the terse and nervous dialogue of the sentinels as they anticipate the reappearance of the ghost.

Audience An audience is the person or persons who read, view or listen to a text.

Autobiography An autobiography is an account of a person's life written by that person.

Ballad A ballad is the earliest type of narrative poem, extremely simple in language, composed in short stanzas, often with a refrain. It has a definite rhythm and rhyme to help recitation or singing. Most early ballads are so old as to be anonymous, because at that time most people were unable to read or write. Stories were told to listening audiences by professional storytellers or minstrels. The stories were in verse for two reasons:

▮ verse was easier to remember than prose

▮ ballads were usually accompanied by the music of the harp or lyre.

Literary ballads are those written in imitation of the earlier traditional kind, sometimes with the use of different rhythm. Two examples of this style are Keats's 'La Belle Dame sans Merci' and Coleridge's 'Rime of the Ancient Mariner'. The 'bush ballads' of AB 'Banjo' Paterson and Henry Lawson are literary ballads.

Bias Bias is a factor (such as personal prejudice) that distorts the way in which information is presented or interpreted.

Biography A biography is a full account of the facts of a person's life, setting forth his or her background, character, experiences and activities.

Blank verse Blank verse is poetry that contains no rhyme but, unlike free verse, has a definite rhythm pattern, such as iambic pentameter. Most of Shakespeare's plays are written in blank verse. (See also **Metre**)

Caricature A caricature is a representation in words or images that deliberately exaggerates certain features of a person or thing. For example, a poster might show a caricature of Hitler with a devil's horns and tail to demonstrate his behaviour during the Second World War.

Cautionary tale A cautionary tale is a story that is told to warn the audience of danger. Many traditional fairytales are cautionary tales, as are some urban myths.

Characters Characters are the persons in a dramatic or narrative piece of writing. They are given the qualities of real people in what they believe, say and do. This is reflected in their personal descriptions, their dialogue and their actions. They are also the persons who take part in a movie or film.

A character may remain unchanged in outlook or behaviour, or may undergo a change by gradual development or as the result of a crisis. A reader or viewer looks for consistency in a character and does not expect a character to behave differently from expectation without good reason.

Characterisation Characterisation is the method or process by which writers present the personality of their characters. The author can either present characters talking and doing, leaving the reader to decide what motives lie behind what they say and do, or the author can explicitly describe and evaluate the qualities of the characters. Think about the following questions:

▮ What does the character say and how does he or she say it?

▮ What is revealed through the character's private thoughts and feelings?

▮ What is revealed through the character's effect on other people?

▮ How do other characters feel or behave in reaction to the character?

▮ What does the character do and how does the character behave?

▮ What does the character look like and how does the character dress?

Cinematography Cinematography is the art of photography and camerawork in film-making – the art and technique of making and reproducing motion pictures. It's about creating visuals that reinforce a narrative and give the audience an emotional experience. The art and technology of motion-picture photography involves techniques that include the general composition of a scene; the lighting and sound required in a particular set or location; the choice of cameras, lenses, filters to enhance the shot; distances and camera angle; any movements and the integration of any special effects.

Cinquain The cinquain is a poem or stanza of five lines. The word structure of the cinquain is:

	LINE LENGTH	CONTENT OR PURPOSE	WORDS
1	one word	names subject	noun
2	two words	describe the subject	adjectives
3	three words	tell of the subject's action	verbs/participles
4	four words	give the writer's opinion of the subject	group of words
5	one word	gives another name for the subject	noun

MOTHERS

gentle, understanding,
working, smiling, caring,
always there to help
love

Clerihew A clerihew is a whimsical four-line jingle involving a notable character or public figure; it takes its name from Edmund Clerihew Bentley, who invented the form in 1905. The first line is the name of the poem's subject. Here is a sample:

George the Third
Ought never to have occurred
One can only wonder
At so grotesque a blunder

Cliché A cliché is a trite, dull, stereotyped expression or hackneyed phrase that through overuse has lost what meaning and vitality it once had. Some examples of well-worn clichés are: *as good as gold, springs to mind, at the drop of a hat*.

🔍 See also **35 Proverbs**, page 118, and **36 Idioms**, page 120, which can also be viewed as clichés.

Climax The climax is the point of highest intensity or major crisis in a work of literature. Successful stories often present conflicts that make the reader wonder which side will triumph in the end. The climax should be close to the end of the story so that the reader does not lose interest.

Collocation The term *collocation* is used to describe the way in which certain words are always used in combination with certain other words. For example, we buy 'fast food' for a 'quick meal' (rather than 'quick food' for a 'fast meal'). We also say, 'high temperature', 'quick shower' or 'commit a crime'. Collocations do not usually cause problems for native speakers but can be quite puzzling for people learning English as an additional language.

Comedy A comedy is any literary composition of light and humorous character, usually with a happy or cheerful ending. Often the central characters of the comedy triumph over adverse circumstances in an amusing way. Traditionally, comedies end with a wedding. The many different forms of comedy include romantic comedy, satire, comedy of manners, burlesque, farce, black comedy and tragicomedy.

Comic relief Comic relief is the use of humorous characters, speeches or scenes in a serious or tragic work to alleviate tension and add variety, but generally as an integral part of the plot. Shakespeare, particularly, used comic relief in:
- the dialogue between Hamlet and the gravediggers
- the speeches of the fool in *King Lear*
- the dialogue between Mercutio and the old nurse in *Romeo and Juliet*
- the drunken porter's speech after the murder of the king in *Macbeth*.

Connotation Connotations are the implied or associated meanings that a word or phrase has in addition to its literal or primary meaning. Additional power or force may be given to descriptive language by the use of words that evoke emotional images. For example, the word *home* evokes warm images of people living together happily, of privacy, intimacy and cosiness, while *house* is a neutral word with no emotional connotation, and *domicile* is a cold, formal word often found in official documents. (See also **Denotation**)

Context The word *context* refers to the circumstances that affect the way a text is composed or responded to. Context includes personal, social, historical, cultural and literary circumstances. For example, a text by a writer with the knowledge, beliefs and practices of one culture (a particular **cultural** context) may be read differently by an audience from a different culture.

Within a particular culture, there will usually be different **social contexts** (often involving varying degrees of formality) that influence how language is used. (See also **Register**)

Conventions Language conventions are the accepted ways in which textual structures and features create particular genres or text types. The term is also used to refer to agreed practice in areas like spelling, punctuation, grammar and usage.

Every culture also has certain accepted artistic conventions. For example, no-one watching an American musical is surprised when a character suddenly bursts into song, just as Shakespeare's audience accepted that, when a character comes to the front of the stage and directly addresses the audience in a monologue, the other characters on stage cannot hear the words that are being spoken.

Couplet A couplet consists of two consecutive rhyming lines of verse, usually of the same length.

Deconstruction Deconstruction is an approach to critical analysis that focuses on identifying the inconsistencies and omissions in a text and the assumptions that lie behind its creation. Deconstruction can reveal the different readings that are possible from the text.

Denotation The denotation is the literal or primary meaning of a word – its dictionary meaning. The word *home* denotes the place where one lives, but connotes a warm, loving atmosphere of people living together in privacy. (See also **Connotation**)

Denouement The denouement or resolution is the 'unknotting' or resolving of the plot following the climax of a story or play.

Diamante The diamante is a poem or stanza of seven lines with this structure:

	LINE LENGTH	CONTENT OR PURPOSE	WORDS
1	one word	names subject	noun
2	two words	describe the subject in line 1	adjectives
3	three words	describe the subject in line 1	participles (-*ing, -ed*)
4	four words	first two relate to line 1 subject; second two relate to line 7 subject	nouns
5	three words	describe the subject in line 7	participles (-*ing*, -*ed*)
6	two words	describe the subject in line 7	adjectives
7	one word	names a subject that is the antonym of the line 1 subject	noun

<div align="center">

Light
limpid, keen
dazzling, sparkling, beaming
clarity, crystal – ebony, mystery
shrouding, obscuring, enveloping
shadowy, soft
dark.

</div>

Diction Diction is the choice and arrangement of words and phrases in a literary work. It is the vocabulary that the author, poet or playwright uses to create style and effect in a piece of writing. Diction can be archaic, classical, colloquial, contemporary (or modern), conversational, literary, original, ornate, simple, technical and so on.

Didacticism A piece of writing is said to be didactic when it advises or instructs the reader in areas such as morals, politics, religion or philosophy. Fables, for example, are didactic because they seek to teach the audience a lesson.

Discourse The term *discourse* was once simply used to mean a formal discussion of a topic in speech or writing. A discourse can now also mean the way that individuals or particular groups of people in society think, act and use language to establish their identity. For example, in magazines, newspapers and films there are many discourses of sport that construct, say, surfers in quite a different way from footballers.

Dramatic irony Dramatic irony involves the audience knowing more about a character's situation than the character does. The audience knows that events will turn out to be the opposite of those expected by the character, and they view the character's statements and behaviour in this light. (See also **Irony**)

Dramatic monologue A dramatic monologue is a poem in the form of a speech or narrative by an imagined person in which the speaker is directly addressing and talking to some other person. The speaker in such poems usually speaks alone, in a one-way conversation, and so it is called a monologue. He or she reveals aspects of their character while describing a particular situation or series of events.

Elegy An elegy is a solemn, dignified poem in lyric form, mourning or lamenting a death. Gray's 'Elegy Written in a Country Churchyard' does not deal with a private loss but reflects on the lives of simple village people who achieved no fame or reward but who are now dead. The adjectival form is *elegiac*.

Elision Elision is the omission of a letter for rhythmic effect usually used in poetry:

> over = o'er
> never = ne'er

Ellipsis Ellipsis is the omission from a sentence of a word or words that are not essential to understanding. In 'Jack fell down and [Jack] broke his crown', the omission of the 'understood' second subject (*Jack*) avoids awkward repetition and allows the sentence to be shortened. Ellipsis is a very common feature of English grammar.

The term also refers to a punctuation mark: the three full stops (…) that are used to indicate that something has been left out or that a sentence has not been completed.

Emotive language Emotive language is language that arouses emotions in the reader, listener or viewer. The words chosen can create anger, sadness, horror or cause positive emotions in the reader. A newsreader who announced that 'The government has **slugged** taxpayers with a new levy' was using emotive language. Neutral language would be: 'The government has introduced a new levy on taxpayers.'

Epic An epic is a long narrative poem written in an elevated style. The subject matter or theme of an epic must represent great actions or great issues involving legends, heroes or events in a nation's history.

Among the earliest known epics are the *Iliad* and *Odyssey* by the ancient Greek poet Homer. These, along with the Anglo-Saxon epic *Beowulf*, are regarded as traditional epics. Probably the greatest epic in English poetry is John Milton's *Paradise Lost*.

Literary epics are highly conventional poems that commonly share the following features, derived ultimately from the traditional epics of Homer:

1 The hero is a figure of great cultural or historical importance:

- *Iliad* – Achilles, the greatest Greek warrior in the Trojan War
- *Odyssey* – Odysseus, wisest of the Greek leaders at Troy
- *Aeneid* – the Trojan Aeneas, son of the goddess Aphrodite and founder of Rome
- *Paradise Lost* – Adam, representing the whole human race

2 The setting is broad in scale – even worldwide.

3 The action involves superhuman deeds in which the gods and other supernatural beings take an interest or an active part.

4 An epic poem is in elevated speech, narrated in a grand, heroic style.

Epigram   In the original Greek an epigram was merely an inscription. An epigram is a brief, pointed saying, often witty, sometimes taking the form of one or two lines of verse or even a stanza. The following is one of Coleridge's epigrams:

On a Volunteer Singer

Swans sing before they die – 'twere no bad thing
Should certain people die before they sing!

Epigraph   An epigraph is a short quotation used at the beginning of a text to signify its theme. An example is:

Lawyers, I suppose, were children once.

Charles Lamb (from *To Kill a Mockingbird* by Harper Lee).

Harper Lee's famous novel *To Kill a Mockingbird* includes the efforts of Atticus Finch, a lawyer who works hard to be fair to all and to impart this through his children, including the narrator – his daughter. For other examples look at *The Great Gatsby* by F Scott Fitzgerald and *Frankenstein* by Mary Shelley.

Epistolary novel   An epistolary novel takes the form of a series of letters written by the characters. This form of writing, popular in the eighteenth century, was particularly successful in Samuel Richardson's *Pamela*. The heroine's thoughts and feelings were revealed while the plot was advanced. The form is popular in young adult literature. For example, Gary Crew and Libby Hathorn co-authored *Dear Venny, Dear Saffron*, in which each author wrote the letters of one of the two main characters.

Epitaph   An epitaph is a memorial inscription (usually in verse) on a tombstone or monument. Some epitaphs have been chosen by (and even written by) persons before their death – such as that of William Shakespeare (using modern English spelling):

Good friend for Jesus' sake forbear,
To dig the dust enclosed here.
Blessed be the man that spares these stones,
And cursed be he that moves my bones.
William Shakespeare

Epithet An epithet is an adjective or adjectival phrase used to define the special quality or attribute of a person or thing, as in 'silver, snarling trumpets' from Keats's 'The Eve of St Agnes'. **Homeric epithets** are adjectival terms – usually a compound of two words – like those that Homer used repeatedly when referring to the same thing or person: 'fleet-footed Achilles', 'bolt-hurling Zeus', 'the wine-dark sea'.

Essay An essay is a short prose composition on a particular subject. Scholarly essays, such as those required in examinations, usually meet certain specific requirements in terms of form and content.

Euphemism Euphemism is the use of a less harsh expression for one that is blunt, direct and often disagreeable or offensive. Euphemisms are common in connection with death: *passed away* is often used rather than *died*.

Fable A fable is a short tale designed to teach a moral about human life. It usually has animals or inanimate objects as characters. Examples include Aesop's fables and George Orwell's *Animal Farm*. John Boyne describes his novel *The Boy in the Striped Pyjamas* as a fable. (See also **Allegory**)

Fantasy Fantasy is a fictional genre that is set in an imagined world inhabited by imagined characters. The setting and the characters may have characteristics that are not found in the real world.

Farce A farce is a light, humorous play or film in which the plot depends on situation rather than character. The play can evoke laughter through the use of physical buffoonery, rough wit and the creation of ridiculous situations.

Fiction Fiction is the branch of literature comprising prose works of imaginative narration. Examples of fictional narratives are the novel, the novella and short stories. Most films are based on fictional narratives.

Field The term *field* is used in functional grammar to describe the subject matter of a text. (See also **Register**)

Figurative language Much of the language of poetry is figurative, as opposed to the literal language of prose. Figurative language extends in various ways the literal or dictionary meaning of words. For example, take the statement 'it's raining cats and dogs'. We know that the statement cannot be taken literally and that it means it is raining very heavily.

   The main figurative forms that writers use are simile, metaphor and personification. Refer to the definition of each of these terms for further information.

Flashback Flashback is a narrative method of presentation where the story does not start at the beginning – the chronological order is varied. The story often begins near the climax, traces events back into the past, works back to the climax and then moves on to the conclusion. Emily Brontë's *Wuthering Heights* is a well-known example of this form of narrative.

Foreword A foreword to a book is an introductory statement that is usually written by someone other than the author. (Compare with **Preface**)

Form In poetry, *form* may refer to the type of poem, as in the case of an epic, or it may refer to the structure of the verse – stanza pattern, metre, rhyme – as in the case of a sonnet. The main poetic forms include these: narrative, ballad, epic, lyric, sonnet, ode, elegy, blank verse, free verse, haiku, subject poems, alphabet poems, form poems, shape poems, optical or concrete poems, cinquains.

Form poem The form poem is usually made up of these features:

- words that are names of people, animals, places, things (nouns and proper nouns)
- words that describe the above (adjectives)
- words that describe or indicate their actions or other characteristics (verbs)
- words that modify adjectives and verbs (adverbs).

Other characteristics of the form poem:

- It is composed of four lines with fourteen words in all. Each word must be a noun, a verb, an adjective or an adverb.
- The odd lines (1 and 3) rhyme and contain four words.
- The even lines (2 and 4) rhyme and contain three words.
- The poem describes something, tells a story or expresses an idea.

A Great Sport

Ball, bowl, catch, drop,
Bat, glove, wicket,
Run, field, walk, stop,
Eleven, over, cricket.

Free verse Free verse is verse with no regular rhyme scheme or rhythm. The length of line and the stanza form vary with the thoughts of the poet. Look at the work of e e cummings for some examples of other techniques used for effect in this type of verse. (Compare with **Blank verse**)

Functional literacy Functional literacy is the ability to understand the conventions of the use of language in any given context.

Gaps Gaps are omissions in a text that the author has left for readers to fill in, using their prior knowledge and cultural understanding. (See also **Silences**)

Genre A genre of writing has a specific purpose and a characteristic structure and textual features. In early times the main literary genres were the tragedy, comedy, satire, epic and lyric. Later the novel, essay and biography were added, and further genres such as science fiction, fantasy, westerns, romances, spy fiction, detective fiction, historical fiction and the short story came to be recognised.

   The term *genre* has also been used to classify different kinds of texts, such as 'narrative genre' (literary) or 'expository genre' (non-literary) forms of written and oral language such as letters, reports, essays, films, public speeches and debates. The term *text type* – such as *narrative text type*, *informative text type*, *persuasive text type* – is currently used to avoid confusion with the more traditional use of the term.

Haiku A haiku is a Japanese form of poetry written in three unrhymed lines of five, seven and five syllables – a total of seventeen in all. It is the shortest form in Japanese poetry.

   A haiku does two things. It evokes a clear picture of a scene from nature, giving the reader a starting point from which thoughts or emotions develop. It can also suggest a mood that the imagination can intensify. (See also **Senryu** and **Tanka poem**.)

The falling rain drops
I saw drop on to the leaves
food for thirsty plants.

Hero/heroine The chief or central character, male or female, in a work of literature is called the hero or heroine. (See also **Protagonist**)

Heroic couplet A heroic couplet is a pair of rhymed lines of iambic pentameter: *aa, bb*. It was introduced into English verse with the works of Chaucer, and became a dominant form of the eighteenth century. This example comes from Alexander Pope's 'An Essay on Criticism':

> A little learning is a dang'rous thing;
> Drink deep, or taste not the Pierian spring:
> There shallow draughts intoxicate the brain,
> And drinking largely sobers us again.

Hyperbole A hyperbole is a figure of speech in which emphasis is achieved by deliberate exaggeration. Like other figures of speech, it is often used in everyday speech as well as in verse. Here are some examples from everyday speech, poetry and drama.

Everyday speech: He worshipped the ground she walked on.
The music was mind-blowing.

Poetry: Andrew Marvell describes the way in which he would adore his beloved in 'To His Coy Mistress':

> My vegetable love should grow
> Vaster than empires and more slow,
> An hundred years should go to praise
> Thine eyes, and on thy forehead gaze:
> Two hundred to adore each breast:
> But thirty thousand to the rest:
> An age at least to every part,
> And the last age should show your heart.
> For, lady, you deserve this state,
> Nor would I love at lower rate.

Drama: Here are examples from Shakespeare's *Macbeth* and *Hamlet*:

LADY MACBETH: Here's the smell of blood still. All the perfumes of Arabia will not sweeten this little hand.

HAMLET: I loved Ophelia; forty thousand brothers could not, with all their quantity of love, make up my sum.

Overuse of hyperbolic diction in Elizabethan and other early drama produces an inflated effect called **bombast**.

Idiom A phrase with a well-known meaning other than its literal meaning. Idioms pose no problems for native speakers of the language but can be very difficult for those who are learning English as an additional language, as there is nothing logical or obvious about them. For example, why do we 'bark up the wrong tree' rather than, perhaps, 'jump up the wrong tree'; why are we 'caught red-handed' rather than 'red-faced'?

Imagery Imagery in writing is descriptive language that usually appeals to the senses. The images may be formed by literal description or by figures of speech such as similes and metaphors. When you look in the mirror, you see an image – a likeness of yourself.

When you use a camera to take a picture of your friend, the photograph is an image of that person. If you write a description of your friend, you are creating an image of that person in words. **In writing, an image is a picture made up of words**.

Intertextuality Intertextuality is the way in which a text makes connections with other texts. The creator of the text uses cultural knowledge to include direct or indirect references to other texts. The audience then make meaning if they are able to recognise these intertextual connections – even relationships that the creator of the text had not set out to make. Religious texts and Shakespearean texts are often used intertextually.

Intertextuality in film is the shaping of a film's **meaning** by something that appeared in another film or text. Intertextuality then, is the point where two works of art overlap. Intertextual figures include: allusion, quotation, plagiarism, translation, pastiche and parody.

Irony Irony is the use of words that, when taken in context, are revealed to mean the opposite of what is said. In *Julius Caesar*, when Mark Antony refers to Brutus and the assassins of Caesar as 'all honourable men', he is ironically implying the opposite. (See also **Sarcasm**)

Jingle A jingle is a piece of rhyming verse, simple and repetitious in style, that makes frequent use of alliteration and onomatopoeia. Set to music, jingles are commonly used in radio and television advertising.

Juxtaposition The juxtaposition of two contrasting objects, images or ideas in writing, art, music, photography or film is the fact that they are placed together or described together, so that the differences between them are emphasised. In literature it is when two (sometimes completely opposite) words or ideas are placed near one another, creating a comparison/contrast effect. For example, *A Tale of Two Cities* by Charles Dickens begins: 'It was the best of times, it was the worst of times. It was the age of wisdom, it was the age of foolishness …'

Juxtaposition is a useful device because having two contrasting ideas next to each other underlines the importance and specific qualities of each one. This is a tactic especially used in books and films when the good and evil characters are placed next to one another. Think of Harry Potter and Voldemort (representations of good and evil) always duelling in the Harry Potter series. Since they represent opposite ideals, using juxtaposition and putting them in the same venue highlights their differences.

Legend A legend is an unverifiable story handed down from earlier times, and usually concerning human beings rather than gods. Many such stories probably have a basis of historical fact, as in the case of the tales about King Arthur.

Light verse Light verse is poetry that is written to entertain. It usually deals with everyday life, the poet generally using an ordinary speaking voice and a relaxed manner to treat subjects brightly, comically, whimsically or with good-natured satire. Light verse includes epigrams, limericks, lyrics, parodies and nonsense verse such as that written by Spike Milligan or by Edward Lear in his *A Book of Nonsense*.

Limerick A limerick is a type of light or nonsense verse in a particular form:

- It has five lines.
- The first, second and fifth lines have one rhyme, and the third and fourth lines have a different rhyme: *aabba*.
- The rhythm and number of syllables in lines 1, 2 and 5 match a particular pattern, while the rhythm and number of syllables in lines 3 and 4 match another pattern.
- Lines 3 and 4 are shorter lines.
- The last line of a limerick is usually very important. It is the punchline of the limerick – the line on which the humour depends.

Litotes Litotes is a figure of speech in which an idea is expressed by the denial of its opposite, as in 'is not averse to' and 'is not uncommon'. The effect is one of understatement.

Lyric The term *lyric* comes from Ancient Greece. It originally meant a song for a single voice, to be accompanied by the lyre. Now the term is applied to a poem of limited length that expresses the thoughts and especially the feelings or emotions of a single person. The diction and the metre of the poem give it a lyrical or musical quality.

In another sense, the 'lyrics' of a musical composition are the words that accompany the music. (They may not necessarily be lyrical in the poetic sense.)

Malapropism Unintentional misuse of a word that has been mistaken for another word of similar sound. The word comes from a character named Mrs Malaprop in the play *The Rivals* by Richard Brinsley Sheridan. An example is 'Good punctuation means not to be late', when the word 'punctuality' should have been used.

Meaning Meaning is the sense that is made from a text by the reader, viewer or listener. (See also **Readings**)

Media *Media* is the plural of *medium*. The medium of communication is the way in which the communication is delivered. Jeannie Baker's picture books, for example, use the medium of collage. 'Multimodal media' are forms of communication that use a number of different modes, such as a combination of visual and auditory material. The term *media* also refers to the various forms of mass communication, such as newspapers, television and radio. (See also **Mode**)

Melodrama A melodrama is a dramatic or literary work where the plot is full of emotional exaggeration and clichés. The action of Victorian melodramas was often accompanied by music or song. The term is now also applied to stage performances without musical backup, novels and movies, as well as television and radio broadcasts.

Metaphor A metaphor is a more direct form of comparison than the simile: it does not use *like* or *as*. In a metaphor, one thing is said to *be* another with which it is being compared.

> He's a rough diamond.
> You're a chicken.
> She's a mouse.

Compare these:

> Tim **was a little monkey** when no-one was watching.   *(metaphor)*
> Tim **was as mischievous as a monkey** when his mother was not watching.   *(simile)*

Metonymy   Metonymy is a figure of speech in which the name of one thing is replaced by the name of something else with which it can be connected. Examples:

'the crown' for *king*

'the bottle' for *alcoholic drinks*

'Shakespeare' for *Shakespeare's plays*

Metre   Metre is the division of a line of verse into a pattern of stressed and unstressed syllables, or a number of regular units or feet. Each metrical pattern has its own special effect on the mood of the poem.

In English verse the following metres are the most commonly used: (´ = stressed syllable; ˘ = unstressed syllable):

IAMBIC: cŏnsént   ANAPESTIC: sérénáde   SPONDAIC: dŏgs bárk

TROCHAIC: sťařry   DACTYLIC: wéařĭnĕss

These metres are illustrated in a poem by Samuel Taylor Coleridge:

Tŕochĕe tŕips frŏm lŏng tŏ shórt.

Frŏm lońg tŏ lońg iňsóleм̆n sórt

Slow Spóndée stálks; stróng fóot! yet ill able

Évĕr tŏ cóme ŭp wĭth Ɗactўl tŕisýllaбlĕ.

Iăḿbĭcs ḿarch frŏm shórt tŏ lońg

Wĭth ă léap aňd ă bóund thĕ swĭft Ánăpešts thŕong.

A metric line is named according to the number of feet or stressed syllables to the line:

monometer = one foot	pentameter = five feet
dimeter = two feet	hexameter = six feet
trimeter = three feet	heptameter = seven feet
tetrameter = four feet	octometer = eight feet

This line from Gray's 'Elegy Written in a Country Churchyard' is written in iambic pentameter because there are five strong beats or feet to the line:

Thĕ cúrfĕw tólls thĕ kńell ŏf ṕartĭng ďay.

Mode   A **language mode** is a general way of communicating. It may be a spoken mode, a written mode, a visual mode, a non-verbal mode, an auditory mode or a multimedia mode. **Media** are the actual means of communication used for a given mode; for example, a written mode might be a fictional narrative such as a novel or a feature article in a magazine.

Monologue   A monologue is a dramatic speech by one character.

Mood   Mood is the atmosphere or feeling that an author evokes. (See also **Atmosphere**)

Multimedia   A multimedia presentation is one that combines text and sound with visual media such as video and animated graphics.

Myth A myth is an anonymous tale, a traditional story, the origins of which are unknown. Myths often served to explain (through the intentions and actions of gods and goddesses, ancient heroes or supernatural beings) why the world is as it is. They are often considered to have less of a historical basis than legends. The mythologies of ancient Greece and Rome are often alluded to in English literature.

Narrative A narrative is a text that tells a true or fictitious story, basically in the form of a series of events. The narrative usually comprises an orientation (beginning or introduction), the development or complication (middle), a resolution and a conclusion (ending).

Narrative point of view The term *narrative point of view* is used to describe different narrative techniques or perspectives. For example, some stories are told from the point of view of a narrator who uses the third-person pronouns (*he*, *she* and *they*). Third-person narrative is usually omniscient or all-knowing (the narrator sees and knows everything) but third-person narrative can be limited to a particular viewpoint. Other stories are told from a first-person perspective.

Narrative verse Narrative verse is verse that tells a story: for example, Chaucer's *Canterbury Tales*. Ballads are one type of narrative verse.

Neologism A neologism is a new word or phrase. Neologisms represent the evolving nature of the English language. We find them commonly used in everyday language but not always accepted as part of mainstream English language. The following are some examples:

> *google* – to use an online search engine as the basis for looking up information
> *tweet cred* – social standing on Twitter
> *noob* – someone who is new or inexperienced, particularly in regard to online gaming

Nom de plume A nom de plume (from the French for 'pen-name') is a name assumed by a writer. Emily Brontë originally wrote *Wuthering Heights* under the nom de plume of 'Ellis Bell'. 'George Orwell' was the pen-name of Eric Blair. *Pseudonym* is a synonym for nom de plume.

Nonsense verse Nonsense verse is a form of light verse in which the sound and movement are more important than the sense. Among the most famous authors of nonsense verse are Edward Lear, Lewis Carroll, Ogden Nash and Spike Milligan. Limericks are one type of nonsense verse.

Occasional poems or occasional verse Occasional poems are poems that are written for special occasions such as a birth, a birthday, a marriage, a death, a battle or a victory. Some examples are Tennyson's 'The Charge of the Light Brigade', Milton's elegy 'Lycidas' and Gerard Manley Hopkins's 'The Wreck of the *Deutschland*'.

Octave or octet (See **Sonnet**.)

Ode An ode is a lyric poem of some length, serious in subject, dignified in style and elaborate in the structure of its stanzas. Its chief aim is the praise of a person or a personified creature or quality. Well-known examples are Shelley's 'Ode to the West Wind' and Keats's 'Ode to a Nightingale', 'Ode on a Grecian Urn' and 'To Autumn'. Kenneth Slessor's 'Country Towns' uses the form of the ode for comic effect.

Onomatopoeia Onomatopoeia is the use of words that are sound images: words in which the sound seems to strengthen or echo the sense. Onomatopoeia can be used to intensify atmosphere and sustain imagery. The following are examples of onomatopoeic words: *crack*, *bang*, *swish*, *plop*, *purr*, *splash*, *murmur*, *hiss*.

Opera An opera is a drama set to music, entirely or partially, but in such a way that the music is an essential and not an incidental element.

Optical poems Optical poems, sometimes called concrete or visual poems, are set out in the shape of the subject – for example, a shoe or an animal (spider, elephant, snail and so on). The following, from Lewis Carroll's *Alice's Adventures in Wonderland*, is the most famous example of an optical poem.

'Mine is a long and a sad tale!' said the Mouse, turning to Alice, and sighing.
'It is a long tail, certainly,' said Alice, looking down with wonder at the
Mouse's tail; 'but why do you call it sad?' And she kept on puzzling about it
while the Mouse was speaking, so that her idea of the tale was something like this: –

```
                Fury said to a
                mouse, That
                he met in the
                house,"Let
                us both go
                to law: I will
                prosecute
                 you. – Come,
                I'll take no
                  denial; We
                    must have a
                     trial: For really
                       this morning I've
                         nothing to do."
                       Said the
                         mouse to
                           the cur,
                              "Such a
                                trial, dear
                                sir, with
                                no jury
                                or judge,
                                would be
                                wasting
                               our
                                breath."
                             "I'll be
                           judge, I'll
                         be jury,"
                       said
                       cunning
                       old
                       Fury:
                        "I'll try
                      the
                      whole
                      cause,
                      and
                       con-
                        demn
                          you
                            to
                              death."
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Ottava rima Ottava rima is a stanza consisting of eight lines of iambic pentameter, rhyming *abababcc*. Byron uses ottava rima in *Don Juan* and in more modern verse Yeats uses it in 'Sailing to Byzantium' and 'Among the School Children'.

Oxymoron An oxymoron is a figure of speech in which two contradictory or paradoxical terms are put together to catch the reader's attention. Shakespeare used a number of examples in *Romeo and Juliet*:

> 'Why then, O brawling love!, O **loving hate**!'

> 'Parting is such **sweet sorrow**.'

Palindrome A palindrome is a word, phrase or sentence that is the same whether it is read forwards or backwards, as in 'Madam, I'm Adam' and 'A man, a plan, a canal, Panama!' The character Stanley in Louis Sachar's novel *Holes* has a family name that is a palindrome of his given name: 'Yelnats'.

Parable A parable is a short, simple story that teaches a moral lesson. The parables of Jesus in the New Testament of the Bible, such as the parable of the prodigal son and the parable of the Good Samaritan, are perhaps the most famous examples. An allegory is a longer version of a parable.

Paradox A paradox is a statement that, although it seems to be contradictory, may have a basis of truth. It is designed to draw the reader's attention to an important idea. An example can be seen in the conclusion to John Donne's sonnet 'Death, Be Not Proud':

> One short sleep past, we wake eternally
> And death shall be no more; **Death, thou shalt die**.

Paraphrase A paraphrase is the restatement of the ideas of a piece of writing to make the meaning of the text clearer.

Parody A parody is a humorous or even satirical imitation of a serious literary work. The parody is designed to ridicule the attitudes, style or subject matter of the original.

Pastiche A pastiche is a work that openly imitates an earlier source or that borrows elements from a number of sources, usually as a form of tribute to those sources. In that context the term *pastiche* is neutral, but it can also be used in a derogatory sense to describe a work that lacks originality.

Pathetic fallacy The pathetic fallacy is the attribution of human capacities and feelings to natural objects. An example is Samuel Taylor Coleridge's description of a leaf in 'Christabel':

> The one red leaf, the last of its clan,
> That dances as often as dance it can.

(See also **Personification**)

Pathos Pathos is the quality or power by which a scene or passage in literature is able to evoke feelings of sympathy, pity or sadness in the reader. The best examples of literary pathos do not dwell on the pathetic circumstances but achieve the effect by understatement.

Periphrasis Periphrasis is a circumlocutory or roundabout way of expressing something, usually in several words rather than one. Euphemisms such as *passed away* (for 'died') are periphrastic, as are poetic expressions such as *feathered friends* (for 'birds').

Persona The persona is the outer personality portrayed to the world. It is used for the character 'mask' that the actor adopts when playing a role, or for the personality projected by a narrator in prose fiction or verse.

Personification Personification is a figure of speech in which animals, inanimate objects or abstract ideas are endowed with human qualities. For example:

> The sun strolled casually through the heavens.

or in John Keats's ode 'To Autumn':

> Season of mists and mellow fruitfulness,
> Close bosom-friend of the maturing sun;
> Conspiring with him how to load and bless
> With fruit the vines that round the thatch-eaves run.

Extended use of personification is often the basis of **allegory**.

Perspective In its figurative sense, a perspective is a point of view – a way of looking at something mentally so that one can see the relationship of parts to one another and to the whole.

Plagiarism Plagiarism is the act of using another person's ideas in one's own work without acknowledging the original source. Plagiarists pass off other people's creations as their own.

Plot Plot is the sequence or organisation of events in a story or play. A good plot usually has an introduction or orientation, a middle or complication that contains conflict and suspense, a climax, a resolution and a conclusion. A plot should be constructed so that no part can be left out without spoiling the story. An episodic plot is one that consists of a series of disjointed incidents.

Poetic licence Poetic licence is the freedom that poets are given to depart from standard speech in matters such as grammar, word order, use of archaic words or new words, and the use of 'eye-rhymes' (*bough – rough, daughter – laughter*). The term is also applied to the ways in which a poet can adapt the norms of literal truth.

Portmanteau A portmanteau is a word made by combining two other words, as in *brunch* for the combination of *breakfast* and *lunch*.

Précis A précis is a summary of a piece of writing.

Preface A preface to a book is an introductory statement that is usually written by the author. (Compare with **Foreword**)

Propaganda Propaganda is false, distorted or misleading information that is spread deliberately to help or harm an organisation, cause or person.

Prose Prose is language as it is spoken or written, not marked by strong patterns of metre or rhyme.

Protagonist The protagonist is the most important character (usually the hero or heroine) in a play or story. (An antagonist may oppose the protagonist.)

Proverb A short saying that usually presents a lesson about human behaviour.

Pun A pun is a play on words that are either identical in sound or similar in sound, used in such a way as to bring out different meanings or applications. Shakespeare used puns seriously as well as for humorous purposes. In *Romeo and Juliet*, Mercutio, bleeding to death, says: 'Ask for me tomorrow and you shall find me a grave man.'

Purpose The purpose is the reason for which a text has been made – for example, to persuade, entertain or inform its intended audience.

Quatrain A quatrain is a stanza consisting of four lines, rhymed or unrhymed. The quatrain is the commonest stanza form used in verse.

Readings Readings are the meanings that a reader produces from a text. Reading **with the text** produces the meaning that the creator of the text intended (the *invited reading*). Reading **across the text** produces an *alternative reading*, but one that is not completely opposed to the invited reading. Reading **against the text** produces a *resistant reading* that opposes the invited reading.

Refrain The refrain is a line, a part of a line or a group of lines repeated at intervals through a poem, usually at the end of a stanza. If the stanza refrain occurs in a song as a part in which all listeners join, it is called the chorus.

Register In systemic functional grammar, the term *language register* is the pattern of language that helps meaning to be made in a particular social context. Different registers are produced by a combination of factors: the subject matter (the **field**), the roles and relationships of the people who are communicating (the **tenor**), and the **mode** and **medium** of communication.

The term is also used to indicate the degree of formality of a text.

Representation Representations are the ways that people, places, ideas and so on are 're-presented' in texts under the influence of the beliefs and attitudes of the presenter (the writer/shaper/speaker). The audience (readers/viewers/listeners) will then interpret these representations according to their own beliefs and attitudes. Therefore, it can be argued that texts cannot provide a mirror image of the real world.

Resolution The resolution is the term applied to the events following the climax of a play or story; this is also known as falling action.

Rhetoric Rhetoric is the art of using language, as in a public speech, to persuade or influence others.

Rhetorical question A rhetorical question is a question put not to elicit an answer but to heighten the persuasive power of the writer or speaker. Often a writer or a speaker adds emphasis to a point by putting it in the form of a question, the answer to which supports the argument. A colloquial rhetorical question would be 'Are you nuts?' In *The Merchant of Venice*, Shylock uses this device in a speech defending his conduct:

> Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions? … If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge?

Rhyme Rhyme is the repetition or duplication of sounds at regular intervals, usually at the ends of lines of verse. The pattern of rhyme in verse is called the rhyme scheme, and the letters of the alphabet are used to distinguish the variations. The four-lined stanza, or quatrain, frequently has a rhyme scheme of *abab* (that is, the first and third line-endings rhyme and the second and fourth line-endings rhyme). It can have other variations: *aabb, abba* or *abcb*.

- Single-syllable rhymes are called 'masculine rhyme': *first – burst*.
- Two-syllable rhymes are called 'feminine rhymes': *ending – bending*.
- Three-syllable rhymes are called 'triple rhymes': *victorious – glorious*.

Occasionally poets will use internal rhyme for effect. This stanza from Samuel Taylor Coleridge's *The Rime of the Ancient Mariner* illustrates the use of both internal and end rhyme:

> In mist or **cloud**, on mast or **shroud**, [*a*]
> It perched for vespers **nine**, [*b*]
> While all the **night** through fog-smoke **white** [*c*]
> Glimmered the white moon-**shine**. [*b*]

Rhythm In verse the rhythm is determined by the metrical pattern of stressed and unstressed syllables, whereas in prose or free verse it is the effect of an arrangement of words closer to natural speech. Look at these lines from Robert Browning's poem 'How They Brought the Good News from Ghent to Aix':

> I sprang to the stirrup and Joris and he;
> I galloped, Dirck galloped, we galloped all three;
> 'Good speed!' cried the watch, as the gate-bolts withdrew;
> 'Speed!' echoed the wall to us galloping through!

As you can see, it is the combination of multiple-syllable words that gives rhythm to the verse. Many modern poets regard formal patterns of rhythm as artificial. Their verse tends towards the arrangement of words in non-metrical speech rhythms.

Saga Sagas were originally heroic Norse tales, but the term has come to be applied to any story spanning different generations of a family or social group. A famous example is the sequence of novels forming John Galsworthy's *Forsyte Saga*.

Sarcasm Sarcasm is a crude form of irony in which the difference between what is said and what is really meant is usually reinforced by a bitter or sneering tone:

> You're a fine one to talk.

> Well, isn't that just wonderful.

Satire Satire is the ridiculing of an idea, a person or type of person, or even an institution, a nation or humanity as a whole. Satire has been used from ancient times to mock human vices, foibles and frailties. It differs from comedy in that comedy evokes laughter as an end in itself, while satire derides; that is, it uses laughter as a weapon.

Satire is often an incidental element in a work that is not otherwise satirical, such as a comedy. A particular person or idea may be satirised, or there may be a passage of ironic commentary on some aspect of the human condition. Many works of verse and prose are designed to be satirical as a whole.

Science fiction Science fiction consists of tales of mystery or adventure, usually set on Earth in the future or on other worlds. In some cases, science fiction can serve as a means for social comment, as in Aldous Huxley's *Brave New World*. Famous science fiction writers include Arthur C Clarke, Isaac Asimov, Philip K Dick, Jules Verne and Ursula Le Guin.

Senryu A senryu is a short, humorous poem that has the same form as a haiku. It often comments satirically on the foibles of people or society. (See also **Haiku**)

Elections

> Speakers on platforms
> are full of fine promises
>   until the polls close.

Setting The setting is the historical time and place in which the action of a story, play or film occurs.

Short story A short story is a prose narrative that is shorter than a novel and is more restricted in characters, background description and situations. The climax often occurs at the end of the story without any resolution of the conflict.

Silences Silences are omissions that are made consciously or unconsciously by the creator of a text. Silences make the audience read the text in particular ways, and may cause certain groups of people or ideas to be overlooked or ignored. (See also **Gaps**)

Simile A simile is a figure of speech that makes an imaginative comparison between two completely different or unlike things, using *like* or *as*. For example:

> Her hair was as soft as silk.

> He moved out of the way as quick as lightning.

> She was as stubborn as a mule.

Soliloquy A soliloquy is a form of monologue in which a lone character expresses his or her thoughts aloud. It is a convention or device often used by playwrights to reveal directly to the audience information about a character's motives, intentions or emotions. A famous example is the 'To be or not to be' speech in *Hamlet*.

Sonnet A sonnet is a lyric verse form containing fourteen lines. It was developed first in Italy and gave rise to four main sonnet forms: Petrarchan, Miltonic, Shakespearean and Spenserian.

Petrarchan sonnet: A Petrarchan or Italian sonnet is a poem of fourteen lines divided into two parts: the first eight lines (the **octave** or **octet**) with the rhyme scheme *abbaabba*, and the remaining six lines (the **sextet** or **sestet**), usually with the rhyme scheme *cdecde*. The octave generally contains the 'problem' or theme that is resolved in the sextet. Keats's poems 'On the Sea' and 'On First Looking into Chapman's *Homer*' are written in this style.

Miltonic sonnet: The sonnet form used by John Milton retains the octave or octet rhyme scheme of the Petrarchan sonnet, *abbaabba,* but does not have any pause or turn in the meaning at the beginning of the sextet. He also varied the rhyme scheme of the sextet. Two of Milton's sonnets are 'On the Late Massacre in Piedmont' and 'On His Blindness'.

Shakespearean sonnet: The Shakespearean sonnet, named after the greatest user of this style, is a poem of fourteen lines in iambic pentameter, divided into three quatrains and a concluding couplet. This variation of the Petrarchan sonnet is often called the English sonnet. The rhyme scheme is generally *abab cdcd efef gg* or *abba cddc effe gg*. Shakespeare used the final couplet to express the central theme of the poem. 'When to the Sessions of Sweet Silent Thought' and 'That Time of Year Thou Mayst in Me Behold' are just two of the many sonnets written by Shakespeare.

Spenserian sonnet: The Spenserian sonnet is one with the rhyme scheme *abab bcbc cdcd ee*. It has an epigrammatic final couplet similar to that of the Shakespearean sonnet, and often there is no break between the octave and the sextet. Spenser's poems 'Ye Tradefull Merchants' and the poems of *Amoretti* are examples of this style.

Speculative fiction The term *speculative fiction* is used to describe the genre of literature that combines narrative fiction with supernatural and futuristic elements. This includes both fantasy and science fiction – fiction that is set in imagined worlds.

Spoonerism A spoonerism is the accidental reversal of sounds, especially the initial consonants of words in a phrase. For example, 'it rained cats and dogs' becomes 'it rained dats and cogs'. Spoonerisms were named for the Rev. WA Spooner, who was noted for such slips.

Stanza A stanza is a group of lines of verse that forms a distinct unit. A stanza pattern is determined by the number of lines, the number of feet and stresses in each line, and the rhyme scheme.

Stereotype A stereotype is a standardised way of portraying people or ideas. Stereotypes are often oversimplified or unfavourable. Racial and gender stereotypes, for example, assume that all members of a particular race or gender have the same characteristics. Stereotyping is usually used to distance oneself from those who are perceived as being different – 'the other'.

Style Style is the manner in which speakers or writers say whatever they want to say; the unique verbal pattern that precisely expresses the meaning they want to convey. When considering literary style, a piece of work may be analysed in terms of its diction (choice of words); its sentence structure and syntax; the use of figurative language; its tone, and so on. Style can be simple, persuasive, verbose, imaginative, dramatic, poetic, lyrical, conversational, slangy, humorous, whimsical, satirical or ironic, among other possibilities.

Symbol A symbol is something that stands for something else. A symbol conveys more information than a sign. A red light is a sign that instructs a motorist to stop; a symbol is more complex. The cross, for example, is a symbol of Christianity; the crown, a symbol for monarchy; Eve is the symbol for all women and Adam the symbol for all men. The use of symbols is called symbolism.

Tanka poem The Tanka poem is a Japanese poem very similar to the haiku. It is different in that it contains thirty-one syllables and uses simile, metaphor and personification. Lines one and three of a Tanka poem contain five syllables; lines two, four and five all have seven syllables. The first three lines of the poem are called *kami-no-ku* (or upper poem) while the last three lines are called *shimo-no-ku* (or lower poem). This form of poetry dates back almost 1200 years. Tanka poems are written about nature, seasons, love and other strong emotions. Two famous Japanese Tanka poets are Akazome Emon and Yosano Akiko. (See also **Haiku**)

Line one – 5 syllables	Australian outback
Line two – 7 syllables	Dusty, dry desert landscape.
Line three – 5 syllable	Wisps of dried grasses
Line four – 7 syllables	Nought seen for kilometres
Line five – 7 syllables	Unique but beautiful land.

Tenor The term *tenor* describes the implied relationship between the writer (or the voice that the writer has adopted) and the reader. (See also **Register**)

Terquain A terquain is a poem or stanza of three lines with this structure:

	LINE LENGTH	CONTENT OR PURPOSE
1	one word	names subject
2	two words	describe the subject
3	one word	shows feeling about subject

<div align="center">

Flattery
simpering, sly
seductive

</div>

Texts Texts are material forms of communication that have been created by writers/speakers/shapers from any system of language: written, visual, auditory or digital. Texts can be as diverse as books, emails, cartoons, pop songs, web pages, speeches and advertising posters.

Theme The theme is the central idea or attitude presented in a literary work. This is not necessarily the same thing as the subject. For example, the themes of Esther Hautzig's novel *The Endless Steppe* are exile and prejudice; the subject is how a Jewish family from Poland survives the Second World War in Siberia.

Tone The tone is the attitude a writer expresses towards the subject or the reader. In oral presentation, a speaker can indicate tone by changes in voice and 'body language'. Writers must rely heavily on choice of vocabulary to convey their feelings and attitudes.

Tragedy The term *tragedy* is broadly applied to literary and especially to dramatic presentations of serious and important actions that turn out disastrously for the chief character. Many of our best-known tragedies, such as *Hamlet* and *Macbeth*, were written by Shakespeare. A famous twentieth-century tragedy is Arthur Miller's *Death of a Salesman*. Traditionally, tragedies end with a death.

Verse Verse is the general term for writing that has a metrical composition or structure. It can also mean a single line of poetry or a stanza consisting of several lines.

Visual literacy Visual literacy is the ability to recognise, understand and make meaning from information presented in the form of still and moving images. Still images can be found in non-fiction material, textbooks and picture books. Moving images are found in what we view in real life around us, on television, on the screen at the cinema, in a theatre. Moving images are concepts that relate to art and design – some natural – some man made.

All people do not see or focus on the same things when looking at a still or moving image or object. Visual literacy can bring everyone to an informed understanding of what they are looking at. Just as books are a primary research tool, so too are visual objects. We need to approach visual literacy with an open, enquiring and analytical mind.

Wit The word *wit* once meant 'intelligence' or 'inventiveness', a sense that it still retains in the term *halfwit*. It is this sense that is meant when discussing 'wit' of the seventeenth-century metaphysical poets such as John Donne. Nowadays the term denotes a kind of verbal expression that is brief, deft and contrived to produce a clever humorous effect. It is the quick play of intelligence on a subject.

A functional view of language

The way in which people use language in their particular culture is influenced by their knowledge, values and practices. This is the **cultural context**.

Within a particular culture, the way that people use language will vary according to the **situation** or **social context**. For example, you would use different language patterns for an activity such as narrating a sequence of events in these different situations:

- telling a friend on the telephone
- writing an entry in your personal diary
- writing an article for a magazine.

The pattern of language that we use in a social context is called the **language register**. There are three main factors involved:

- The **subject matter** (*what*) – the things we are talking or writing about. (The subject matter is sometimes called the **field**.)
- The **roles and relationships** of the people communicating (*who*) – sometimes called the **tenor**. Social roles are positions in society, such as those of principal, teacher and student in a school. Relationships between people playing different social roles may involve degrees of closeness, objectivity or control.
- The **mode** and **medium** of communication (*how*) – sometimes simply called **mode**. A language mode may be spoken, written, visual, multimodal, non-verbal or auditory. Media are the particular means of communication used for a given mode or combination of modes – for example, a written mode may involve media such as posters, books and newspapers.

The diagram on the next page shows how the field, the tenor and the mode are related to the grammar and vocabulary of the text. ('Text' here means any act of communication – by means of speech, writing, pictures and so on.)

'Formal' or 'traditional' grammar is mainly concerned with showing how the basic elements of language ('parts of speech') work – particularly at the level of the sentence. Systemic functional grammar places the emphasis on the social context within which language is being used. It enables us to understand how different texts are structured to suit different situations and purposes.

CULTURAL CONTEXT

PEOPLE'S KNOWLEDGE, VALUES AND PRACTICES

Social context
Appropriate language register

Subject matter (or field)	**Rules and relationships (or tenor)**	**Mode and medium (or mode)**
Aspects of experience, represented by means of	Interpersonal relations, shown by	Links with social context, and within text, by means of

Participants
(people, things, places, events, ideas)
- nouns/noun groups
- pronouns

Attributes
- adjectives/adjective groups

Processes
(doing, being, saying, thinking)
- verbs/verb groups

Circumstances
(how, when, where, why)
- adverbs/adverb groups/ prepositional phrases

Mood
- statements (indicative or declarative)
- questions (interrogative)
- commands (imperative)

Modality
(obligation, probability)
- modal auxiliary verbs (for example *may*, *must*, *should*)
- modal adverbs (for example, *possibly*, *certainly*)

Theme
(the first part of a clause or sentence)
Rheme
(the remainder of a clause or sentence)

Cohesion
Links between phrases, clauses, sentences, paragraphs by means of:
- repetition of words
- use of related words
- pronoun reference
- ellipsis
- substitution
- conjunction (for example, by
- conjunctions and adverbs).

Text

TEST YOURSELF ANSWERS

1 Using a dictionary

1 *Advice* is a noun: an opinion, a message with advice or a professional point of view; you can also 'take advice', which means to listen to someone's suggestions or opinions.

2 *Evidence* is the facts or information someone presents to support a belief and prove it is true. It comes from the Latin prefix *evident* (which means obvious). For example: There is no evidence to support your theory that I ate the last piece of cake.

3 De/mar/ca/tion is a noun. Other forms include 'to demarcate' (verb) and 'demarcating' (verb and adjective). For example: I thought there was a clear demarcation of everyone's household jobs, but you don't seem to know what you are supposed to do.

2 Using a thesaurus

suspended: postponed, adjourned, paused, hung, dangled, punished (synonyms); continued, sustained (antonyms)

preservation: protection, conservation, maintenance, conservancy (synonyms); destruction, devastation, obliteration, ruin, damage (antonyms)

visible: observable, obvious, detectable, evident (synonyms); invisible, unseen, obscure, undetectable (antonyms)

disaster: tragedy, calamity, catastrophe, misfortune (synonyms); triumph, lucky-break, good fortune (antonyms)

3 Capital letters

1 **M**any **J**apanese tourists visit the **G**old **C**oast in **S**outh-**E**ast [*or* **S**outh-east] **Q**ueensland.

2 **S**pring and autumn occur at different times of the year depending on whether you live in the **S**outhern **H**emisphere or the **N**orthern **H**emisphere.

3 **I** always make sure **I** have someone with me when **I**'m walking home from a meeting at night.

4 **W**e have athletics on **T**uesday, **W**ednesday and **T**hursday afternoons in **M**arch, **A**pril and **M**ay, and band practice on **M**onday and **F**riday mornings all the year round.

5 **C**rowds of **J**ewish worshippers pray at the famous **W**ailing **W**all in **J**erusalem.

6 **T**he **S**hakespearean play **I** like best is the tragedy *King Lear*, but *A Midsummer Night's Dream* is enjoyable for its humour.

7 **T**he most exciting film **I** have ever seen is *The Revenge of the Cyborgs.*

8 **S**am turned to his friend **C**olin and demanded, '**N**ow what are we going to do?'

9 **W**ith a shrug of her shoulders, **C**hoy muttered, '**W**ell, why should **I** care?'

10 **A** survey found that many adults prefer to eat **U**ncle **T**oby's breakfast cereals, while young children like **K**ellogg's **C**oco **P**ops best.

4 Capital letters and full stops

1 **S**arah, **B**inh and **R**ani ran a stall at the school fete from 11 a.m. [*or* 11 am] to 2 p.m. [*or* 2 pm.]

2 **A**fter **A**ngie graduated with a **B.S**c. [*or* **BS**c], she rang **E**ureka **M**ining **C**o. **L**td to inquire about jobs.

3 **E**lijah's work in class had improved as a result of the extra effort he had put in. **T**he teacher was very pleased with his progress.

4 **A**licia made no comment**.** **I**t was clear what should take place**.** **S**he waited**.** **S**urely **N**athan would apologise**.**

5 **J**essica slowed down and stopped**.** **S**he could feel that there was someone following her**.** **D**efiantly she turned around, prepared for the attack**.** **T**o her surprise she saw that her older brother had been following her**.** **S**he should have realised that her mother would not let her walk home on her own**.**

5 Capital letters, question marks and full stops

1 **W**here are you going for the holidays**?**

2 **P**lease tell me when the next bus leaves**.**

3 **C**aleb asked, '**D**ad, can **I** borrow your fishing rod, please**?**'

4 **W**ould you cut another slice of bread for me, please**.**

5 '**H**as that movie finished yet**?**' her mother asked**.**

6 **A**lex wondered why he had bothered to come to the party**.**

7 '**H**ow can I help you,' he sighed, 'if you won't talk to me**?**'

8 **W**ill there be enough food for all of us**?**

9 '**W**hen are we going hiking again**?**' **D**an asked his father**.**

10 **D**olphins are wonderful creatures, aren't they**.**

6 Capital letters, full stops, question marks and exclamation marks

1 '**O**h no**!** **W**hat have you done**?**'

2 '**W**atch what you're doing**!**'

3 '**H**ey**!** **C**ome back here with my phone**.**'

4 '**T**hat's fantastic**!** **I** am so proud of you**.**'

5 '**N**o way**!** **I**'m not getting involved in that**.**'

7 Commas

1 The Aboriginal flag has the colours red**,** yellow and black.

2 When the dog came in**,** the frightened cat streaked out the door**,** across the verandah and down the steps.

3 Ashleigh is a quiet**,** perceptive**,** intelligent young woman.

4 Furthermore**,** you will not be going out at the weekend.

5 'Please**,** Mum**,**' sighed Emily**,** 'can we get a kitten soon?'

6 Oliver is a fine athlete; his brother**,** however**,** is more interested in music.

7 Romina Giuliani**,** the new exchange student**,** is very popular.

8 'Caitlin**,** are you going to help with the school magazine this year?'

9 To make sure he didn't miss the train**,** Jack left much earlier than he needed to.

10 'Welcome**,** Mrs Thargood. Come this way**,** please**,** madam.'

11 The noted Spanish pianist Pedro Ortiz is playing tonight at the Concert Hall.

12 The knot came undone however tightly I tied it.

13 Cyclists who don't wear helmets are likely to suffer serious head injuries.

14 Her mother**,** who is a computer programmer**,** works for the government.

15 My brother**,** Mitch**,** is a practical joker. *(If I have only one brother)*

My brother Mitch is a practical joker. *(If I have more than one brother)*

8 Semicolons

1 Mitchell was the selectors' first choice**;** his batting average put him above the other players.

2 The first time Georgia headed down the catwalk she was very nervous**;** she expected to trip at any moment.

3 For the camp next weekend you will need a one-person tent**,** a ground sheet**,** a sleeping bag**,** a pillow**,** a towel**,** warm clothes and an esky to keep your food cold. *(Commas are all that is needed to separate the items in this list.)*

4 Lauren has finished her task**;** Cameron has not started his.

5 You will need to paint the following**:** the interior of the house**,** including the downstairs area**;** the sheds**,** stables and garage**;** and the boundary fences.

9 Colons

1 Before you return from the rally you will need to collect four items**:** a bus ticket, a supermarket docket, a leaf from a Moreton Bay fig tree and a piece of bark from a eucalypt.

2 The clubs in which Ryan is active are cricket, soccer, debating, youth fellowship and rockclimbing. *(A colon is not needed after 'are'.)*

3 As the proverb says**:** a bad workman blames his tools.

4 Nick had only two options**:** to play on with his injury or to withdraw from the match.

5 The coach's parting words were**:** 'Go out there and do your best.'

10 Quotation marks

1 Students often confuse the words **'**to**',** **'**two**'** and **'**too**'** as well as **'**there**',** **'**their**'** and **'**they're**'**.

2 *Looking for Alibrandi* was Melina Marchetta's first published novel.

3 Everyone is expected to sing **'**Advance Australia Fair**'** at Speech Night.

4 We saw Leonardo da Vinci's **'**Mona Lisa**'** in the Louvre in Paris.

5 Her motto was **'**Live every day as if it is your last.**'**

6 The teacher said**, 'Y**ou are going to have to learn the words of Tennyson's poem **"**The Lady of Shalott**".'**

7 **'**I cannot help you**,'** said Kate.

8 **'**Fellow players**,'** began the captain of the cricket team**, '**are you satisfied with the coaching we have received?**'**

9 The referee bellowed at the spectators**, 'G**et off the field**!'**

10 The students didn't know what Mr Anderson meant when he called them **'**ragamuffins**'**.

11 Apostrophes

1 William Shakespeare**'**s plays should be studied at school.

2 Mrs Diaz**'**s dog is lying on her patio.

3 All my friends**'** parents let them go out when they want to.

4 I want to go on holiday with my best friend**'**s family. (*Or* best friends**'** *if more than one best friend)*

5 James**'**s cat is sitting on the window sill.

6 'It**'**s all your fault,' said Jasmine.

7 The spectators**'** lives could be at risk at the Crows Point section of the IndyCar race. *(Official style for placenames is to omit the apostrophe.)*

8 'I won**'**t go if you**'**re not coming too.'

9 Lifeline**'**s counselling services are a valuable source of help for people in need.

10 'Someone**'**s let out the canary; it**'**s not in its cage.'

11 'Gran**'**s very old but she**'**ll always try something new.'

12 Samantha**'**s mangoes were riper than Taylor**'**s.

13 It**'**s not too late for the dog to have its dinner.

14 I stayed at my aunt and uncle**'**s place at Easter.

15 There are strict safety requirements for babies**'** toys.

12 General punctuation activity

1 **T**he blue whale [*or* **B**lue **W**hale] is the largest animal ever to have lived**.**

2 **W**hales**,** like humans**,** are warm-blooded**,** air-breathing mammals**.**

3 **'W**ho threw that**?'** he demanded in a choked voice**.**

4 **A**ustralia's greatest batsman**, S**ir **D**onald **B**radman**,** was born in **C**ootamundra**,** NSW.

5 **I** assure you**,** ladies and gentlemen**,** the demonstration is quite harmless**,** quite without danger**.**

6 **T**o err is human**;** to forgive, divine. *Or* **T**o err is human**:** to forgive, divine**.**

7 **'W**hat is it**, R**achel**?'** asked **D**aniella. **'W**hat's the matter**?'**

   Or **'W**hat is it**?' R**achel asked **D**aniella**. 'W**hat's the matter**?'**

8 **T**he sea**,** chortling and burbling**,** moved deeper into the bay**,** tossing the seaweed and the driftwood**,** luring and drawing it back into its jaws**.**

9 **A** one-way ticket costs $10.95**;** a return ticket is only $17.00**.** *Or* **A** one-way ticket costs $10.95**. A** return ticket is only $17.00**.**

10 **T**he police found **M**r and **M**rs **P**apadopouloses**'** car dumped in the bush**.**

11 **'I**t's not fair**,'** said **L**achlan**. 'T**om's allowed to go**. W**hy can't **I?'**

12 **'H**ey**!'** the stranger shouted**. 'D**on't go down there**. T**here's a bog**. Y**ou'll be caught and won**'**t be able to get out**.'**

13 **T**he newsreader used the plural form **'**criteria**'** when she should have used the singular form **'**criterion**'.**

14 **A**merican physicist **R**ichard **F**eynman won the **N**obel **P**rize in 1965**.**

15 **U**se the atlas to locate these places**: M**alaysia**, F**iji**, F**lorida**, T**asmania and **G**reece**.**

13 General punctuation activity

It had been another miserable day at school**. A**s **S**amuel trudged along **T**oomey **S**treet to his home**,** he was looking forward to a game of soccer in the park with **L**uke and **J**acob**. T**here was very little to look forward to at home**,** though**. I**t was only a week since his grandparents had left but**,** since his brother **T**imothy and his sister **S**arah had gone with his grandparents**,** it seemed to **S**amuel that all the burdens of home were piled on his shoulders**. H**is mother was always busy with work**;** his 10-year-old (*or* **ten**-year-old) sister**, R**achel**,** always had an excuse for never being around when there were jobs to be done**.**

   As he neared the house**,** he was surprised to see that **R**achel was there before him today**. S**he was sitting on the bottom step of the porch**,** sobbing her heart out**. S**amuel raced towards her**.**

   'Rachel**! R**achel**! W**hat is it**? W**hat has happened**?'** asked **S**amuel worriedly**. 'W**hat's the matter**?'**

   Rachel looked up and didn't answer for a moment**.**

   'It's **S**cruffy**,'** she said**. 'S**cruffy's** really sick**. M**um had to take him to the vet**.'**

14 Nouns

Plural nouns are marked [pl.].

1 There was a **robbery** at the **shopping mall** on **Thursday**.

2 **Christmas** and **Easter** are **times** [*pl.*] for religious **celebration**.

3 Many **people** [*pl*.] on the ***Titanic*** lost their **lives** [*pl*.] when it hit an **iceberg** on its first **voyage**.

4 **Nicole** stood with the **luggage** while I called a **taxi**.

5 The **motorist** and the **cyclist** arrived at the **lights** [*pl*.] together.

6 **Playing** is something all **children** [*pl*.] enjoy. (*Playing is a gerund or verbal noun*.)

7 The **sheep** [*pl*.] in the **paddock** have recently been shorn.

8 The **swarm** of **bees** [*pl.*] settled on the **bushes** [*pl.*] in the **backyard**.

9 **Honesty** is the best **policy**.

10 The **Australian War Memorial** is situated in **Canberra**. (*Both are proper nouns.*)

11 **Training** is very important for any **sport**.

12 **Liking** is not the same as **loving**.

13 Many **people** [*pl.*] have taken up **walking** to keep fit.

14 **Captain Cook's ship**, the *Endeavour*, sailed along the east **coast** of **Australia**. (Captain Cook's *is a proper noun in the possessive case.*)

15 '**Bit**' and '**mouse**' are **words** [*pl.*] we know well that have new **meanings** [*pl.*], to do with **computers** [*pl.*].

15 Noun phrases and noun clauses

1 **What Celeste did** was brave. (*Noun clause – subject of the verb* was.)

2 **The long bush walk** was very tiring. (*Noun phrase – subject of the verb* was.)

3 Ainsley arrived on **his new rollerblades**. (*Noun phrase – object of the preposition* on.)

4 There was **no valid reason for the delay**. (*Noun phrase – complement of the verb* was.)

5 **Why the teacher ignores much of Michelle's behaviour** is a puzzle to the other students. (*Noun clause – subject of the verb* is.)

6 Natasha thought **that she could get away with it**. (*Noun clause – object of the verb* thought.)

7 This is **what you should have done**. (*Noun clause – complement of the verb* is.)

8 I know **that I can play cricket well**. (*Noun clause – object of the verb* know.)

9 Gemma has just heard **the good news**. (*Noun phrase – object of the verb* has heard.)

10 The help **that you gave us** was invaluable. (*Noun clause in apposition with the noun* help.)

16 Inclusive language

(Other solutions are possible.)

1 **Judges** must not let **their** personal opinions influence **their** decisions in a court of law.

2 From prehistoric times, **people** [*or* **humans**] have recorded **their** ideas in the form of art.

3 A successful **sales representative** has to have a good understanding of human nature.

4 Wanted: **experienced cleaner** to work Tuesdays and Fridays.

5 **Doctor** Cathy Durant acted as **spokesperson** for the medical reform group.

17 Pronouns

1 **Whom** did **you** say **they** saw at the park?

2 **I** noticed the similarity as soon as **she** placed **hers** on the table. (Hers *is a possessive pronoun*.)

3 Didn't **she** realise **that he** hadn't shut the door behind **him**? (That *is a relative pronoun.)*

4 If this book is **mine** then that **one** must be **yours**. (*Here* this *and* that *are demonstrative adjectives*.)

5 **We** don't mind if **you** don't want to come with **us**.

6 **This** is **his**, not **ours**. (*Here* this *is a demonstrative pronoun*.)

7 **Their** parents were worried when **they** didn't arrive home on time. (Their *is a personal pronoun in the possessive case, which may also be called a possessive adjective*.)

8 The cat is hungry. Give **it** some milk.

9 The referee could not decide **who** had caused the foul.

10 **Whose** lunch box is this? (Whose *is an interrogative pronoun in the possessive case.*)

18 Pronouns

1. Laura and **I** saw Ella at the theatre.
2. Liam and Kyle were with **me** at the skating rink.
3. **We** teenagers don't want to be told by adults what to do.
4. **Whose** voice was that?
5. 'Mum, Jacob and **I** want to go to the pictures,' said Alicia.
6. My parents object to **my** arriving home late.
7. This is the young man **who** returned my purse when I left it on the train.
8. **Who** do you think will win the race?
9. Mayumih tried to think of someone **whom** she could trust.
10. **Your** mind is already made up, obviously.
11. Let **her** and **me** organise the picnic.
12. The lifesavers hurt **themselves** when they capsized their boat.
13. It is **they** who should apologise.
14. Between you and **me**, I know that she was just telling stories.
15. **Whom** were you speaking to on the telephone? *Or* **To whom** were you speaking on the telephone? (*Here* whom *is formally correct, but in everyday speech 'Who were you speaking to …' would be much more natural*.)

19 Comparative or superlative form of the adjective

1. Brayden was **shorter** than James.
2. Aaron had the **cleanest** shoes of them all.
3. Fraser Island has one of the **most beautiful** coastlines in Australia.
4. Natalie was the **more ambitious** of the two applicants for the job.
5. The **busiest** day of the week is Friday.

20 Adjectival phrases and clauses

1. A girl **in denim shorts** was standing watching the match. (*adjectival phrase*)
2. The rollerblades **with the red wheels** are mine. (*adjectival phrase*)
3. The house **with the lovely garden** belongs to my grandparents. (*adjectival phrase*)
4. I have misplaced a book **that has a spaceship on the cover**. (*adjectival clause*)
5. Caitlin has a car **which is green**. (*adjectival clause*)
6. Emma is a person **who is a true friend**. (*adjectival clause*)
7. The girl **who is dressed in the cut-off shorts** is my sister. (*adjectival clause*)
8. The boy **wearing the plaster cast on his arm** is my cousin. (*adjectival phrase*)
9. The mountain climbers **who were exhausted** agreed to make their way back down. (*adjectival clause*)
10. All students **with a serious commitment to work** will revise regularly. (*adjectival phrase*)

21 Forming adjectives

1. With **chattering** teeth, the **exhausted** swimmer climbed out of the **freezing** water.
2. The **hungry** birds feasted on the **juicy** berries.
3. The **frosty** night drew them closer to the **glowing** coals of the slowly **dying** fire.
4. Last night a **devastating** storm left a **horrific** trail of damage across the city.
5. The **hazardous** rescue was hampered because the **walking** track was even more **slippery** than usual.
6. There was a **reasonable** chance that Jackson could win a **valuable** prize.
7. Although it had a **menacing** bark, it was really a **friendly** dog.

8 Paris is one of the most **beautiful** and **fascinating** cities in the world.

9 There was a **long** line of **stationary** cars on the approach to the **crowded** freeway.

10 Her **innocent** expression concealed a **mischievous** sense of humour.

22 Synonyms

1 clever: astute, knowing, smart, intelligent, knowledgeable, brainy

2 correct: precise, true, accurate, adjust, revise, approved

3 frightened: scared, upset, alarmed, afraid, panicked, worried

4 obstinate: stubborn, fixed, pig-headed, tenacious, inflexible, headstrong

5 plain: basic, ordinary, simple, dull, common, evident, obvious

6 strong: robust, tough, resilient, persuasive, intense, powerful

7 violent: fierce, forceful, vicious, aggressive, cruel

8 wicked: naughty, sinful, fiendish, malicious

23 Verbs and verb groups

1 The dog **chased** the cat.

2 Matt **swims** in his pool each day when he arrives home from work.

3 Herley **is jumping** on the trampoline.

4 Next week I **will be flying** to Townsville in Queensland.

5 Baby Samuel **stood** up, **looked** around, **grinned** knowingly and **tottered** towards his nan.

6 School **began** at nine o'clock and **finished** at three o'clock.

7 They **were** strong boys and **were** able **to carry** the heavy load easily.

8 The family **strolled** through the park.

9 The buses **have stopped running** late at night.

10 'I **am running** in the next race,' **said** Isabella.

11 I **had been running** hard when I **tripped** over.

12 We **shall go** to the movies tomorrow.

13 Jessica **should have asked** first.

14 Rain **may spoil** the picnic.

15 Sarah **will receive** her prize tomorrow.

24 Split infinitives

1 Jacob's aim was **to disrupt** the class **continually**.

2 'I asked you **to look carefully** at the task before you began,' said the teacher.

3 Her intention was **to wet** the lawn **thoroughly** before fertilising it.

4 If you want **to really understand** people in the outback, you need to have lived there yourself. *(Here the split infinitive as given is the best alternative; if really is positioned anywhere else, it changes the meaning or makes the sentence clumsy.)*

5 My aim is **to further improve** the standard of my guitar playing. *(Here it is best to change the sentence and split the infinitive; further to improve and to improve further are much more awkward.)*

25 Past tense of the verb

1 Elijah **knew** how to keep a secret.

2 I **hoped** that it **was** not my brother's car in the accident.

3 Kelly **was buying** flowers for her mother's birthday.

4 The surfers **had caught** some huge waves.

5 You **had** chocolate all around your mouth.

26 Present tense of the verb

1 I **have been** to the shops.

2 I **am waiting** for Adam.

3 Isaac **sits** on the seat until the bus **arrives**.

4 Lauren **wins** the cross-country race every year.

5 Jessica **does borrow** her mother's make-up.

27 Future tense of the verb

1. Next summer holidays I **shall** [*or* **will**] **stay** with my aunt in Sydney.
2. They **will have been waiting** for the new series to start on television.
3. I **will** [*or* **shall**] **pay** back the loan.
4. **You will be swimming** strongly soon.
5. You **will** [*or* **shall**] **try** hard in your test, Andrew.

28 Agreement of subject and verb

1. She **was** the one who chased me.
2. **Are** there any new books in the library?
3. Neither your father nor I **am** interested in hearing your excuses, young man.
4. An outbreak of red-back spiders **has** been reported in the city.
5. Either Lucy or her friends **are** responsible for the mess.
6. In the mall there **are** two music stores.
7. **Was** either of the applicants suitable for the position?
8. All of the children **were** expected to make their own **beds**.
9. Each of the customers **was** questioned after the robbery.
10. The tallest of the three boys **is** Angus.
11. There **go** the buses.
12. Jhanda, as well as her brothers, **is** playing sport today.
13. Bad news **travels** fast.
14. The class **has** held a meeting to elect its representatives.
15. The class **are** having their photos taken next week.

29 Adverbs

1. The dog barked **loudly** all night.
2. Rebecca was **almost** at the finishing line when she was overtaken by another runner.
3. **Where** did you leave the key?
4. Harry was **extremely** angry.
5. The children played **quite happily** together.
6. Chris **suddenly** decided to walk home alone.
7. Madelein moved **confidently** onto the stage to sing her solo.
8. Su-Lin is a **very** talented violinist.
9. **Then** the baby **clumsily** took its first steps across the room.
10. The shy child spoke **indistinctly** when answering the question.

30 Forming adverbs

1. The swimmer rose **buoyantly** to the surface after a superb dive.
2. The cyclist **accidentally** knocked over the pot plant.
3. The message was written so **ambiguously** that the reader did not understand what it meant.
4. The dog **hastily** lay down when its owner shouted at it to stop barking.
5. The boy **moodily** stormed into his bedroom and shut the door **loudly** after his mother refused to let him go out.
6. The dog **cunningly** sneaked a sausage off its owner's plate.
7. One should always be **presentably** dressed at a job interview.
8. The family were **really** pleased that they had arrived **safely** home before the storm broke.
9. I can **truthfully** say that I have completed the task to the best of my ability.
10. The player behaved so **offensively** during the game that the referee **finally** ordered him from the field.

31 Adverbial phrases and clauses

1. Connor waved **when we arrived**. (*adverbial clause*)
2. The frog disappeared **under the water**. (*adverbial phrase*)

3 The family like camping **because it is fun**. (*adverbial clause*)

4 The children played **in the park**. (*adverbial phrase*)

5 The cat jumped **through the window**. (*adverbial phrase*)

6 The rooster crows **at daylight**. (*adverbial phrase*)

7 Bananas should not be eaten **until they are ripe**. (*adverbial clause*)

8 The baby banged the toy **so hard that it broke**. (*adverbial clause*)

9 **During the afternoon** our father erected the tent. (*adverbial phrase*)

10 They fished **as the tide was coming in**. (*adverbial clause*)

11 Oliver will only help you **if you try to do it yourself first**. (*adverbial clause*)

12 The girls came **to the party** [*adverbial phrase*] **dressed as hippies** [*adverbial phrase*].

13 The bushwalkers were delayed **because of the heavy rain**. (*adverbial phrase*)

14 The boys answered **in a belligerent manner**. (*adverbial phrase*)

15 Megan studied hard **so that she would do well** [*adverbial clause*] **in her test** [*adverbial phrase*].

32 Prepositions

1 Timothy sat **on** his chair and looked **at** the film **on** television.

2 The frog hopped **across** the grass and jumped **into** the pool.

3 When we went **to** our grandparents' property, we travelled **by** train.

4 We swam **in** the surf and sunbathed **on** the beach **at** the Gold Coast.

5 There is a park **near** our house.

6 **Underneath** the house we have a playroom.

7 **Beside** my bed I have an alarm clock.

8 **Through** the door **to** the right is the kitchen.

9 Ethan is **across** the road, visiting his friend.

10 Jessica skimmed **down** the driveway on her rollerblades **at** great speed.

33 Conjunctions

It was the Easter long weekend **and** the family planned to go camping. Friday morning arrived **and**, **after** we had been to church, we left for Girraween National Park. **Since** it was a three-hour drive, we ate an early lunch **before** we left. **When** we arrived, we looked for the camping site the other members of the family had already set up. **As** they had saved us a space, it did not take long to erect our tent **and** an awning.

The bushwalks were magnificent **and**, **wherever** we went, we always saw something different. **Although** it rained sometimes, we had a most enjoyable time. **So** that we would miss most of the heavy Easter traffic, we delayed coming home until Wednesday. I did not mind this, **as** it gave us more time at the park.

34 Dangling phrases

1 Bianca finally discovered her runaway horse **calmly munching oats in the stable**.

2 There was a piano **with carved Queen Anne-style legs** for sale by a music teacher.

3 **As we hiked** through the rainforest, the trees towered above us.

4 The audience wildly applauded the speaker **after the stirring speech**.

5 **Because she is** a skilful cabinetmaker, her furniture sells at very high prices.

35 Run-on sentences

(Other solutions are possible in some cases.)

1 Mr and Mrs Ramona have a large family. **They** migrated to Australia in 1950.

2 I have a brother **whose** name is Cooper. *Or* I have a brother. **His** name is Cooper.

3 My twin is almost identical to me**;** she is a little shorter and thinner than I am.

4 Zumani tried to find her children**. S**he asked her husband what had happened to them.

5 Lily climbed into bed **and** pulled her feet up, curling her body**. T**he bottoms of her sneakers rubbed dirt on the sheets**. H**er mother would be so angry.

6 Dog owners are responsible for their dogs attacking people**. T**hey cannot say it is the responsibility of the person who is bitten.

7 Homelessness among young people today is quite common**. M**any people claim that most of these young people don't want to accept discipline at home and that they don't like any restrictions placed on them.

8 Labels on clothes contain directions**;** they tell you how to care for your clothes.

9 Kate is seven years old**,** her sister Alison is ten years old and her brother Max is fifteen.

10 An emergency requires quick thinking**. I**f it is a serious problem, you should call an ambulance straight away. However, if it is only a minor problem, you should use current first-aid instructions.

36 Slang

Answers will vary.

37 Easily confused words

1 Students are asked to **advise** the school when they are sick.

2 Jordan **brought** his skateboard to school for sport.

3 Samantha's nose is always running. She has **a chronic** sinus infection.

4 Stephanie had **an acute** appendicitis attack while she was on camp.

5 Samuel should **have** been home by now.

6 Josh said he would take all of them **except** those he put to one side.

7 **Your** book is the one **lying** on the floor under the table.

8 'We have to **teach** them a lesson. It is the **principle** of the matter,' said the school **principal**.

9 It is very important to take a deep **breath** before you dive and to **breathe** properly when you surface.

10 Tartan is a special kind of woven **cloth** that originated in Scotland.

11 Father **bought** the supplies for the camping trip at the supermarket.

12 The coach **complimented** the tennis player on her serve.

13 There were **fewer** storms last year.

14 The change in timetable will not **affect** the junior school.

15 The **effects** of the footballer's concussion won't be known for some time.

16 'I'm fed up with your **continual** interruptions,' said the teacher.

17 There were large **numbers** of winners to record at the sporting carnival.

18 '**May** I have permission to go to lunch early today?' asked Herley.

19 'I have **fewer** grapes than James has,' complained Timothy.

20 It is **too** bad that the **two** of you can't go **to** the concert **to** see the choir perform.

21 **You're** going to the movies with **your** friend, aren't you?

22 **They're** putting **their** own logo just **there** on **their** new T-shirts.

23 **'Who's** going to **whose** place, did you say?' asked Jemilla.

24 Divide these chocolates **among** all of you.

25 You will need to **practise** all your choreography moves at each dancing **practice**.

26 When the teacher handed the students **their** term's work, they could see that they had **a lot** of study ahead of them.

27 Zoe found an **alternative** way of solving the problem.

28 The tax office makes allowances for family members who are **dependants**.

29 The sugarcane crop was **decimated** by the cyclone. (*Decimated* means a large proportion of something has been killed, destroyed or removed; *devastated* can mean destroyed or ruined, but it is more commonly applied to emotions and feelings about a situation.)

30 The motorcycle has **lain** idle for many months since Alex's accident.

31 He should not have been riding the motorbike as he had no **licence** to drive.

32 Without **its** best goal kicker, the football team may **lose** the match.

33 The baby fell **off** the chair she had climbed.

34 Time seems to have **passed** slowly this **past** year.

35 The job application should be addressed to the **personnel** manager.

36 It is **quite** difficult for young children to be **quiet** for long.

37 The **Historical** Society is raising money to restore the **historic** homestead.

38 The **stationary** bus was a problem because the children could not see the oncoming traffic as they crossed the road.

39 The red scarf perfectly **complemented** her skiing outfit.

40 John had no idea **whether** he was to bat first or not.

41 Some students like to **flout** the rules just to make themselves look cool to others.

42 The social club **chartered** a boat to go deep-sea fishing.

43 'How are you?'
'I am **well**,' replied Jessica.

44 I didn't mean to **imply** that you are lazy.

45 The group's new CD **comprises** twelve tracks.

38 Persuasive research

Answers will vary.

39 Directions and instructions

Answers will vary.

40 News writing

Answers will vary.

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