

CAMBRIDGE



CONNECTING ENGLISH

A SKILLS WORKBOOK **YEAR 10**

SUE BITTNER | MEL DIXON | STEWART MCGOWAN
BELINDA RENOUF | MARLOWE WYNNE-WOODLEY

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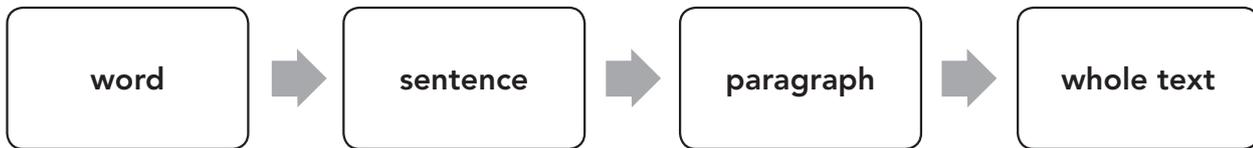
INTRODUCTION

Welcome to this final book in a series that has taken you from Year 7 to Year 10.

Learning any language is a difficult thing to do, but learning your first language (especially if it's English) is perhaps the most difficult task. That's because you speak, read, listen and write in it all the time, so you can clearly use it to communicate effectively. However, as you encounter more and more texts across different subject areas, and become involved in more and more different contexts, you may find that the English you use every day is not enough.

Some units in this book reinforce work from the earlier books, while other units introduce new ideas and will test your ability. The book also looks ahead to prepare you for the work you will be doing in Years 11 and 12. It is designed to take your writing to a new level: we want you to try things out, learn new skills and have fun.

Working with language and literacy means working at a few different levels:



You'll see this pattern in the way the book is divided into different parts. Every word in a sentence depends on the other words: each has to be seen in context. So you may know what a noun is, and what an adjective is, and that a noun plural ends in '-s', and that a verb form can be identified by '-ing', but individual words have to be used in a sentence in order to know their part of speech. An 'apple' may be a noun, but when we talk of 'an apple pie', the word 'apple' becomes an adjective because it describes the pie. We call this its function: you need to see the word in its context to understand what part of speech it is.

Every unit is divided into *Understanding* and *Applying*. Once the rules are covered in the *Understanding* section, you can move on to *Applying*, where you will find that there are texts from many different subject areas. This is because language learning does not stop in the English classroom. It needs to be transferred to other subjects. The *Applying* section also contains *Connecting in class*, which takes you back to English and reminds you that the language and literacy skills you are learning should not be isolated activities. It is when you start to see the linguistic patterns in the texts you study that you start to really engage with language, and see how it communicates knowledge and ideas. Each unit finishes with *Just for fun*, which takes language to even more places.

Remember that language learning is the key not only to successful interaction, but to a happier life. Enjoy the lessons while you build the skills that you need to survive and thrive in the world.

ICONS USED IN THE BOOK

English		The Arts	
Mathematics		Technologies	
Science		Health and PE	
Humanities and Social Sciences			

ABOUT THE AUTHORS

Dr Sue Bittner has taught Senior English in Queensland for 41 years and has been the Head of English at a secondary school on the Gold Coast for 30 years. She was a member of the English Review Panel for 12 years, and chaired the first critical literacy-focused English Syllabus Advisory Committee and the first English Extension (Literature) Syllabus Advisory Committee for the Queensland Studies Authority. She completed her PhD in 2008.

Mel Dixon is the Publications and Education Officer for the English Teachers Association NSW with ten years' experience as Head of English. She has been a member of various syllabus committees and advisory groups in Queensland, NSW and for NAPLAN. Mel is the editor of the *Cambridge Checkpoints HSC English* books and the ETA NSW journal *mETaphor*.

Stewart McGowan is the Head Teacher of English at a school of Performing Arts in NSW. He is a former Literacy Consultant whose qualifications include a Master of Theatre Arts, with an emphasis on the staging of Shakespeare and the semiotics of theatre spaces. As well as being an active member of the English Teachers Association NSW, he is a playwright, director and performer.

Belinda Renouf is an experienced English and EAL teacher who has taught English and Humanities for 12 years at middle- and senior-secondary levels in Victoria. Belinda has taught and held leadership positions at Eltham College and Billanook College, and is passionate about developing engaging and accessible English education and resources for students of differing abilities and backgrounds.

Marlowe Wynne-Woodley happily teaches English at a Victorian high school. In his spare time he enjoys drumming, boxing and reading long books in which nothing happens.

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LANGUAGE

PARTS OF SPEECH

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Understanding

By now you should be aware that words may have different forms for different parts of speech: one word can change from a noun ('observation') to a verb ('observe') to an adjective ('observant') and then to an adverb ('observantly'). You should also be aware that the 'same' word can turn up as a different part of speech: its part of speech depends on its placement in a sentence and how it functions. In the sentence:

The view that I view through the view finder is breathtaking.

we see the word 'view' functioning as a noun, then a verb and then an adjective, but never changing its form. Sometimes this can be because of a homonym:

The book club was reading a book about how to book restaurants.

1. Place these words in phrases that clearly show different parts of speech. The first is done for you.
 - a. Rival. His rival; the rival chef; her cakes rival all others.
 - b. Pencil.
 - c. Man.
 - d. Drive.
 - e. Painting.

2. Now using the different forms of one of the words above, create a complete sentence. For example: If you are the rival in this rival game, you have to rival your opponent.

.....

3. Name the underlined parts of speech using the brackets (noun N; gerund G; adjective ADJ; adverb ADV; verb V; past participle PP; present participle PRP).
 - a. The pirate (.....) who loved nothing more than wearing his pirate (. . . .) hat and pirating (. . . .) on the seas found it difficult to adjust to the modern world of pirating (.....) where videos about pirates (. . . .) were pirated (. . . .) and shown at pirate (.....) parties to little kids dressed in pirate (. . . .) clothes.

- b. However much you run (... ..), running (... ..) is best done with the right running (... ..) shoes to ensure you are in the running (... ..) for a prize.

Many writers, particularly poets, use patterns of parts of speech to write more creatively. In the poem 'The Fist and the Thorn', for example, the poet Pablo Neruda plays with the word 'forgive' sensitively, creating profound new meaning that makes us think as he moves from the gerund (participle used as noun) to the noun (adjective acting as a noun) to the verb.

It is not about *forgiving*:
the *forgiven* does not *forgive*

'The fist and the thorn', Pablo Neruda

To determine the part of speech, you can:

- test the noun by placing 'the' or 'a' in front of it
- test the verb by placing 'to' in front of the root of the verb
- test the adjective by filling the space between: 'the ... person' or 'the ... object'.

Remember that:

- past participles end in '-ed' and present participles end in '-ing'
- irregular past participles can be tested by saying: 'I was ...'
- participles can often also act as adjectives and present participles can act as nouns/gerunds
- gerunds (noun form) end in '-ing' when the word means 'the act of ... -ing'.

4. Completing the parts of speech table below will show you the possibilities for being creative. The first is done for you. Note: not all words cover all parts of speech.

Noun	Verb	Adjective	Adverb	Past participle	Present participle
colour	colour	coloured colourful	colourfully	coloured	colouring
	frequent				
				forgiven	
		accessible			
			regretfully		
	speak				
organisation					
				grown	

Applying

Connecting with the curriculum



Poetry

Poets are like musicians: they collect words and place them where they will best create music. They use all the parts of speech to convey their meaning, but in the poem below we see, surprisingly, that parts of speech become metaphors.

Permanently

One day the Nouns were clustered in the street.
An Adjective walked by, with her dark beauty.
The Nouns were struck, moved, changed.
The next day a Verb drove up, and created a Sentence.
[...]
As the adjective is lost in the sentence.
So am I lost in your eyes, ears, nose, throat –
You have enchanted me with a single kiss
Which can never be undone
Until the destruction of language.

'Permanently', Kenneth Koch

1. What gender do you think 'Nouns' and 'Adjectives' are in the poem, and why do you think this?

.. .. .

.. .. .

.. .. .

.. .. .

2. Which word suggests a relationship has been formed?

.. .. .

3. Why are capitals used for 'Adjective' and 'Sentence' in the first part and not in the last stanza?

.. .. .

.. .. .

4. Why is the Verb important in this poem? What rule about sentences does the verb line refer to?

.. .. .

5. Explain how the parts of speech act as metaphors.

.. .. .



Music

Music lyrics play games with parts of speech to create musicality and originality.

6. In these song titles, the word 'dream' is used as different parts of speech. Decide whether the noun, adjective or verb form is used.

Song	Noun	Adjective	Verb
Dream weaver			
Follow that dream			
Don't dream it's over			
Wildest dreams			
Dream police			

Connecting in class

In the poem 'Permanently', we see parts of speech used as metaphors, but parts of speech also create metaphors when they appear in unexpected places, changing their part of speech. For example, when Shakespeare writes 'The hearts/That spaniel'd me at heels' (*Antony and Cleopatra*, act 4, scene 12), he changes the noun 'spaniel' (referring to a dog) to the verb 'spaniel'd': he is saying that Cleopatra is surrounded by those who follow her faithfully like dogs. The connotations of 'spaniel' are transferred through forming the verb 'spaniel'd'.

Create your own metaphors using words as the 'wrong' part of speech. (e.g. 'Technology this for me' might mean use some technology on 'this'.)

Just for fun

A popular emotion shared in songs is love. Make up your own song titles that use the different parts of speech (noun, gerund, verb, adjective) of the word 'love'.

Understanding

Punctuation has to work across many different subjects and texts. The following are some features of punctuation that have very specific functions. In this unit we will focus on dot points, the **ellipsis** and the slash.

Dot points

Dot points (also known as bullet points) are found in text books, government reports and advertising, but not usually in English essays. They present lists of interconnected information, saving space and indicating the interrelationship between items.

Dot points can follow a stem (an introductory statement), or they can come under a heading or subheading that states what it is that the dot points are expanding on. The stem may be the beginning of a sentence that is ended by each dot point, or it may introduce a series of sentences:

- A** Stem Parts of speech include:
- B** Stem Parts of speech include the following:
- C** Subheading Parts of speech

Rules for punctuating dot points include:

1. Dot points are often indented.
2. If the dot point is a sentence, you add a full stop after every entry.
3. A list (words or sentence fragments) only has a full stop after the last point.
4. Lists of dot points have to be consistently the same: do not mix sentences, sentence fragments and words.
5. Stems normally end with a colon, but if the list is completing a sentence, then you may omit the colon.
6. Use lower case if it is finishing a sentence started by the stem; otherwise use a capital to start each point.

1. Explain why this list starts with lower case and only has a full stop at the end.

To fight malnutrition in Rondo ward, ROWODO:

- teaches parents about the dangers of feeding babies under six months old foods other than their mother's milk
- breaks old myths, for example, one that says a pregnant woman should not eat eggs.

'The State of the World's Children 2019: Children, food and nutrition', UNICEF

Ellipsis

Ellipsis in Greek means 'missing', so ellipsis punctuation means something is missing, but it also indicates a train of thought is taking place. In some texts, such as horror texts, it is about anticipating what will happen. This is used in creative writing. It is rare in official reports, unless the report is quoting an interviewee.

Ellipsis is also used for quoting when you delete part of the quotation to shorten it. In this case, the ellipsis would be enclosed in square brackets [...] to show the ellipsis is not in the original quotation but indicates omission of part of the text.

2. Are the following an example of thought processes (T), words that have been removed (R) or anticipation (A)?
- a. She imagined walking into the darkness beyond all feeling, into ... (. . .)
 - b. Tomorrow and tomorrow and tomorrow creeps [...] from day to day (. . .)
 - c. If only she had been able to ... Forget it! Not worth worrying! (. . .)

Slash (/)

The slash fills the space between two words and can:

- stand for 'or', indicating a choice is being made
Everyone wants what he/she can get out of life.
- indicate a combination (no space on either side of the slash)
It's a bedroom/sitting room
- indicate a line break in quotations from poetry. Use a space on each side of the slash.
'What light through yonder window breaks / it is the east'

3. Rewrite these lines of poetry into a single line using slashes. Use ellipses to remove any words that have strikethrough.

Tyger Tyger, burning bright,
In the forests ~~of the night~~;
What ~~immortal~~ hand or eye,
Could frame thy fearful symmetry?

'The Tyger', William Blake

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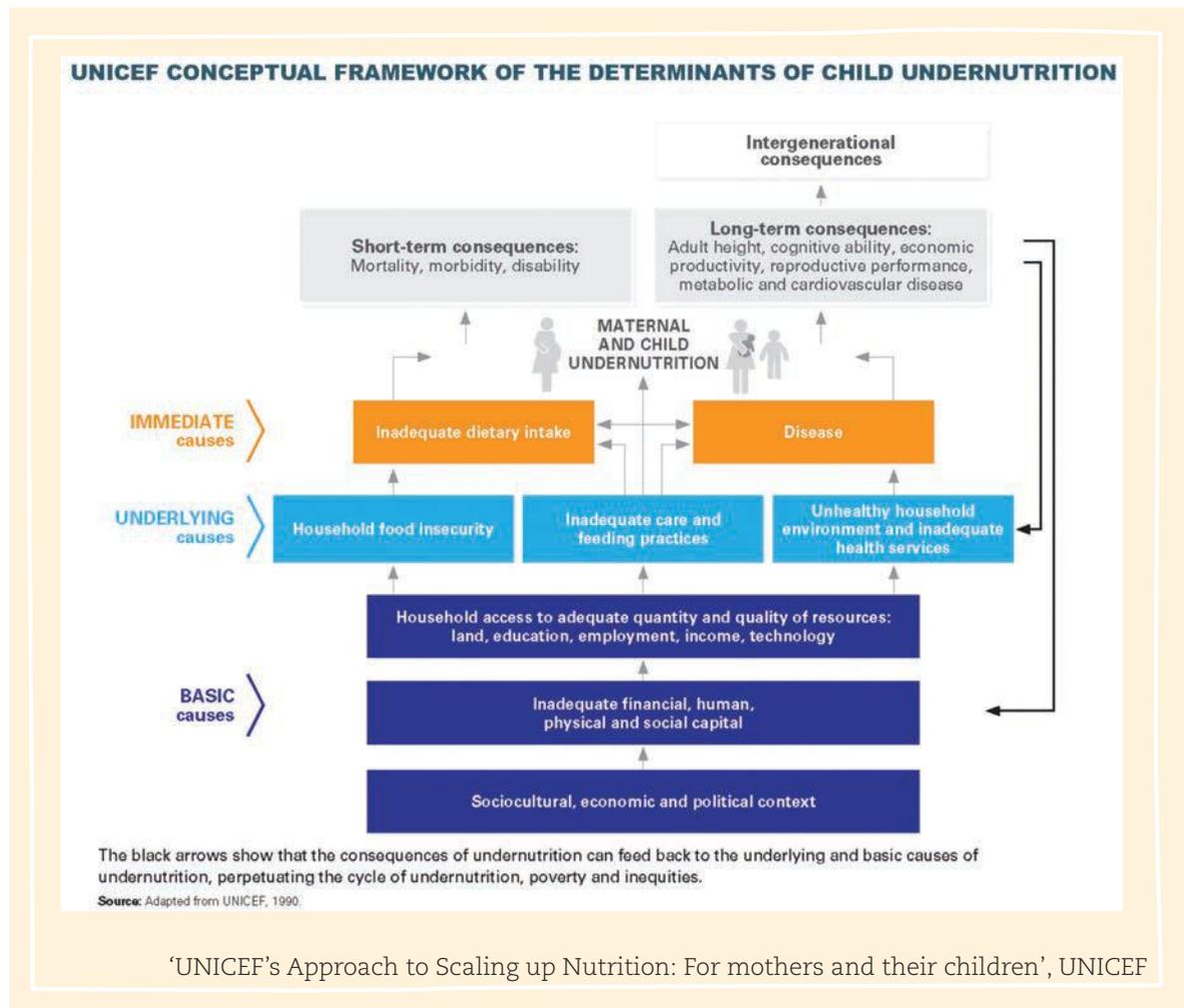
Applying

Connecting with the curriculum

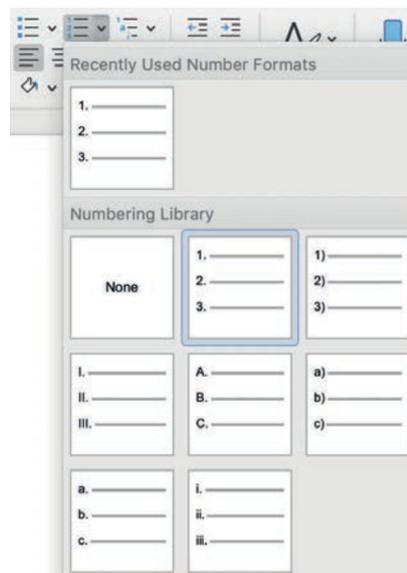
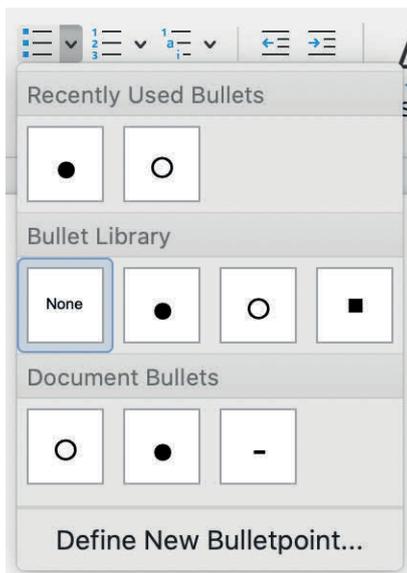


Geography

Tables are like dot points in that they illustrate a relationship between ideas at different levels.



1. Use the above conceptual framework to devise a list of dot points under the heading ‘Causes of Child Undernutrition’. Because the information is quite complex, with several levels of information, you will need subpoints (also known as a ‘nested’ list). Complete this in Word, Google Docs or equivalent, using the computer tools displayed on page 11 including:
 - different bullet points
 - different levels of indentation
 - different number and letter formats
 - different font colour, size or type.



2. Add a suitable heading and stem to the below dot points and correct any punctuation.

Heading:

Stem:

- Globally at least 1 in 3 children is not growing well due to malnutrition.
- In 2018 almost 200 million children under 5 suffered from stunting or wasting
- The number of overweight children has risen in all continents including Africa

‘The State of the World’s Children 2019: Children, food and nutrition’, UNICEF

3. In your notebook, rewrite this paragraph as six dot points with the stem: ‘Undernutrition’.

Undernutrition continues to affect tens of millions of children. It is visible in the stunted bodies of children deprived of adequate nutrition. This is a burden that stops children from meeting their full physical and intellectual potential and it is evident in the wasted bodies of children at any stage in life. Food shortages, poor feeding practice and infection are major causes of undernutrition which is further exacerbated by situations of poverty, humanitarian crisis and conflict.

‘The State of the World’s Children 2019: Children, food and nutrition’, UNICEF

Connecting in class

1. Name all these forms of punctuation and explain how they are used: , ' " " . () [] ; ; ...
2. Transfer this information to a list with dot points. Transfer the information into a table.

Just for fun

Write a list of rules in dot points about how to behave at school.

Understanding

.....

Punctuation is an important act of creativity. Whether writers choose to use or not to use punctuation, the very act of making a choice is a creative act. For some writers, punctuation is about boundaries and restrictions, but for other writers punctuation opens up rhythm and grace.

1. Work in pairs. Read the sentences aloud to each other, paying attention to the punctuation. Let your partner guess which one you are reading from the pauses (don't over-exaggerate).
 - a. Josephine felt frightened, having recently lost her mother. Who made her what she now was? She was alarmed to see how lonely and empty life could be, the only way forward being alone, summoning up her reserves of energy. She moved forward into the new day, knowing behind her she would always have her mother.
 - b. Josephine felt frightened having recently lost her mother who made her what she now was. She was alarmed to see how lonely and empty life could be. The only way forward being alone, summoning up her reserves of energy, she moved forward into the new day. Knowing. Behind her she would always have her mother.
 - c. Josephine felt frightened. Having recently lost her mother who made her what she now was, she was alarmed to see how lonely and empty life could be, the only way forward being alone. Summoning up her reserves of energy, she moved forward into the new day, knowing behind her she would always have her mother.

2. Discuss as a pair, then as a class: how does meaning change in each passage because of the punctuation? Use the space below to note down your ideas before the class discussion.

- a. Which one has the strongest opening? Why?

.....

- b. Which one has the strongest ending? Why?

.....

- c. Which passage do you prefer and why?

.....

Punctuation is often buried in a text so we don't even notice it, but it is important for analysis. When it's not there, we need to ask why not? The next two poems are by joanne burns and Ania Walwicz, Australian poets who ignore punctuation conventions.

I waited a very long time
for you to keep yr mouth shut
until it was filled with
parrots
baboons
stuffed owls
could you manage a cup of tea?

‘I waited a very long time’, joanne burns

- 3. What is the effect of having a question mark after a poem with no punctuation?
.. .. .
- 4. How effective is burns’ use of line and space instead of punctuation?
.. .. .
- 5. Punctuate this extract from Ania Walwicz’s work and share your work with someone. What differences did you have and why?

what will happen to me what next and what next tell me this drives me
this takes me where it wants me till until i’m ready then i’m ready when
i’m ready i’m ready i don’t stop me

Palace of Culture, Ania Walwicz, pp. 109–10

Terry Pratchett, author of the *Discworld* series, values punctuation and sees it as important to show personality. He often uses multiple exclamation marks, because exclamation marks and most punctuation indicate emotion and elements of character.

- 6. What do you think about multiple exclamation marks? What is the effect as you read?
.. .. .
- 7. What punctuation might you match with the following emotion and character type?
 - a. Excitement, frustration, anger. This indicates a highly emotional character.
 - b. Hesitation, delay, consideration. This indicates a thoughtful or anxious character.
 - c. Anxiety, curiosity. This indicates someone who wants to know more.

Applying

Connecting with the curriculum



Poetry

John Donne's poem 'Death be not Proud' was written in 1609, at a time when rules about spelling and punctuation were more flexible. Here are two versions of the last line of the poem.

A: And Death shall be no more; Death thou shalt die!

B: And death shall be no more, Death thou shalt die.

'Death be not proud', John Donne

1. List all the differences in punctuation.

.....
.....

2. Why does the second extract use both lower case and upper case for the word 'death'?

.....
.....

3. Which version – A or B – is more dramatic? Explain why.

.....
.....
.....
.....

4. How do the differences in punctuation affect the meaning?

.....
.....

Writing about punctuation

Punctuation is an important feature of texts and needs to be considered in any analysis. In the following activity you will read Dickinson's poem 'There is no Frigate like a Book' and then write about it.

There is no Frigate like a Book

There is no Frigate like a Book
To take us Lands away
Nor any Coursers like a Page
Of prancing Poetry –
This Traverse may the poorest take
Without oppress of Toll –
How frugal is the Chariot
That bears the Human Soul –

'There is no Frigate like a Book', Emily Dickinson

5. Complete the cloze passage below.

In the poem 'There is no Frigate like a Book', Dickinson applies ca. to the b..... of lines in keeping with poetic tradition and adds capitals to all the n..... (e.g. 'Frigate', 'B.'); objects are valued equally to the Human Soul. Books become spiritual and let us enter the s. . . . Her only other p..... is the d. . . . marking the end of an idea. The dash, unlike the f..... s. . . ., feels continuous like the journey ('T. !') that comes from a 'Book'. Dickinson ignores rules: in other words, she rejects being and shows rebellion through her

6. In your notebook, edit 'There is no Frigate like a Book' to follow normal poetry conventions of capitalisation and punctuation. Write a justification of the decisions you have made.

Connecting in class

Work in pairs to select a short passage from your class novel. Copy all the punctuation. Swap the punctuation with another pair who has to use this punctuation to construct their own sentences. For example, if you received the punctuation ,, "?" . then you know there is someone speaking after a sentence, so you might write:

She looked at him closely, narrowing her eyes, looking menacing. "So what was it you had to say to me?" she asked. Put together the punctuation signs gathered from the whole class and work on developing this into a story. Discuss the effect of writing from the punctuation. What did you learn about the author's use of punctuation?

Just for fun

Choose one feature of punctuation and write a paragraph about how it is used in texting and instant messaging, and what the effect is.

SENTENCE ORDER

SENTENCE CONSTRUCTION

Understanding

Sentences are at the core of communication. They allow us to connect words with each other and to create and build on meaning, but sentences can be confusing.

‘Then you should say what you mean,’ the March Hare went on.
 ‘I do,’ Alice hastily replied; ‘at least—at least I mean what I say—that’s the same thing, you know.’
 ‘Not the same thing a bit!’ said the Hatter. ‘You might just as well say that “I see what I eat” is the same thing as “I eat what I see”!’
 ‘You might just as well say,’ added the March Hare, ‘that “I like what I get” is the same thing as “I get what I like”!’
 ‘You might just as well say,’ added the Dormouse, who seemed to be talking in his sleep, ‘that “I breathe when I sleep” is the same thing as “I sleep when I breathe”!’

Alice’s Adventures in Wonderland, Lewis Carroll, p. 85

In the extract from *Alice’s Adventures in Wonderland*, we realise that meaning isn’t just about the words, but about the order of words. ‘What I eat’ and ‘what I see’ are objects of the verbs ‘see’ and ‘eat’, respectively. The first sentence refers to the act of eating (you can see what you eat), but the second sentence implies greediness as the person eats whatever they see – and yet they use the same words.

1. What is the difference in meaning between the sentences below?
 - a. Which one means ‘to be genuine’, and which means ‘to be clearer’?
 - i. ‘Say what you mean’
 - ii. ‘Mean what you say’
 - b. Which one says you are accepting, and which says you are selective?
 - i. ‘I like what I get’
 - ii. ‘I get what I like’

- c. Which one says that sleeping and breathing are simultaneous, and which one says that sleeping depends on breathing?
 - i. 'I breathe when I sleep'
 - ii. 'I sleep when I breathe'

Vary the beginning

The sentences in the extract demonstrate the danger of ambiguity when sentence order is changed but most sentences can be rearranged without confusion about meaning. Every time we change a sentence beginning (also called the theme in functional grammar), we foreground a different idea.

The Viking ship left Norway, sailing to islands off the coast of Scotland on a trading voyage.

On a trading voyage, the Viking ship left Norway, sailing to islands off the coast of Scotland.

Sailing to islands off the coast of Scotland, the Viking ship left Norway on a trading voyage.

Each change highlights a different idea. This is important to note when we study a text but also when writing texts. What do you want to foreground?

- 2. Rewrite this sentence in three ways. Don't add or change words.

Bush flowers are beginning their brief life on the sides of the track, signalling the end of winter and the beginning of summer.

- a.
- ..
- b.
- ..
- c.
- ..

- 3. Look at the four sentences in Activity 2 (the original and your three rewritten versions).

- a. Which beginning emphasises the season?
- b. Which beginning emphasises the track?
- c. Which beginning emphasises the flowers?

Applying

Connecting with the curriculum



Geography

The following comes from a report by the Food and Agriculture Organization of the United Nations on the global challenges facing food and agriculture. In the extract the problem is being introduced. The sentences have been numbered so you can refer to them when answering questions.

The future of food and agriculture

These trends pose a series of challenges to food and agriculture.

- (1) High-input, resource-intensive farming systems, which have caused massive deforestation, water scarcities, soil depletion and high levels of greenhouse gas emissions, cannot deliver sustainable food and agricultural production.
- (2) Needed are innovative systems that protect and enhance the natural resource base, while increasing productivity. (3) Needed is a transformative process towards 'holistic' approaches, such as agroecology, agro-forestry, climate-smart agriculture and conservation agriculture, which also build upon indigenous and traditional knowledge. (4) Technological improvements, along with drastic cuts in economy-wide and agricultural fossil fuel use, would help address climate change and the intensification of natural hazards, which affect all ecosystems and every aspect of human life.

'The Future of Food and Agriculture: Trends and challenges', Food and Agriculture Organization of the United Nations

1. Which sentences use lists and why do they do this?

.. .. .
.. .. .

2. Sentences 2 and 3 start with an inverted (back-to-front) verb-subject (rather than subject-verb) form. Rewrite sentence 2 with the subject first.

.. .. .
.. .. .

3. Why do you think the inverted word order is used and repeated?

.. .. .

4. Some of these sentences have adjectival clauses which qualify (add extra information). One example is 'which have caused massive deforestation . . .'. Find another adjectival clause and explain what idea it emphasises.

.. .. .
.. .. .

Connecting in class

1. Take one page of your class text. Rewrite the opening sentence of each paragraph to start with a different emphasis. Does the new foregrounding alter the meaning that follows in the paragraph?
2. Read this extract from 'In Praise of the Sentence' by Adrian Blevins.

The sentence can also lose its temper, as it does in Ginsberg, and praise by cataloguing every blasted thing on earth, as it does in Our Father Walt Whitman. The sentence can wail and whine, as it does in Anne Sexton, and go stark raving mad in Gertrude Stein.

'In Praise of the Sentence', Adrian Blevins

Identify the writer for the following sentence examples according to the types of sentences Blevins lists. Conduct research to check your answer.

- a. 'I'm sick of your insane demands.'
 - b. 'All I wanted was a little piece of life, to be married, to have children. [. . .] I was trying my damndest . . .'
 - c. 'A kind in glass and a cousin, a spectacle and nothing strange a single hurt color and an arrangement in a system to pointing.'
 - d. 'The sniff of green leaves and dry leaves, and of the shore and dark-color'd sea-rocks, and of hay in the barn,'
3. Find more examples of the types of sentences Blevins is talking about in the writers' work and then in your class text.

Just for fun

1. Compose your own sentences that lose their temper, praise everything, wail and whine or go stark raving mad, and try them on your peers.
2. Make up some other categories of sentences (e.g. sentences that carry a heavy load, etc.) and add examples.

Understanding

Good writers have a range of sentence types in their writing 'toolkit'. When writing effective sentences, you can apply your learning about nominalisation, dependent clauses and passive voice. (See Units 1, 3, 7 and 8 in the Year 9 book)

Parallel sentences

One technique composers use to make their writing more effective is to use parallel structures. In a sentence with several parts, they repeat a grammatical pattern to make the links between the items clear and logical. Using the same pattern for two or more sentences can also create cohesion – the sense that ideas fit together.

I will spend my holidays swimming and relaxing. (parallel gerunds)

She likes to play video games and to practise her singing. (parallel verbs)

We will not go to the pool and we will not go to the beach. (parallel structure – subject, verb, phrase)

My friend not only likes to go camping, he also likes to go fishing. (parallel verb group – this sentence uses a correlative conjunction in its structure.)

I prefer reading and playing video games; she prefers riding and building model rockets. (parallel clauses – verbs and structures)

- Underline the parallel elements and identify which elements are parallel – nouns, verbs, adjectives, phrases or structures.
 - Fantasy novels are about more than the beautiful Princess and the handsome Prince.
.....
 - In summer, the heat makes it difficult to travel to Uluru and even harder to enjoy the experience.
 - Uluru is more than a tourist destination. It is more than a 'bucket list' item.
.....
- Rewrite these sentences, using parallel elements to make them more readable.
 - The pirate captain swung her sword and was shouting at the crew.
.....

- b. The ship was difficult to rig and turning it was very slow.
 ..
- c. We talked about the weather in Newcastle and how it was hot this summer.
 ..

Polysyndeton and asyndeton

Syndeton refers to joining phrases, clauses and sentences with conjunctions, usually 'and' and 'but'. **Polysyndeton** ('poly' = 'many') means using many conjunctions, while **asyndeton** ('a' = 'without') means removing any conjunctions.

- 3. Label the following as examples of polysyndeton (P), asyndeton (A) or 'normal' sentences (S).
 - a. With the tourists came the new tarred roads, the supermarkets, the caravan park, the camel rides, the late night bars.
 - b. We parked the four wheel drive, took out our backpacks and went to the meeting point.
 - c. At Kulpi Nyiinkaku the artworks are layered: red ochre and yellow ochre, black charcoal and white ash, thousands of pictures and symbols and figures painted and repainted.

Tricolon

A pattern of three words, phrases or sentences with a similar rhythm or structure is a **tricolon**. Writers may vary the pattern slightly, while maintaining the sense of order.

- 4. Are these examples of tricolon words (TW), phrases (TP) or sentences (TS)?
 - a. Tourism has popularised, commercialised and desecrated Uluru.
 - b. Since the 1950s, Uluru has appealed to our spirit of adventure, our connection to the outback and our need to escape the everyday.
 - c. You can't scale the outside of St Paul's Cathedral. You can't sit on the roof of the Taj Mahal. And now, at last, you can't climb Uluru.
- 5. Write your own tricolon pattern sentences about one topic (use words, then phrases, on the topic of education or a topic of your choice).
 - a. Tricolon word: ..
 - b. Tricolon phrases: .

Applying

Connecting with the curriculum



Earth and space sciences

Because of the need for logical, objective writing in science, **parallel sentences** and other complex rhetorical structures are common.

Desertification

Desertification is land degradation in arid, semi-arid, and dry sub-humid areas, collectively known as drylands, resulting from many factors, including human activities and climatic variations ...

The major human drivers of desertification interacting with climate change are expansion of croplands, unsustainable land management practices and increased pressure on land from population and income growth. Poverty is limiting both capacities to adapt to climate change and availability of financial resources to invest in sustainable land management.

'Climate Change and Land: an IPCC special report on climate change, desertification, land degradation, sustainable land management, food security, and greenhouse gas fluxes in terrestrial ecosystems', The Intergovernmental Panel on Climate Change

1. Identify the techniques used in each of these sentences from an IPCC report on desertification.

a. Sentence 1 ('Desertification is ...')

.....

b. Sentence 2 ('The major human drivers ...')

.....

c. Sentence 3 ('Poverty is limiting ...')

.....

2. Choose one of the techniques you identified, and explain its effect in this passage.

.....

.....

Connecting in class

Using sentence scaffolds is one way that you can build your ability to use complex sentences. For each of the sentence scaffolds below, you will see an example of a sentence written about Craig Silvey's novel *Jasper Jones*. Use the scaffolds to write sentences about a text you are studying.

1. When exploring characters, a pattern you can use is:

(Character)	is shown to be	+Tricolon: three qualities
	is best described as	
	reveals him/herself through	
	is presented as	
	sets out to	+Tricolon: three actions

Eliza Wishart is shown to be intelligent, reserved and vengeful.

2. Discuss character change using parallel sentences. A basic pattern you can use is:

At first we see (character) is/as (phrase describing character) but later (explain change).

You can also use these structures to show change:

Initially Our first impression of In the opening chapters	but as the work progresses but this changes when but this is contradicted when but by the novel's end	he/she	(contrast/event from the text/ impact)
---	--	--------	--

In the opening chapters, Charlie struggles with his fears, insecurities and inexperience, but this changes as he discovers the difficult truths about his family, friends and community.

Just for fun

Australian writer Andy Griffiths uses a lot of parallel sentences in his *Treehouse* books, often using our expectations to create humour. Look back on some humorous writings you have previously read and find some effective parallel sentences.

Understanding

The previous unit on exciting sentence structures introduced you to parallel sentences, tricolon and syndeton. There are more *sentence patterns* that can make our writing effective, and techniques such as **anaphora** and **hypophora** that we can apply.

1. Add your own examples to the table.

Sentence pattern	Examples
Double adjective	<u>Dilapidated and violent</u> , the streets of Islington are no place for the faint-hearted.
Correlative conjunction	Islington is <u>not only</u> a cheap place to stay, <u>but also</u> a great place to find entertainment.
Participle beginning (non-finite clause)	<u>Considering the weather</u> , it is a shock to see anyone outdoors today.
Simile start	Like dogs with their tongues out the car window, the sailors hung from the rigging.

More formal techniques

Hypophora is similar to a rhetorical question, but the speaker asks and answers the question.

2. Answer the questions following this extract.

What more can the Anangu people do to help us to understand? Every day, they open up their home to tourists. All they're asking is that we don't jump on the bed. There is no justification, in 2019, knowing what we know, with a sign that couldn't be more clear, to climb Uluru. None at all.

'There is nothing, whatsoever, that can justify someone climbing Uluru today', Jessie Stephens

- a. Underline the hypophora (question) Jessie Stephens asks in the passage.
- b. The answer is complex. In your own words, state what the author is arguing.

.....

.....

3. Complete the following hypophora with an answer of your own.

- a. How should we, when we travel, respond to the places in which we find ourselves?

.....

- b. So what was the first thing I did when I arrived home after two months away?

.....

Anaphora is a special kind of repetition. When a series of sentences begin with a similar group of words, the technical term is anaphora. The technique is very common in political speeches.

4. This example of anaphora is from Charles Dickens' *Bleak House*, and describes London in the 1850s.

Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls deified among the tiers of shipping and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs; fog lying out on the yards and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats.

Bleak House, Charles Dickens, p. 13

- a. Underline all the examples of the word 'fog' in this passage.
- b. What is the effect of this anaphora?

.....

.....

.....

5. Find a political speech, such as Martin Luther King Jr's 'I Have A Dream', and copy it into a Word document or other digital document. Highlight any anaphora in the speech.

Applying

Connecting with the curriculum



History

This extract of an article from *The Age* expresses the writer's view about a protest march against the Vietnam War in 1970.

Voice of the people demands a hearing

The case for tomorrow's demonstration is more fundamental. It is that the pursuit of military advantage in Vietnam is a lost cause. It is that the war is destroying the fabric of society in Indo-China and making the triumph of communism more total and more brutal. It is that the war is destroying the world's greatest democracy and damaging our own. It is that the spirit of opposition to the war must be kept alive if we are to come to terms with the inevitable result in Vietnam.

There is the problem of violence. It is true that mass demonstrations are crude and emotional. They are opposed to the politeness of dialogue on which democracy thrives. But it is also true that at times of national crisis and rejoicing, the crude and emotional voice of some of the people demands to be heard. (The silent majority can speak for itself.)

The clear lesson for tomorrow's marchers is that if violence occurs it will harm the case against violence in Vietnam.

'Voice of the people demands a hearing', *The Age*, 7 May 1970

1. What examples of anaphora can you find in the first paragraph?

.....

2. What is the effect?

.....

3. Underline all the examples of the word 'true' in this passage.

4. What technique is being used here?

.....

5. How does this technique add to the impact of the first paragraph?

.....

6. Highlight all the words with negative connotations. What is the effect of this?

.....

7. This is a newspaper editorial from the time of the Vietnam War. What language features mark it as an editorial?

.....

.....

.....

8. The writer believes that democracy thrives on 'politeness of dialogue'. Do you agree?

.....

9. If the writer doesn't like the Vietnam War, why is he against the march to stop the war?

.....

.....

Connecting in class

1. Here are some sentences exploring themes in Craig Silvey's novel *Jasper Jones*.

Racism is evident in the town's deep suspicions of Jasper.

Racism underpins Charlie's status as an 'outsider' in Corrigan.

And racism makes it impossible for Jasper to reveal what he knows of Laura Wishart's death.

Use the sentences as models to write sentences exploring theme in your class novel, or another text, in your notebook.

2. Using what you know about sentence patterns, rewrite the following paragraph to make it more effective.

Bruce Dawe was an Australian poet. He wrote a number of anti-war poems. Two of these are 'Weapons Training' and 'Homecoming'. Vietnam War protesters liked his poems. His poems questioned attitudes to war. 'Homecoming' is about dead soldiers being airlifted to a base in Australia.

Just for fun

Here are a few other terms used to describe creative sentences: epistrophe, anadiplosis, zeugma, aposiopesis, chiasmus. How many more can you find? How many of them do you think are useful?

Understanding

English is a dynamic language evolving constantly with words borrowed from other languages, new inventions and ways of thinking. Consequently, some words are difficult to understand, spell or pronounce.

Difficult words to spell or pronounce due to silent letters include:

fuchsia (few-sha)	colonel (ker-nell)
Worcestershire (Woos-ter-sheer)	acquiesce (ack-we-ess)
subtle (sut-el)	onomatopoeia (on-o-mat-o-pee-a)
susceptible (sus-ep-ti-bull)	pharaoh (fair-oh)
isthmus (iss-muss)	asthma (ass-ma)
indict (in-dite)	zucchini (zoo-keen-ee)
mnemonic (ne-mon-ic)	pterodactyl (tair-oh-dak-till)

- Underline the silent letter/s in these words. (You may need to consult a dictionary and look at the pronunciation in brackets.)

coup silhouette pneumonia parliament

raspberry mortgage wretched foreign

Difficult words to spell or pronounce due to unusual letter combinations or multiple pronunciations of combinations include:

anathema (an-ath-e-ma)	harass (huh-ras)
anemone (anem-on-ee)	ignominious (igg-no-min-ee-us)
apocryphal (a-pok-rifl)	inchoate (in-ko-ate)
asterisk (as-te-risk)	laryngitis (la-rin-jai-tis)
cavalry (ca-vul-ree)	minuscule (mi-ni-skule)
conscience (con-shence)	peninsula (pe-nin-syou-la)
conscientious (con-she-en-shuss)	phenomenon (fuh-nom-in-on)
paraphernalia (parra-fer-nay-lee-a)	reconnaissance (re-con-a-son-ss)
epitome (ee-pit-o-mee)	sanguine (sang-gwin)

2. For each word, circle the correct meaning.
- a. isthmus: awkward questions, illegal possession, geographical feature, quick decision
 - b. anathema: totally unacceptable to, preference for, reluctance to, excitement about
 - c. phenomenon: strong perfume, forest creature, nickname, unusual event
 - d. epitome: top, bottom, beside, last

3. Complete each sentence with a word from the list.

fuchsia, inchoate, ignominious, sesquipedalian, minuscule, paraphernalia, reconnaissance

- a. Everyone was so hungry that almost all the cake, except for a few crumbs, was eaten.
- b. Since it was only minutes after the crime had been committed, the police had only an idea of who was responsible.
- c. All the building materials and other associated with the home improvement project were stored in the garage.
- d. Having been caught avoiding doing his fair share of camp chores, the guilty student was subjected to an dumping into the nearby creek.
- e. Searching for enemy soldiers, the army conducted a of the surrounding bushland.
- f. The Chemistry textbook was rejected by the teachers as it was too for Year 10 students.
- g. Above the entrance to the old house, was a sprawling plant covered in dark pink flowers that looked like tiny lanterns.

4. Choose three of these words to use in sentences: conscientious, consciousness, sanguine, miniature, defamatory, ingenious.

.....

.....

.....

.....

Applying

Connecting with the curriculum



Drama

The following extract comes from the preface to the play *The Rivals* by R.B. Sheridan. You'll notice that it has a very formal style, using vocabulary that isn't very popular and is, at times, pompous.

It is usual, I believe, to thank the performers in a new play for the exertion of their several abilities. But where (as in this instance) their merit has been so striking and uncontroverted as to call for the warmest and truest applause from a number of judicious audiences, the poet's after-praise comes like the feeble acclamation of a child to close the shouts of a multitude. The conduct, however, of the principals in a theatre cannot be so apparent to the public. I think it therefore but justice to declare that from this theatre (the only one I can speak of from experience) those writers who wish to try the dramatic line will meet with that candour and liberal attention, which are generally allowed to be better calculated to lead genius into excellence, than either the precepts of judgment, or the guidance of experience.

The Author

The Rivals, R.B. Sheridan

1. Underline all the words that need defining.

2. Which word might mean:

a. hard work:

f. many people:

b. skill:

g. generous:

c. unquestioned truth:

h. designed:

d. selective:

i. rules:

e. call:

3. What do you think makes this extract difficult or tedious to read: is it the sentence structure or the vocabulary? Explain your reasons.

.....

.....

4. Match each word to its definition and then, in the final column, write the correct subject to which the word can apply. Subject choices are Maths, Science, History, Geography.

Word	Definition	Subject
retort	mapmaking	
hindsight	seven-sided polygon	
histogram	national song	
cartography	looking back at events	
parallax	data on each of two variables, where each value of one of the variables is paired with a value of the other variable	
anthem	to bargain for acceptable compromise	
bivariate data	vessel for distilling substances	
heptagon	graphic representation plotted as range and presented as bars	
diffuse	difference between an object's apparent position along two different lines of sight and measured as an angle between them	
negotiation	to spread out as in light	

Connecting in class

Choose an extract from a class text, approximately two paragraphs in length, and rewrite it using as many of the words listed above as you can. (You may need to expand the ideas in the text).

1. What problems did you encounter doing this?
2. How does the use of complex words rather than the words selected by the writer affect comprehension and/or appreciation of the text?

Just for fun

1. In teams, run a competition to see which team can use the most words from the lists above, in a single sentence or a single paragraph. The words must be used correctly and the sentence/paragraph must make sense.
2. Compose and practise a series of tongue-twisters using difficult words, e.g. 'Supercalifragilisticexpialodocious'.
3. Compose your own super-difficult words with meanings and try to pronounce them as quickly as you can.

Understanding

Many words borrowed into English are **anglicised** (made to sound more like English), but there are others that may have no English equivalent and therefore appear in their original language. For example:

alfresco (Italian) – eating outside

siesta (Spanish) – nap in the hottest part of the day

en masse (French) – moving all at once as a crowd

fait accompli (French) – something already done

déjà vu (French) – a feeling of already having experienced something

schadenfreude (German) – joy in another's misfortune

zeitgeist (German) – the mood or spirit of a time and place

1. Match the foreign words in the left-hand column with the correct meanings.

Word	Meaning
tête-à-tête	New and experimental ideas in cultural areas
bon voyage	Intimate (head to head)
ikebana	Have a good trip
avant-garde	Japanese art of flower arrangement

Professions such as medicine, politics and law use words that may be unfamiliar to outsiders.

Medicine: *appendicitis, cardiovascular, echinacea, genome, mammogram, measles*

Politics: *anarchy, bureaucracy, caucus, impeachment, parliament, recession*

Law: *affidavit, codicil, infringement, jurisdiction, litigation, negligence, probate*

2. Classify these words under medicine, politics or law.

	Medicine	Politics	Law
bacteria			
plebiscite			
subpoena			

3. Some endings are powerful and control a lot of words. If '-cide' means 'killing of', then what do the following words mean?
- a. 'Genocide' means killing of a
 - b. 'Infanticide' means killing of a
 - c. 'Parricide' means killing of a
 - d. 'Regicide' means killing of a
 - e. 'Matricide' means killing of a

There are a lot of words used to describe people: their relationships, behaviour, emotions and interests.

Relationships: ancestors, descendants, fraternity, matrilineal, patrilineal, primogeniture

Fears: agoraphobia, claustrophobia, glossophobia, xenophobia

Attitudes: altruistic, charismatic, flaky, reticent, retiring, slapdash, volatile

Emotions: animated, beleaguered, disoriented, exhilarated, flabbergasted, intrigued

Interests: calligraphy, découpage, falconry, genealogy, philately, scrimshaw, speleology

4. Place the following words beside their meanings: primogeniture, acrophobia, beleaguered, glossophobia, objet d'art, exhilarated, philately.

Word	Meaning
	Fear of public speaking
	Overwhelmed
	Stamp collecting
	An artistic object such as a sculpture or ceramic
	Fear of heights
	Inheritance by the first born (usually son)
	Elated

5. Complete the following unfamiliar words.

- a. e ophobia
- b. back a m n
- c. é o page
- d. in r g e
- e. r t c nt
- f. sp llogy
- g. cigraphy
- h. ap e d itis

Applying

Connecting with the curriculum



Language

The following is a page from the Cambridge Online Dictionary. If you go online you'll be able to click on the meanings of the words.

Foreign words & phrases used in English

SMART Thesaurus: related words

The SMART Thesaurus cloud shows the synonyms, related words and phrases you can find in the Cambridge Dictionary that make up this topic. Click on a word to go to the definition.

[adagio](#) [adieu](#) [adios](#) [al dente](#) [al fresco](#) [allegro](#) [aloha](#) [aloo](#)
[alu](#) [andante](#) [Angrez](#) [Angrezi](#) [angst](#) [au fait](#) [bon appétit](#) [bon mot](#)
[bon vivant](#) [bon voyage](#) [c'est la vie](#) [carillon](#) [carpe diem](#)
[cause célèbre](#) [ceilidh](#) [chef-d'oeuvre](#) [ciao](#) [coda](#) [concerto](#)
[corps de ballet](#) [coup de grâce](#) [coup de théâtre](#) [cri de coeur](#)
[double entendre](#) [déjà vu](#) [en passant](#) [fantasia](#) [ibidem](#) [in medias res](#)
[intermezzo](#) [Italianate](#) [je ne sais quoi](#) [legato](#) [libretto](#) [locus standi](#)
[maestro](#) [magnum opus](#) [mot juste](#) [mutatis mutandis](#) [ne plus ultra](#)
[nom de guerre](#) [ombudsman](#) [operetta](#) [oy](#) [pas de deux](#) [passim](#)
[prima ballerina](#) [veille](#) [rondo](#) [Schadenfreude](#) [scherzo](#) [smorgasbord](#)
[sonata](#) [sotto voce](#) [suite](#) [the Internationale](#) [toreador](#) [troupe](#) [vide](#)
[virtuoso](#) [wanderlust](#) [à la](#) [à la carte](#)

'Foreign words & phrases used in English', Cambridge Online Dictionary

1. One of the features of a word display such as this is that the most accessed words appear in larger typescript. Write down the words that are the most frequently looked up.

.....
.....

2. Some of the words (in any size font) are salutations (greetings). Write down these words.

.....

3. Many of the words are also musical terms or have musical associations, such as 'dance'. List all the musical terms you can find.

.....
.....
.....
.....

4. There are also literary terms which you should know. Look up:

a. in medias res:

b. double entendre:

5. Complete this text with words from the foreign word list on page 34.

Everyone was looking forward to going to the David H. Koch Theatre to see a performance of *The Nutcracker* Before the performance they were going to dinner at Café Fiorello. Sierra and Joaquin had been hoping to dine but it was going to rain, and eating was easier inside. Marcus had a sense of as he had eaten there last Friday: pasta primavera and cooked, just the way he liked it. Sophie was looking forward to seeing Alessandra Ferri, New York City Ballet's, dance the in the role of Clara. The famous, Andrew Litton, would be conducting.

Connecting in class

1. How does the use of foreign or unfamiliar words affect the reader's comprehension and/or appreciation of the text? What does this say about the intended audience?
2. Texts are designed to create feelings in you – what we call **pathos** in literature. List all the words you know that end in '-pathy' and explain what kind of feelings each word conveys. Apply these feeling words to the relationship between you and characters in a book you are reading, e.g. 'we feel sympathy for ... because ...'. Now use '-pathy' words to explain the relationship between the characters to each other in your book, e.g. 'The character ... feels empathy for ... because ...'.

Just for fun

In teams, run a competition to see who can use the most foreign words, from the foreign word list, in a single sentence or a single paragraph. The words must be used correctly and the sentence/paragraph must make sense.

Understanding

Our society operates on the principle of belonging, and we live our lives as members of various groups. We share a common language with people who have similar work, interests, lifestyle, relationships and responsibilities. This means we exclude or limit our communication with those who do not have these things in common with us. In this way, we have the power to control our surroundings.

The main forms of group language are:

- **jargon**
- slang
- technical language
- **officialese.**

Jargon

Jargon is specialised language associated with a profession, field or activity. Legal examples include 'plea bargain', 'prima facie' and 'tort', while medical language includes 'meds', 'embolus', 'CAT scan' and 'amp'.

1. Which professional area do the following terms apply to?

- | | |
|----------------------|-----------------------|
| a. data | e. Afrofuturism |
| b. herpetology | f. vernacular |
| c. calculus | g. dressage |
| d. forensic | h. demurrer |

Slang

Slang or colloquialisms identify cultural and social groups. At times these words provide a shortcut or humour. Australian slang consists of words and expressions such as 'gobsmacked', 'rack off', 'veg out' and 'yobbo'. Colloquialisms are everyday speech patterns that are less exclusive than slang.

2. Rewrite the following terms/expressions in everyday Australian English.

- | | |
|----------------|---------------------|
| a. sanga | c. sweet |
| b. snag | d. sure thing |

- e. arvo
- f. bludger
- g. bottler
- h. feeling crook
- i. hard yakka
- j. woop woop

Technical language

Technical language refers most commonly to texts such as manuals for software and machinery, emails and proposals, and formulae.

3. In which instruction manuals might you find each of the following sets of words?
- a. VIN, hybrid, DSC, ABS, GPS:
 - b. azimuth, ballast, displacement, halyard, list:
 - c. clamshell, zoom, haptic feedback, Snapdragon, Siri:
 - d. delay timer, monodose, sump, sprayer arm, rinse aid:
 - e. trucks, tail, deck, half pipe, rotational inertia:

Officialese

Officialese applies to terms used by government or major organisations, and it is recognised by its long wordy sentences, vagueness and the use of passive voice to hide responsibility. It empowers the author at the expense of the public and aims to deflect interest from the subject being discussed.

The TV series *Yes Minister* portrayed the inner workings of the British government. In the following extract, Sir Humphrey Appleby finally admits to a serious political error he made decades before as a minor official.

The identity of the official whose alleged responsibility for this hypothetical oversight has been the subject of recent discussion is not shrouded in quite such impenetrable obscurity as certain previous disclosures may have led you to assume; but not to put too fine a point on it, the individual in question is, it may surprise you to learn, one whom your present interlocutor is in the habit of defining by means of the perpendicular pronoun.

Yes Minister, series 3, episode 3

4. In your notebook, rewrite the passage in plain English.

Applying

Connecting with the curriculum



Geography

In 1833, the British Army conducted Ordnance Survey mapping of Ireland, in which they anglicised the place names. Brian Friel's play *Translations* depicts the experience of alienation and displacement this created for the Irish. In the play, George Yolland is a young British officer, Owen is an Irishman working with the English Army as an interpreter, and Hugh, Owen's father, runs a school.

Extract 1

A large map – one of the few blank maps – is spread out on the floor.

Yolland: What do you call it? Say the Irish name again? [...]

Owen: Bun na hAbhann.

Yolland: Bun na hAbhann.

Owen: That's terrible, George.

Yolland: I know. I'm sorry. [...]

Owen: Burn is the Irish word for bottom. And Abha means river. So it's literally the mouth of the river.

Yolland: Let's leave it alone. There's no English equivalent for a sound like that.

Extract 2

Hugh: A rich language. A rich literature. You'll find, sir, that certain cultures expend on their vocabularies and syntax acquisitive energies and ostentations entirely lacking in their material lives. I suppose you could call us a spiritual people.

Owen: *(not unkindly; more out of embarrassment before Yolland)* Will you stop that nonsense, Father. [...]

Owen: Do you know where the priest lives?

Hugh: At Lis na Muc, over near ...

Owen: No, he doesn't. Lis na Muc, the Fort of Pigs, has become Swinefort. (Now turning the pages of the Name-Book – a page per name.) And to get to Swinefort you pass through Greencastle and Fair Head and Strandhill and Gort and White Plains. And the new school isn't at Poll na gCaorach – it's at Sheepsrock.

Hugh: Yes, it's a rich language, Lieutenant, full of the mythologies of fantasy and hope and self-deception – a syntax opulent with tomorrows.

Translations, Brian Friel, act 2, scene 1

1. Why does Yolland have trouble pronouncing 'Bun na hAbhann'?

.....

2. Why might we think that Hugh runs a school?

.....

3. What is Hugh saying about identity?

.....

4. How has the change of place names affected Hugh's relationship with the land?

.....

.....

5. Why is Owen embarrassed by his father?

.....

.....

6. Summarise what these two passages are saying about language, culture and identity.

.....

.....

.....

.....

Connecting in class

1. Write a short paragraph (five to eight lines) about some places in Australia with Aboriginal or Torres Strait Islander names. Explain which languages or groups the names belong to and what they mean.

2. Rewrite the extracts from Friels' *Translations* to focus on changing Aboriginal or Torres Strait Islander place names of a particular region. Consider your choice of characters and how they will represent their views.

3. Your different subjects all have their own jargon. What are 10 words you use in English that you don't use in other subjects? Swap with a partner and build up a list of English literature jargon from the whole class.

Just for fun

Take on the role of a politician who is visiting your school and write a suitably vague and convoluted one-minute speech for assembly, describing what you intend to do for the school this election year. Work in groups and brainstorm possibilities to get started.

LITERACY

TEXT CONSTRUCTION

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Understanding

Editing is about more than corrections. Professional editors identify three levels of editing. *Substantive editing* assesses the purpose of your text and its suitability for its intended audience. Logical structure, character development and the integration of elements such as photographs, illustrations or graphics are part of a substantive editor's job. *Copy editing* is about focusing on the details of texts. 'Secretarial' items, such as spelling, grammar and punctuation, are part of a copy editor's job. More complex items such as readability, layout and references also fall to the copy editor. *Proofreading* is a final check prior to publication. Proofreaders verify that corrections have been made and make sure that the final copy is error free.

1. Read the following crime novel excerpt and indicate whether the editing advice that follows is substantive or copy editing.

Kangaroo Flat had been a bigger town once back when coaches needed to change horses and the river was deep enough for a steamboat. The remnants of the town lined Darling Street like a broken set of dentures, some still whole, others cracked and broken. Between the boarded-up pub and the threadbare supermarket, the shopfront Police Station stood out like a back molar. Sporting a recent coat of paint.

Ken Hastings had been waiting nervously for the Sergeant to turn up, so as he approached he stood and smiled saying, "Good morning sarge."

'Ken, give us a minute will you?' Sergeant Smith juggled his coffee and Doughnut as he reached for his keys.

"it can't wait, sarge. Look at the headline: 'Abbatoir to close.' You know what that means?"

'No more cheap steak at the servo?'

- a. Line 1 needs a dash after 'once'.
- b. Line 2: replace 'steamboat' with 'paddle steamer' to show Australian terminology.
- c. The opening 'denture' image is promising. Foreground it. Begin with 'Between the boarded-up pub ...' Delete 'sporting a coat of paint'. It's unnecessary.

Applying

Connecting with the curriculum



Geography

This is the draft of a student's introduction to their Personal Interest Project in Year 10 Geography.

Opening sentence has several problems with organisation and verb agreement – 'it is' not 'are'

Newcastle City Council has a Heritage Places Strategic Plan which is a document that outlines what the City of Newcastle does to preserve heritage places that are responsible for.

Newcastle is a city with a rich heritage. This includes our indigenous heritage and the heritage that has happened since the arrival of Europeans. Heritage includes both archeological sites and existing buildings.

Newcastle is fortunate that most of the centre of the city is largely untouched, so there are lots of buildings from Victorian and Edwardian times that are still in existence. In other Australian cities a lot of these types of buildings were demolished to make way for office towers, freeways and to make room for shopping centres. Newcastle's hilly terrain, with the cathedral and fort's preserved outlines, gives it a really special appearance when approached from the ocean or seen from one of the lookouts like Strzelecki and the Anzac Walk above Bar Beach.

Newcastle's residents have a strong interest in their heritage and want to work closely with Newcastle Council to preserve it, the Newcastle Ocean Baths are due for renovation and there is a lot of consultation about these.

Newcastle started as a convict settlement before becoming an important port for timber, agriculture and locally mined coal. Looking after this industrial heritage, and the later examples of ship-building and steel-working, also need to be part of the heritage plan.

Spelling: archaeological

Splice comma

1. Complete the editing annotations by adding labels for each of the following comments:

A All paragraphs begin with 'Newcastle'. Vary your sentence openings.

- B** This sentence needs a parallel construction – ‘... and shopping centres’.
- C** The opening needs to capture reader interest. Mention this document in a footnote or a later paragraph.
- D** Capitalise ‘Indigenous’. It is preferable to name the Awabakal and Worimi people.
- E** Language: some vocabulary is too informal.
- F** Rewrite these sentences to get rid of the repetition of ‘heritage’.
- G** Chronology: put the paragraph about convicts earlier.

2. The opening sentence is too specific. Write a better opening sentence.

.....

3. What is an example of a substantive editing comment?

.....

4. What is an example of a copy editing comment?

.....

.....

Connecting in class

1. Here is some student work. This student paragraph needs editorial advice. The sentences have been accidentally rearranged by a computer malfunction.

(1) In the opening scenes we learn that Macbeth is ‘brave’, ‘valiant’ and a ‘worthy gentleman’. (2) By the end of the play however, he is called a ‘dead butcher’ who created a ‘watchful tyranny’. (3) In the play *Macbeth* we see a tragic character who falls from a high position of respect to becoming a hated man.

a. What is a better order of sentences for the paragraph?

b. Explain to the student why they have to use this order.

.....

.....

Just for fun

Slessor’s description of Sydney Harbour in ‘Five Bells’ is famous. Try it yourself: write poetry with a partner, describing a well-known scene from an unusual angle.

Understanding

In English classes you are often required to produce creative writing (a short story, a first chapter, a poem, micro-fiction and so on).

Sometimes this can be for assessment with a word limit based on:

1. a concept or theme (e.g. belonging, family)
2. a quotation
3. an image that you are given.

Alternatively, it might be a question that asks you to 'intervene' or change the class text (new point of view, situation or character).

This might be written under test conditions, at home or in class.

When you write a story, you need to determine:

- the setting (place and time)
- the characters/s
- the situation
- the idea or theme to be explored.

Most important is the idea: all elements of the story should reinforce the theme, so decide first what value the story will promote and express this as a theme.

1. Map out the story for these different ideas.
 - a. Write a story about the importance of friendship.

Idea or theme	<p>.....</p> <p>.....</p>
Situation	<p>.....</p> <p>.....</p>
Setting	<p>.....</p> <p>.....</p>
Characters	<p>.....</p> <p>.....</p>

- b. Use one of these images to plan a story, but this time do it in your notebook, applying the acronym below from *Creative Horizons: Creative writing ideas for the classroom*.



Idea: What idea do you want to convey?
Meaning: Why is it significant?
Action: What will happen?
Growth: How will the scene develop?
Emotion: What emotions will you express?
Senses: Remember the five senses.

2. In your notebook, write the ending for one of the stories you have planned.
3. Now that you know the ending, see if you need to revise the storyline. Complete the story in your notebook, being conscious of the ending.
4. Here is the beginning and ending of a story. As you can see, there is a twist. What happened to change the character? In your notebook, complete the body of the story.

BEGINNING: The gunslinger entered the saloon with a swagger.

ENDING: He turned and left the bar a defeated person.

Applying

Connecting with the curriculum



History

In this section we will trace some changes in the history of creativity and learn how popular culture extends the types of texts we encounter.

History of popular culture

The word 'culture' covers a vast range of subjects; it can be applied to pub gigs, comic books and ornamental cooking as much as it can to classical music, ballet or poetry. According to US historian Lawrence Levine, popular cultural forms are those that are most 'widely accessible and widely accessed'. Popular culture therefore refers to an accepted group of practices or customs that are broadly distributed in our society as well as 'widely viewed and heard and read'. When we study the history of popular culture, we are actually studying the ways in which people have lived and expressed themselves in the past.

Until fairly recently, popular culture was considered inferior to elite or high culture (such as opera and literature) and it was not studied in schools or universities. It was not usually collected by research libraries or displayed in galleries or museums. Recordings of early radio and television programs, and copies of early films, were often simply thrown away or left to decay.

History for the Australian Curriculum 10, p. 158

1. Why is popular culture relevant for history and why do you think it was previously overlooked?

.....
.....

2. Why is the loss of early radio, film and television recordings a matter of some concern for historians?

.....

3. In the future what will historians be able to say about adolescents and what they valued using the popular culture now available?

.....
.....
.....

The history of the short story

The short story is constantly being redefined, most recently with micro fiction and twitter stories. This timeline traces the novel and short story forms.

- In ancient times, short stories were mainly didactic tales – including parables in the Bible and fables in Ancient Greece.
- In the Middle Ages, Chaucer in England and Boccaccio in Italy wrote stories that featured everyday people and not epic heroes.
- In the eighteenth century the novel form emerged, with epistolary and Gothic novels (often written by women).
- The early nineteenth century American writer Edgar Allan Poe wrote that a short story needs limited characters and can be read ‘at one sitting’ for ‘unity of effect’. Poe’s stories had a twist at the end.

4. Read a story by Edgar Allan Poe such as *The Tell-Tale Heart*, *The Fall of the House of Usher* or *The Black Cat*. In your notebook, explain how the story follows Poe’s rules.

Connecting in class

Often, the most vivid short stories are those that draw, to some extent, on our own experiences. The black cat of Poe’s story may have been an animal he knew – one that tormented him. The character of the cat depends on your genre and audience.



Let’s change the genre and audience. Imagine you are the owner of a different type of cat – a mischievous pet, or perhaps you know of someone who has such a pet.

Use this image as a starting point to write a short story about this pet. You could use the IMAGES guide from the *Understanding* section when planning.

Just for fun

This task is about re-creating an event in the class text from a different perspective. Divide the class into two teams. Choose a selection of significant events from the class text and ask one person on one team to describe one of those events from the perspective of a participating character of their choice. A person on the opposing team then nominates a different point of view or character. The person with the original extract then has two minutes to rewrite it from that perspective.

VARIETIES OF VERBIAGE

LITERARY DEVICES

Understanding

'Verbiage' can be defined as 'language that is very complicated and contains a lot of unnecessary words'. In this unit we will look at four elements of this: **tautology**, **redundancy**, **circumlocution** and **verbosity**. They aren't necessarily incorrect, but they often result in writing that is less effective or clearly expressed.

Tautology and redundancy

Tautology or redundancy are similar. Both refer to the use of unnecessary words or phrases. Tautology involves using two words or phrases that mean the same thing.

She returned back to the house.

The phrase 'returned back' is a tautology, as the words mean the same.

All tautology includes redundant words (e.g. in the above sentence we could delete 'back') but there are cases of redundancy that are not tautologies.

Based on my actual experience, I think it will be fine.

The word 'actual' is unnecessary. If we remove it, there is no change in the meaning.

- Circle the tautologies in each of the following.
 - One of the two brothers was a fair-haired blonde, but the other was a redhead.
 - The politician made a long lengthy speech about quick, fast-moving action on the problem.
 - They alternately took turns in shooting goals.
- Complete the redundant expressions below.

a. blend toge.....	c. comb.e together	e. whole ent.
b. con..... . nue on	d. gener. mostly	f. act. fact

Circumlocution and verbosity

Circumlocution and verbosity are also very similar.

Circumlocution literally means to go round and round a topic and not to be direct – an indirect way of speaking. It can involve using too many words to express a simple idea.

He was notable for his grand indifference to the generally accepted social expectations of truth-telling. (He was a liar.)

Verbosity simply means the use of lots of words. It includes circumlocution, but it can be direct even though it is overdone.

Someone who is experienced in driving in all conditions will manage adverse weather conditions on the road better than a novice. (Experienced drivers handle bad weather better than learner drivers.)

3. Identify each of the following as either redundancy or verbosity. You may, if you wish, be more specific and also include tautology and circumlocution.

Example	Category
After the process of time and at the most suitable moment, they will act.	
One small mining company will merge together with BHP next year.	
Dark clouds gathered above, and the subsequent precipitation meant that places of residence lost their supply of electrical power.	
Investigations will, of necessity, have to be made to establish, beyond reasonable doubt, how best to approach the issue in the light of recently-acquired information.	
Personally, I think these new innovations will be an improvement.	

4. Change these verbose phrases into plain English.

- | | |
|----------------------------------|-------------------------------|
| a. in the fullness of time | f. due to the fact that |
| b. afford an opportunity | g. for the duration of |
| c. along the lines of | h. for the purpose of |
| d. as a consequence of | i. for the reason that |
| e. at an early date | j. in any shape or form |

5. Rewrite the following sentences to correct the literary awkwardness.

- a. In error, mistakenly, the postman delivered the letter to our house.

- b. It would serve our interests to the maximum if documents were to be carefully scrutinised prior to the introduction of legislation.

Applying

Connecting with the curriculum



Economics and business

Lawyers are often accused of obscurity and long-windedness, as we can see in these extracts from legal documents.

Letter from a solicitor

[You are] not to discharge or suffer to be discharged into the Leekbrook or any watercourse or ditch situate on the demised premises any water of less purity than the water in the Leekbrook or watercourse or drain for the time being or of a temperature sensibly differing from that of the Leekbrook or watercourse or drain for the time being of any substance or matter (fluid or solid) which shall prejudicially affect the Leekbrook or watercourse or drain or the fish therein or which shall be or cause a nuisance or annoyance to the said Joshua Wardle Limited the owner or occupier for the time being of Leekbrook Dyeworks or to any other person.

'Legal jargon', Plain English Campaign

1. Rewrite the passage above in terms that the everyday reader might understand.

.....

If there are any points on which you require explanation or further particulars we shall be glad to furnish such additional details as may be required by telephone.

'Before and after', Plain English Campaign

2. Rewrite this passage in plain English.

.....

3. Rewrite the following passage so that it is more reader-friendly.

The behaviour of our politicians is frequently deserving of criticism. Their tendency to avoid considering difficult propositions makes the wisdom of electing them seem suspect. Often their responses are full of vagueness and ambiguity or they express reservations about ideas they supported only a short time ago.

..
..
..

Writers may use verbiage to establish the characters and to fulfil a range of purposes, such as developing a style or exploring a theme. They also do it for comic effect. In *David Copperfield* by Charles Dickens, the character of Mr Micawber works as a legal clerk and often uses this type of language when talking.

‘Emma, my love,’ said Mr. Micawber, clearing his throat in his magnificent way, ‘my friend Mr. Thomas Traddles is so obliging as to solicit, in my ear, that he should have the privilege of ordering the ingredients necessary to the composition of a moderate portion of that Beverage which is peculiarly associated, in our minds, with the Roast Beef of Old England. I allude to – in short, Punch.’

David Copperfield, Charles Dickens, p. 674

4. Explain what Mr Micawber is saying.

..
..

5. What does this extract tell you about the character of Mr Micawber? Refer to his verbosity, and also to the description of how he is speaking.

..
..
..

Connecting in class

Plain English is an important movement with websites in the UK and Australia. The Plain English movement is dedicated to simplifying language because of the social, cultural and economic issues associated with verbiage, which can be used to disempower the public by obscuring the truth in confusing words. Research the work of the Plain English movement and read their examples. List the reasons for this movement.

Just for fun

Write a letter to your English teacher explaining, in as convoluted a way as possible, why you cannot submit your latest assignment on time. Be as tautological, redundant, circumlocutory and verbose as you can!

Understanding

Everyone needs to laugh sometimes. It assists in maintaining mental health, relieves tension, strengthens relationships and provides comments on our society. The use of repetition, the unexpected, the incongruous or the ambiguous all act as stimuli for laughter. For the ancient Greek philosophers such as Plato, humour was a low form of drama, which ‘provokes a violent reaction’ and is ‘malicious’. However, it is the hardest form to write and perform well.

Slapstick and situational comedy

Slapstick relies on physical action and unexpected events, places or objects, including minor accidents, falls or fights. *Situational humour*, such as sitcoms like *Brooklyn Nine-Nine*, centres around relationships in ordinary settings with ordinary characters.

Word play

Word play is a complex form of humour occurring in spoken, written and pictorial forms. Sometimes the humour works only with the written or spoken version, but not for both.

Examples of word play include:

- **puns** – deliberately using homonyms or other word replacements for humour
Denial ain't just a river in Egypt.
- **Spoonerisms** – a character accidentally swaps the first letters of words
You've tasted two worms. (instead of 'you've wasted two terms')
- **malapropisms** – a character uses a word that sounds close but has a very different meaning, leading to humour.
We're affluent, Kim. (instead of 'affluent')

1. Identify and explain the humour in the following puns.

a. The poultry farmer gave us some egg samples of what his hens produced.

.....

b. How do you know when it's been raining cats and dogs? You've stepped in a poodle.

.....

c. What time does a tennis player get out of bed? Ten-ish.

.....

2. Create spoonerisms with these common word groups.
- a. Pack of lies: c. Jelly beans:
- b. Pouring with rain: d. Save the whales:
3. Choose two pairs of words and create two sentences using malapropism: pigment and figment; conclusion and illusion; deluge and delusion; optical and optimal.

..

..

..

More humour

Spoken humour includes:

- jokes and riddles
- self-deprecating – the writer intentionally sets themselves up for ridicule by recounting a personal experience
- stand-up comedy.

Visual humour includes:

- caricature – usually in cartoon form where the subject of the humour is physically exaggerated, e.g. large nose, big ears
- meme – image with text: humour often arises from incongruity with the image.

Literary humour includes:

- parody – a well-known text, person or situation is reinterpreted in an unexpected way for an audience that knows the original well enough to appreciate the new text. For example, *A Tale of Two Cities* becomes *A Tale of Two Kitties*.

4. Complete the table, matching the example to its correct definition.

Humour	Example
self-deprecating	What's green and sings? Elvis Parsley
joke	shoving leopard (instead of loving shepherd)
riddle	The Starving Games
spoonerism	A little more than kin and less than kind (<i>Hamlet</i> , William Shakespeare)
caricature	I'm as good-looking as a cane toad on a bad day.
parody	A horse went into class and the teacher asked, 'Why the long face?'
pun	Drawing of someone with their features exaggerated.

Applying

Connecting with the curriculum



Geography

Humour can also be hard-hitting and make an important political point, as we can see in these 2020 cartoons based on the fires in Australia.



Cartoon A



Cartoon B

1. In Cartoon A, how does understatement work in this cartoon visually and verbally?

.....
.....

2. How are synonyms and contrast used in Cartoon A?

.....
.....

3. Explain the humour in Cartoon B.

.....
.....

4. Compare the use of animals in Cartoon B to Cartoon A.

.....
.....

5. Which cartoon has the most impact for you? Explain your choice.

.....

As we can see in these cartoons, humour can become **satire**, attacking the weaknesses of humans. In a text such as *The Rivals*, written by Richard Sheridan in 1775, human weakness is used to comical effect. In the example below, Mrs Malaprop (after whom the term 'malapropism' is named) tries to sound superior but she just reveals herself as ignorant, using the wrong words in this passage from the play. The sentences with malapropisms are underlined.

MRS. MAL. Sir, you overpower me with good breeding. He is the very pine-apple of politeness! You are not ignorant, captain, that this giddy girl has somehow contrived to fix her affections on a beggarly, strolling, eavesdropping ensign, whom none of us has seen, and nobody knows anything of.
 [...] You are very good and very considerate, captain. I am sure I have done everything in my power since I exploded the affair; long ago I laid my positive conjunctions on her never to think on the fellow again. I have since laid Sir Anthony's preposition before her; but, I am sorry to say, she seems resolved to decline every particle that I enjoin her.

The Rivals, Richard Sheridan, act 3, scene 3

6. Use your word knowledge and/or research skills to clarify Mr Malapropism's meaning, then rewrite the sentences correctly.

.. .. .

.. .. .

.. .. .

Connecting in class

- Humour is often added to serious texts, even to tragedies, as a contrast to lighten the text. Consider how Shakespeare uses comedy in his tragedies such as *Macbeth* (act 2, scene 3, the porter's scene) and *Romeo and Juliet* (act 5, scene 3, the nurse and Juliet).
- Newspapers often use puns in their titles and include cartoons. Using a print or online newspaper, find titles with puns to share with the class, and analyse political cartoons.
- Using your class text, locate an event and create a cartoon around that event.

Just for fun

In groups of two to four people, choose a humorous device. See how many examples you can invent in two minutes; swap your material with other groups.

Understanding

Satire is a literary device that uses techniques such as humour, **irony**, sarcasm, exaggeration, parody and ridicule to expose folly or vice in our society. It is used with the intention of prompting audiences to think critically about a problem or issue and often points out foolish wrongs that can be righted.

Satire can be found across a range of platforms, including magazines, political cartoons, books, social media, television shows, websites and newspaper articles. Although satirical writing is often humorous, examples such as *Animal Farm* by George Orwell demonstrate how it can also be serious and deeply unsettling. In general, satire has a sharp or biting quality, and can range from overt ridicule and parody to more subtle social commentary, allowing us to critique human behaviour and encourage social change.

1. Fill in each gap below with the correct term from this list.

incongruity, ridicule, exaggeration, reversal, parody, understatement and overstatement, caricature

- a. To increase, enlarge or represent something beyond normal bounds so it becomes ridiculous and any faults can be clearly seen (hyperbole is an example of this).
- b. Presenting the opposite of the expected or normal order.
- c. Using humour and imitation to make fun of a person, thing or situation, often in an exaggerated way.
- d. Writing about significant issues in a way that minimises them, and writing about small issues like they are big news.
- e. Presenting things that don't belong so that they seem absurd in their surroundings.
- f. To exaggerate a physical feature.
- g. To make fun of, mock and scorn.

Irony

Irony is a contrast between what is expected and what actually happens. It is often used to create meaning from the gap between the way things appear to be and how they actually are. There are three common uses of irony:

1. Verbal irony: saying one thing, but meaning another.
2. Situational irony: a contradiction between what is expected and what occurs.
3. Dramatic irony: the reader or audience understands something that the characters do not.

2. For each of the examples, identify and explain the type of irony.

a. A police station is robbed.

.....
.....

b. 'What delightful weather!' said Anja, as the torrential rain beat at the window.

.....

c. In *Romeo and Juliet*, by William Shakespeare, Romeo is distraught when he sees Juliet lying on the altar, thinking she is dead when we know she is alive.

.....
.....

Sarcasm

Sarcasm is the use of words that mean the opposite of your intended meaning, usually sharp, contemptuous or mocking. It can be an insult veiled in the form of praise. It can sometimes be confused with irony, but irony is usually directed at a situation and not intended to be hurtful or harsh.

3. Identify the meaning behind these sarcastic remarks.

a. James tells Priya that it is important to have antivirus protection on her computer, and she says 'Yeah, tell me something I don't know.'

.....

b. Kate arrives at work and instead of working, she immediately starts to check her social media and emails. Her boss notices and says, 'Kate, don't work too hard!'

.....

Applying

Connecting with the curriculum



Civics and citizenship

Satire often involves writing about an issue in a direct way, showing what many people are thinking but not saying. This can highlight shortcomings, hypocrisy and double standards.

Teenager takes time off school to remind adults of their responsibilities.

A teenage girl has been seen approaching a large crowd of adults at the UN Climate Action Summit in New York and demanding that they change their behaviour.

According to witnesses, this is not the first time she has taken time off school to tell adults that young people will 'be watching' them. She is apparently under the impression that our present actions will have a direct impact on not only her future but the future of the planet. The young girl was repeatedly heard sternly admonishing the adults, saying they were not doing enough or that they were promising to do something and then actually doing nothing at all.

Reports indicate many observers were left feeling extremely uncomfortable with her demands and wondering if she was fully aware that, if action was taken as she suggested, it would seriously inconvenience them. Although some listeners were shocked by her brazen demands, others were heard to say that they wouldn't be around in 80 years when many of her predictions would come to pass, so it didn't really apply to them anyway.

In an interesting twist, her actions seem to be rubbing off on other impressionable teenagers, who have been inspired to seek attention for a cause that is actually worthwhile. Rather than sitting quietly and respectfully in their classrooms messaging each other on social media, these young people have orchestrated their own protests, organising rallies and calling out the adults in charge for lack of action.

1. What issue is being highlighted, and who or what is the subject of the satire?

.....

.....

.....

2. The techniques of irony and reversal have been used in this article. Explain the message conveyed by the two underlined examples.

..
..
..
..

3. What other satirical techniques have been used to convey their message?

..

4. What possible change does the author hope to achieve?

..
..
..

Satire can also be visual. This cartoon by Judy Horacek demonstrates how an image accompanied by a few words can critique an important social issue.



5. What social behaviour is being satirised?

..

6. How do the image and the characters in the image convey the message?

..
..

Connecting in class

Select a character from the novel you are currently studying and, using at least three techniques (e.g. caricature, reversal and parody), create a short satirical paragraph about the character and the journey they are on.

Just for fun

Draw a cartoon based on the article on page 60.

Understanding

Before poetry was written, it was spoken – it emerged from ancient oral traditions of storytelling, because poetry with rhythm and rhyme assisted in memorising stories. The modern age has seen a resurgence in spoken poetry as the new entertainment. Spoken word poetry includes forms such as hip hop, rap and slam. The rhythm of music and dance inspires the poetic phrasing. As well as poetic features such as metaphor and simile, we hear repetition, rhyme, alliteration and assonance, creating a soundscape of imagery. The poems can often be about social issues that confront us, and may include language to shock, but poems can also amuse and entertain us. The following is an extract from the poem 'May Your Pen Grace The Page' by Australian poet Luka Lesson. The poem is about the act of writing poetry.

May Your Pen Grace The Page

May your pen grace the page
 at the same pace as your brain
 may your grey matter
 from now on
 no longer be grey
 may you mean every word that you say
 and may writing your lines
 be the way that you pray

Get up
 step up
 never let up
 get your setup
 set up
 get recording
 get stories pouring
 ignoring your calling and calling you 'boring'
 is boring
 you need to be touring
 what are you doing – you're basically stewing
 no space for day dreaming
 no place for that feeling

no place for pacing the building or facing the ceiling
 there's no way that it is dealing
 your brain it is stealing
 and there will be no change to you
 and there'll never be any change to that ceiling

'May Your Pen Grace The Page' (abridged), Luka Lesson

1. Why does the title sound like a prayer and what is it praying for?

.. .. .

2. Which words in the first stanza rhyme with 'may' and what is the effect?

.. .. .

3. How does the rhythm change in the second stanza?

.. .. .

4. A feature of the second stanza is the use of present participles like 'recording'. List the '-ing' words and explain the effect of these on the rhythm and meaning.

.. .. .

5. Analysing a poem means explaining how it works using evidence from the poem. Complete this analysis by adding the following words as well as quotations from the poem where you see quotation marks: life, writing, participles, rhythm, orders, prayer.

In these few opening lines from the poem, 'May Your Pen Grace The Page', we can see the interaction of the musical with meaning. The title imitates a but this prayer is about After the reverential opening, the poem's tone changes with short, sharp and the rhythm is stretched out with the use of The use of the negative in the lines 'no '' and 'no ' shows that writing will need you to change your

6. Spoken word poetry is not alive until it is performed. Divide into groups and present the poem (extract or whole) to the class. Discuss the way the rhythm supports the meaning.

Applying

Connecting with the curriculum



Health

Spoken word poetry is often performed live onstage for an audience and it gives the poet an opportunity to challenge ideas, express opinions and sometimes subvert commonly held assumptions.

Animal Metaphors

So let's discuss the way people

Insult each other

Using animal metaphors

You're a monkey

He's a dog

What a donkey

She's a snake

Don't be a chicken

You silly goose

You want to call me a monkey?

Well let's talk about that

I am an Amazonian howler monkey

I use my voice to defend my territory

And protect my family

You want to call me a dog?

Maybe you want to call me a bitch

OK, let's discuss:

Loyal

Hard-working

Affectionate

Competitive

Love the outdoors

Fiercely protective of my home and family

So, who are you calling an animal?

'Animal Metaphors' (abridged), Amy Sly

(Watch Amy's performance of the full poem at <https://cambridge.edu.au/redirect/9281>)

1. Use a thesaurus to find at least five synonyms for the following words.
 - a. insult:
 - b. compliment:

2. How does the language in the second stanza demonstrate the impact of an insult?

.....

.....

.....

3. How does the structure and language of the third and fourth stanza evoke the idea of a more complicated discussion?

.....

.....

4. Underline the words and phrases used in the poem that subvert and reverse the idea of an insult through the use of positive descriptions.

5. The next stanzas of the poem are about a donkey and a snake. In your notebook, create your own version by completing the following lines.
 - a. So you called me a donkey?
I'll own that

 - b. So I'm a snake, am I?
Good.

6. The following animals are often used metaphorically to compliment someone: owl, swan, lion. Choose one and then follow the poet's example and use at least five descriptive words or phrases that show how it could be seen in a different way.

.....

.....

Connecting in class

1. View some spoken word poets performing. Then write and perform your own spoken word poem, using repetition, rhyme and rhythm, on an important social issue.
2. Complete the poem 'May Your Pen Grace The Page'.

Just for fun

Make or construct a visual representation for a poem of your choice. This could be a collage, photo story, painting or drawing. Link to the emotions or ideas in the poem.

GENRE

Understanding

'**Monologue**' (Greek) and '**soliloquy**' (Latin) both mean a single person is speaking, but they are slightly different in their use. In plays, and occasionally in other texts, the characters may take time to convey their views to characters around them. This is called a *monologue*. A *dramatic monologue* is usually a complete work, in poetry or dramatic form, and it addresses an unspecified listener, usually the audience. Sometimes characters talk to themselves, share their state of mind and think through issues. This is a *soliloquy*, usually delivered with the character alone on stage. This theatrical device gives us insight into the character's mind, unlike the aside which directly addresses the audience (in front of other characters).

1. The following monologue is from *Romeo and Juliet*, act 1, scene 5.

ROMEO What lady is that, which doth enrich the hand
 Of yonder knight?
SERVANT I know not, sir.
ROMEO O, she doth teach the torches to burn bright!
 It seems she hangs upon the cheek of night
 Like a rich jewel in an Ethiope's ear;
 Beauty too rich for use, for earth too dear!
 So shows a snowy dove trooping with crows,
 As yonder lady o'er her fellows shows.
 The measure done, I'll watch her place of stand,
 And, touching hers, make blessed my rude hand.
 Did my heart love till now? forswear it, sight!
 For I ne'er saw true beauty till this night.

Romeo and Juliet, William Shakespeare, act 1, scene 5

a. How do we know this is a monologue and not a soliloquy?

.....

b. Who or what is the subject of the speech?

.....

c. If you had been watching the play, what would this monologue have invited you to think about Romeo?

.....

d. What is Romeo endeavouring to impress on the servant? Why is he trying to do this?

.....

.....

2. The following passage is from 'My Last Duchess', a poem in the form of a dramatic monologue by Robert Browning. An Italian nobleman, the Duke of Ferrara, addresses the envoy of another aristocrat whose daughter he seeks to marry following the death of his first wife, his 'last' duchess. He is speaking of his previous wife.

In speech—which I have not—to make your will
Quite clear to such an one, and say, 'Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark'—and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse—
E'en then would be some stooping; and I choose
Never to stoop. Oh, sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive.

'My Last Duchess', Robert Browning

a. How did his wife annoy him?

.....

.....

b. Which words imply that he had her killed?

.....

c. What does Browning suggest about Italian nobility in relation to ordinary people?

.....

.....

Applying

Connecting with the curriculum



History

The speaker in this text is Josephine, wife of the famous Napoleon Bonaparte. As in Margaret Atwood's *The Penelopiad*, a woman is giving an alternative voice to the exploits and philosophy of her husband. You may like to research *The Penelopiad* to appreciate the original that inspired 'The Josephiniad'.

The Josephiniad

I wish I were somewhere else. I know far too much and my prospects of getting out of here – while they're improving because of the war – are still not good. When we came here, I promised myself I would just close my eyes and wait till it was over, but I now know beyond all doubt that I am married to an egomaniac.

Here, the court is full of perpetrators of lies, half-truths, reliable news and malicious gossip. My court is of average size and intimate in its atmosphere. The most attention, however, is paid to my husband's wishes and whims, but in various contexts he has edified us with a sackful of verbal gems. Only on one thing do we agree: that in the politics of his world, stupidity does not appear to be a handicap.

What a fool he is ...

He does not even have the saving grace of modesty, though some of equal mental capacity believe his version of the future, his belief that history is a set of lies agreed upon and which he, as a winner, will write. Wellington was a bad soldier to be beaten by lunchtime, but my husband's presence on the battlefield at Waterloo did not give him victory. He had already lost the army he built to conquer the world in Russia, and he has perversely expressed the view that war is the business of barbarians, despite his own relentless pursuit of military glory.

In the case of women, however, who could doubt him? No one respects women more than he does, give or take a few comments about women as machines for producing children, women as property, and a few assertions about his ability to use humour to conquer them.

So I am waiting, waiting, waiting. And when asked, I say I have been faithful to him – in my fashion.

Sue Bittner (with apologies to Margaret Atwood's *The Penelopiad*)

1. Who is the speaker addressing and where is she?

2. What kind of character and attitudes does the monologue convey and how does the language do this?

.. .. .
.. .. .

3. What is the speaker feeling and how do we know this?

.. .. .
.. .. .

4. Identify some of the features that make this a monologue.

.. .. .
.. .. .
.. .. .

Connecting in class

1. Carol Ann Duffy has written a collection of monologues called *The World's Wife*, giving a voice to the ignored women of the famous men through history and literature. Read the monologues and share your reactions with the class.
2. Select an extract from a novel and write a humorous monologue or soliloquy for one of the characters.
3. Shakespeare's works often feature monologues and soliloquies. Choose a monologue from one of his plays (for example, 'Friends, Romans, countrymen' from *Julius Caesar*) and analyse the intentions of the speaker, then consider to what extent it succeeds in its objective. Then choose a soliloquy (for example, 'Tomorrow, and tomorrow, and tomorrow' from *Macbeth*) and write one or two paragraphs about what you learned about the character or personality. Which was easier and why?
4. Modern reality shows use a camera for participants to address the audience, just like a monologue. Imagine that the poem 'My Last Duchess' on page 67 is a reality show called *Survivor: Inside the Castle* and you are a participant who has just heard that the Duke has killed his wife. You have to go to the camera and share your reaction to this terrible news. Use your notebook to write your speech in modern English.

Just for fun

Many films feature monologues, particularly at climactic moments. Two examples are Aragorn's speech to his followers before the last battle in *The Lord of the Rings: Return of the King* ('Hold your ground ...') and Morpheus's speech to Neo in *The Matrix* ('That you are a slave ...'). Find more by doing a web search on 'film monologue' or thinking of films you have seen recently. Choose one and, working in pairs or small groups, explain what feelings are conveyed in the monologue, and what purpose it serves in the film.

Understanding

Shakespeare is the world’s most performed playwright. Understanding some of the performance conventions of Shakespeare’s time and some of the features of his language can enhance your experiences of Shakespeare.

1. Read this article, and then answer the questions below.

It’s difficult for a modern audience to imagine what an original performance of *Romeo and Juliet* must have been like. If we look at the balcony scene, and some of the most famous lines in the play, and imagine them on stage, we see a grand house with a balcony, with the fair Juliet illuminated by the light streaming from her window, Romeo standing in the garden below, gazing longingly up at her. In Shakespeare’s time, we know that this scene was probably performed at around three o’clock in the afternoon in a basic theatre open to the elements. Juliet might be standing in a loft, but there is no scenery, no actual balcony. There is no light – the talk of Juliet outshining the moon is a metaphor, not a stage effect. Juliet is not even being played by a girl, but by a teenage boy. Women were not permitted to perform. Music and sound effects? Shakespeare made use of these occasionally, but there is no record of them being used in this scene.

- a. Complete this comparative table, using the article.

Theatre today	Shakespeare’s theatre
Built scenery creates a location	
Purpose-built, luxurious theatres	
Lighting effects used to create atmosphere	
Sophisticated music and sound	
Female actors	

- b. What does the article suggest about the power of language in Shakespeare’s time?

Verse and prose

Shakespeare wrote in a mixture of verse and prose. He preferred **blank verse** – verse with a clear rhythm, but mostly without rhyme.

Most of Shakespeare's verse is in a simple five-beat pattern called **iambic pentameter**. In this 'meter', the syllable order, 'weak strong', is repeated five times in a line: dee DUM dee DUM dee DUM dee DUM dee DUM.

but SOFT what LIGHT through YON der WIN dow BREAKS

Actors don't exaggerate this when they are speaking the lines, but it provides a rhythm.

2. Add an accent (^) above the syllables that need to be emphasised in these lines from Shakespeare's *A Midsummer Night's Dream*.

And in the wood, where often you and I

Upon faint primrose beds were wont to lie

Other language features

The lines above are examples of *inverted structure*. In the usual order of a sentence they would say 'Often you and I were wont to lie upon faint primrose beds'. Shakespeare sometimes *inverts* adjective/noun order: 'rank mixtures' becomes 'mixtures rank'.

He also uses *filler* words: additional words that make the verse work. Examples include 'Oh', 'ah', 'marry', 'the which' and 'ho'.

Shakespeare uses *contractions*. 'O'er' (over), 'i'th' (in the), 'Zounds' (God's wounds), 'e'en' (even) and 'ta'en' are common examples.

Elizabethan English uses stronger verb forms than modern English, so words like 'hath' (have), 'holp' (helped) and 'durst' (dared) are common.

Other *obsolete words* include *pronouns* like 'thee', 'thou' and 'ye' – these are all forms of 'you'. Many other *common words* have fallen out of usage since Shakespeare's time, including 'anon' (shortly), 'beshrew' (curse) and 'sooth' (truth).

3. What features of language can you find in this line from *Othello*? Annotate the passage and add labels to show: filler word, obsolete pronoun, contraction, inverted structure.

O thou dull Moor, the handkerchief thou speak'st of
I found by fortune and did give my husband

Othello, William Shakespeare, act 5, scene 2

Applying

Connecting with the curriculum



Drama

This passage from *Hamlet* shows several of Shakespeare's conventions. In this scene Ophelia is being watched by her father and the king as she tries to return 'remembrances' – letters and small gifts – to Hamlet.

<div style="border: 1px solid black; width: 40px; height: 25px; margin-bottom: 10px;"></div>	OPHELIA	→	My lord, I have remembrances of yours, That I have longed long to re-deliver; I pray you, now receive them.	<div style="border: 1px solid black; width: 40px; height: 25px; margin-bottom: 10px;"></div>
<div style="border: 1px solid black; width: 40px; height: 25px; margin-bottom: 10px;"></div>	HAMLET	→	No, not I; I never gave you aught. 	<div style="border: 1px solid black; width: 40px; height: 25px; margin-bottom: 10px;"></div>
<div style="border: 1px solid black; width: 40px; height: 25px; margin-bottom: 10px;"></div>	OPHELIA	→	My honour'd lord, you know right well you did; And, with them, words of so sweet breath composed As made the things more rich: their perfume lost, Take these again; for to the noble mind Rich gifts wax poor when givers prove unkind. There, my lord. 	<div style="border: 1px solid black; width: 40px; height: 25px; margin-bottom: 10px;"></div>
<div style="border: 1px solid black; width: 40px; height: 25px; margin-bottom: 10px;"></div>	HAMLET	→	Ha, ha! are you honest?	<div style="border: 1px solid black; width: 40px; height: 25px; margin-bottom: 10px;"></div>
<div style="border: 1px solid black; width: 40px; height: 25px; margin-bottom: 10px;"></div>	OPHELIA	→	My lord?	<div style="border: 1px solid black; width: 40px; height: 25px; margin-bottom: 10px;"></div>
<div style="border: 1px solid black; width: 40px; height: 25px; margin-bottom: 10px;"></div>	HAMLET	→	Are you fair?	<div style="border: 1px solid black; width: 40px; height: 25px; margin-bottom: 10px;"></div>
<div style="border: 1px solid black; width: 40px; height: 25px; margin-bottom: 10px;"></div>	OPHELIA	→	What means your lordship?	<div style="border: 1px solid black; width: 40px; height: 25px; margin-bottom: 10px;"></div>
<div style="border: 1px solid black; width: 40px; height: 25px; margin-bottom: 10px;"></div>	HAMLET	→	That if you be honest and fair, your honesty should admit no discourse to your beauty.	<div style="border: 1px solid black; width: 40px; height: 25px; margin-bottom: 10px;"></div>
<div style="border: 1px solid black; width: 40px; height: 25px; margin-bottom: 10px;"></div>	OPHELIA	→	Could beauty, my lord, have better commerce than with honesty?	<div style="border: 1px solid black; width: 40px; height: 25px; margin-bottom: 10px;"></div>

Hamlet, William Shakespeare, act 3, scene 1

1. Complete the annotation boxes using the features listed below.

- | | |
|---|---|
| <p>A An accent to pronounce 'ed' as a separate syllable to make the verse work.</p> <p>B Lines often 'run on' (known as 'enjambment').</p> <p>C Shift from verse to prose.</p> | <p>D A pause and change in mood.</p> <p>E Unfinished lines of verse.</p> <p>F Olfactory imagery.</p> <p>G The verse starts to break down as the argument continues.</p> |
|---|---|

H Metrical and correct verse finishing with a rhyme.

I Characters complete another character's line.

2. What features of language show the deterioration of the relationship?

.. ..
.. ..

3. What is the effect of run-on lines?

.. ..

Connecting in class

1. Shakespeare often uses classical allusions, that is, references to ancient Greek and Roman literature, often mythology. Research the classical references in this text:

'... She'll not be hit
With Cupid's arrow. She hath Dian's wit.' (*Romeo and Juliet*, act 1, scene 1)

Find some classical allusions in a play you are studying in class and explain how these work to support the ideas in the play.

2. Shakespeare also likes to use nature and especially the sky for imagery – we call this celestial imagery. In the following text, identify the sky image being used and explain it:

'But oh, methinks how slow
This old moon wanes! She lingers my desires' (*A Midsummer Night's Dream*, act 1, scene 1)

Using a play you are studying, locate celestial images, such as the moon, the stars and the sun. Then explain how these images develop the ideas in the play.

3. Write about a character you have studied, using celestial imagery and classical allusions.

4. Rewrite a piece of dialogue from a novel you have studied in class, using Shakespearean verse.

Just for fun

It easy is to write pentameter
And when you write it, you will find that words
You need must switch, and often phrases twist –
Select them carefully you must, but keep
The rhythm going nearly all can do.

Use the above model to write a short piece of blank verse about an everyday subject of your choice. Compare your work with the work of others – what did you find out?

Understanding

Many critics believe that there is no truly original text because all texts build on those before. Texts may be transformed to fit in with new contexts, new technology and new ideas. The **transformation** may make a text more accessible or challenge the original ideas. Even the Grimm brothers' fairy tales are transformations of oral stories they collected in the nineteenth century.

Consider the following table of modern transformations.

<i>Dracula</i> – late nineteenth-century novel about the dangers of vampires to humans.	<i>Blade</i> – twentieth-century comic and film about a half human, half vampire who protects humans from vampires.
<i>Jane Eyre</i> – nineteenth-century novel in which a governess nearly marries her master but then discovers his wife is locked in the attic.	<i>Wide Sargasso Sea</i> – twentieth-century novel from the point of view of the locked 'mad' woman and her husband.

1. Work in groups and list other adaptations you are aware of.

.. .. .

.. .. .

.. .. .

There are many ways to transform texts including:

- *Setting*: different time, place or culture.
- *Characters*: different gender, ages, nationalities, race; different protagonist or introduction of a new character to disrupt the status quo.
- *Genre*: from tragedy to comedy; from crime to western; from romance to science fiction; from newspaper article to narrative; from poem to film.
- *Plot*: different climax, ending, resolution or complication; a new situation or order of events; starting at the end; projecting into the future or past.
- *Point of view*: different perspective; change from first to third person or third to first; use an omniscient narrator.
- *Theme*: from love to inadequacy of love; from patriarchal text to feminist text; from strength found in poverty to destruction from poverty.

2. In the following poem, what does Roald Dahl claim is his reason for rewriting the fairy tale of Cinderella? What kind of transformation/s does he indicate?

I guess you think you know this story.
 You don't. The real one's much more gory.
 The phoney one, the one you know,
 Was cooked up years and years ago,
 And made to sound all soft and sappy
 just to keep the children happy.

'Cinderella', Roald Dahl

.....

.....

.....

3. Another fairy tale transformation is Matt Phelan's graphic novel, *Snow White*. In this interview extract, he explains the transformation.

'Snow White' has more layers than many fairy tales. It has the stepmother element, the jealousy, and the murder attempt, but it also has the help and friendship of the seven dwarfs, which sets it apart. Snow White is not alone. She has the seven dwarfs. The Huntsman spares her. ...

One day, I drew a hag-like peddler holding an apple up to a smartly dressed young woman as everyone on the crowded street rushed by and I thought: '*Snow White*' in 1930s New York. Once I had the idea, I started playing with how to translate the rest of the tale to that particular setting. Who was the Queen? She was the Queen of the Ziegfeld Follies. Who are the dwarfs? They could be seven street orphans, like in those old Dead End Kids movies, and so on.

The noir tone came naturally, especially after I focused on the inheritance as the main motivation.

'A Q&A with Graphic Novelist Matt Phelan' (abridged), Candlewick Press

- a. Why did Phelan want to transform *Snow White*?

.....

- b. What type of transformation does Phelan make to the story and what details does he keep the same?

.....

.....

.....

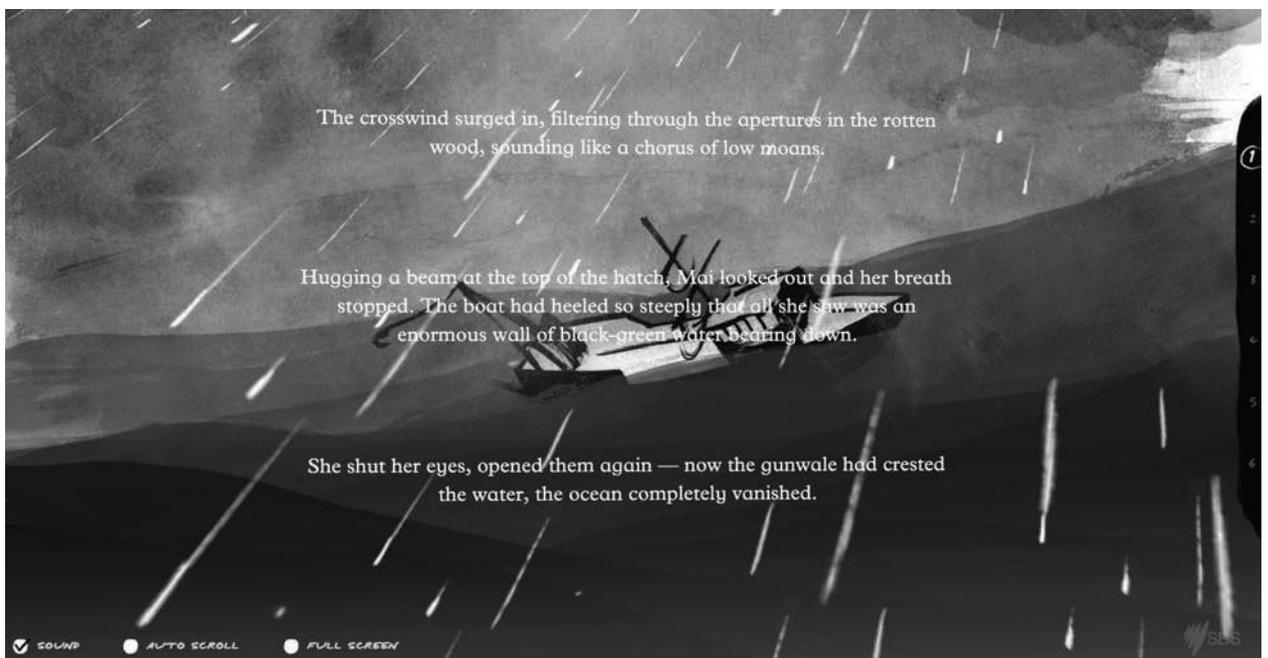
Applying

Connecting with the curriculum



History

Nam Le was born in Vietnam, and came to Australia when he was less than a year old, as a boat refugee with his parents. His parents' journey inspired Le's short story *The Boat*, which tells of a group of refugees coming to Australia by boat. This story has been transformed into an SBS interactive digital narrative by Matt Huyn. Here is the opening of the digital narrative.



1. Why do you think Huyn has chosen to use black and white (monochrome)?

.....

2. Even though this is a static image, it suggests movement. Which features of the image suggest movement?

.....

.....

3. Interactive texts are usually accompanied by sounds – what noises might accompany this text?

.....

4. How effectively does the image capture the point of view of the written text?

.....
.....

5. Who do you think is the audience for this digital text, and why is it necessary to change from a short story?

.....
.....

Connecting in class

1. Just like Matt Huyn with *The Boat*, graphic novelist Matt Phelan took a print form and added visual elements in his work on *Snow White*. As well as changing the story to a graphic novel, Phelan changed the historical context from a fantasy past to a 1920s scenario. What aspects of the *Snow White* story can you identify in these images?



2. Read the graphic novel *Snow White* by Matt Phelan and write an analysis of what he changes and why he does this.
3. The Disney brand is known for its adaptations of children's stories. In groups, select an example (one for each group) and prepare a set of notes about what you would change to make the story more relevant to teenagers.
4. Take a narrative poem (e.g. 'Timothy Winters' by Charles Causley). Create a table with two columns: one for the poem and one for the transformation. Have six rows for setting, genre, characters, motive, plot/event and theme to map out how you would transform the story. Then write the transformation inspired by the poem.
5. Write a reflection on the act of transformation and how we can make a text our own by transforming it.

Just for fun

Take a nursery rhyme or other simple text and transform it by changing, for example, the setting, the personality of the character/s or explaining what went before, during or after the plot, e.g. Jill from 'Jack and Jill' recounting from her hospital bed what really happened to cause the fall suffered by her – and Jack.

Understanding

Reports are a formal and usually objective way of conveying a considered judgement or assessment. Reports can range from a few sentences on student progress to hundreds of pages about government policy. Report writing follows a process of planning, gathering data, organising information, drafting and revising the report. Reports usually contain an introductory paragraph, followed by paragraphs with subheadings on key relevant topics. A conclusion may summarise the content and offer ways forward.

1. Read the following sentences that outline the structure for many reports, and number them in the order in which they should appear (1–6).

- | | |
|--------------------------|---|
| <input type="checkbox"/> | Summary: all the data that has been collected and explained is summarised. |
| <input type="checkbox"/> | Recommendations: suggestions are given for future directions. |
| <input type="checkbox"/> | Method: how the information was collected (survey, interview, etc.) is explained. |
| <input type="checkbox"/> | Literature review: an overview of the initial research is included. |
| <input type="checkbox"/> | Data presentation: the new information that has been found is presented (including tables). |
| <input type="checkbox"/> | Statement of purpose: the reason the report is needed is made clear. |

The following report opening and survey table are from the World Report on Disability. These illustrate important aspects of reports, such as using present tense to make generalisations and using a table to summarise evidence from survey questions.

Many people with disabilities do not have equal access to health care, education, and employment opportunities, do not receive the disability-related services that they require, and experience exclusion from everyday life activities. There are few documents providing a compilation and analysis of the ways countries have developed policies and responses to address the needs of people with disabilities. The *World report on disability* is directed at policy-makers, practitioners, researchers, academics, development agencies, and civil society.

‘World Report on Disability’, World Health Organization

2. Underline the present tense verbs in this passage and explain why present tense is used.

.....

3. What is the problem?

.....
.....
.....

4. Who is the audience and what is the purpose of the report?

.....
.....

Table: Difficulties in access to health care financing

Difficulties for males in:	Not disabled	Disabled
Obtaining exemptions or special rates	15.0	22.0
Completing insurance applications	4.3	10.1
Finding out insurance benefits/entitlements	6.4	13.2
Getting reimbursed from health insurance	3.4	8.6

‘World Report on Disability’, World Health Organization

5. What survey question/s might have led to the information above?

.....
.....
.....
.....

6. Write a brief conclusion that can be drawn from the table.

.....
.....
.....

7. Using your notebook and copying the structure of the report introduction on page 78, write an introduction for a report on one of the following: housing, homelessness, education, reading.

Applying

Connecting with the curriculum



Biological sciences

Recovery Plan for Marine Turtles in Australia

Introduction

Six of the world's seven species of marine turtles occur in Australian waters and are protected under the *Commonwealth Environment Protection and Biodiversity Act 1999*. ... Australia has some of the largest marine turtle nesting rookeries in the Indo-Pacific region and is the only country where flatback turtles nest. ...

Contemporary threats, including habitat degradation, fisheries bycatch, nest predation and marine debris, have [all] contributed to the decline in marine turtles in recent decades. ...

Recovery Objectives

The long-term recovery objective for marine turtles is to minimise anthropogenic threats to allow for the conservation status of marine turtles to improve so that they can be removed from the EPBC Act threatened species list.

The following interim targets and objectives have been set for the life of this plan.

1. Current levels of legal and management protection for marine turtles are maintained or improved both domestically and throughout the migratory range of Australia's marine turtles.
2. The management of marine turtles is supported.
3. Anthropogenic threats are demonstrably minimised.
4. Trends at index beaches, and population demographics at important foraging ground are described.

'Recovery Plan for Marine Turtles in Australia',
Commonwealth of Australia 2017

1. Circle examples of the use of present tense and the present perfect (is/are/has/have + -ed verb).

A feature of the objectives is the use of passive voice. When we use passive voice, we often don't know who is carrying out the action. For example, in the clause 'they can be removed from the EPBC threatened species list', it is not stated by whom.

- Underline the use of passive voice in the recovery objectives listed in the article, and explain how it affects the meaning.

.....

.....

- Create a list of words from the excerpt that would need to be included in a glossary on this topic.

.....

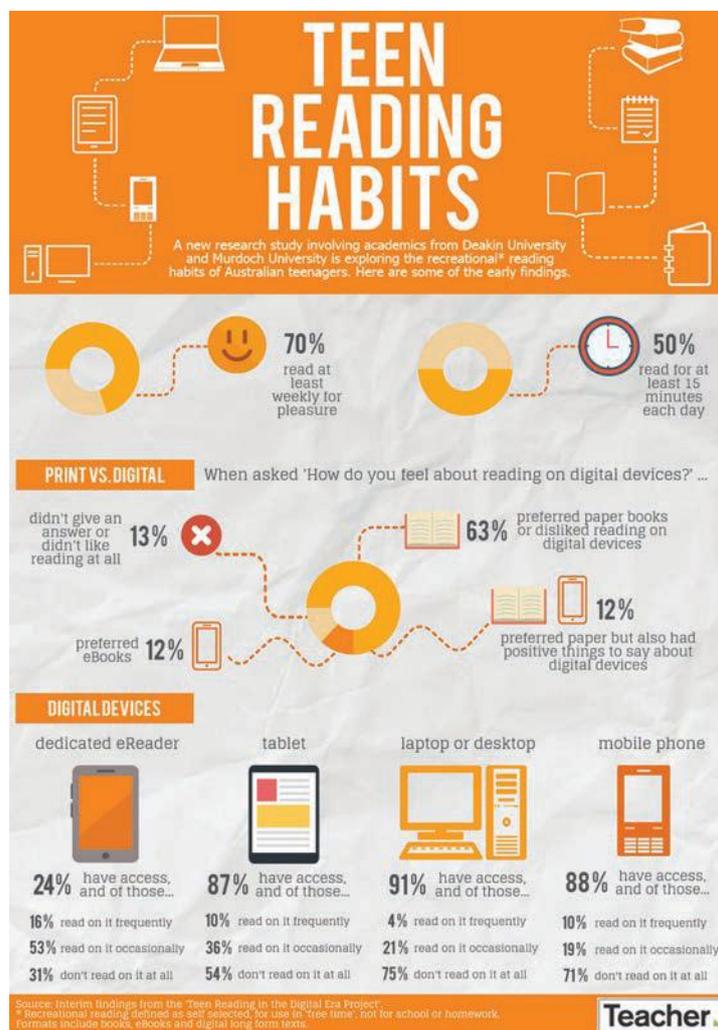
.....

Connecting in class

- Information from reports is often visualised in texts such as infographics. Analyse this infographic on teen reading habits and answer the questions.

- Write the introduction to a report using this infographic and stating the problem.
- What are five questions that might have been asked to create this table?
- Write a conclusion suggesting ways forward.

- Compile a report on a key character in your current novel or text study. You could include subheadings about important turning points and a glossary list of their characteristics.



Just for fun

- Create an infographic reporting on food eaten in the playground by different year levels at lunchtime.
- Create a crossword or word-find puzzle from a glossary list on a topic of your choice. Use the explanations as your clues.

GENRE

Understanding

Your **résumé** (sometimes also referred to as a *curriculum vitae* or CV) is a written summary of your qualifications, skills and experience. A well-written and clearly presented résumé is an important tool to have when applying for jobs. Résumés are concise and straightforward, and usually include the following:

- | | | |
|-----------|-----------------------------------|-------------------------------|
| full name | contact details (phone and email) | education/training background |
| referees | work history | experience |
| | | skills/abilities/interests |

1. What are five positive adjectives you can use to describe work habits?

.....

.....

2. Write five nouns about skills or attributes that are valued.

.....

.....

3. Circle the items below that are appropriate for a good résumé and cross out the things you should avoid.

- A** up-to-date contact details
- B** an inappropriate or unprofessional email address
- C** a layout that is easy to read and clear
- D** personal information such as health or relationship status
- E** exaggerating skills or making up qualifications
- F** strengths, abilities and achievements
- G** correct spelling and grammar – proofread carefully

4. Complete the following sentences.

- a. A person who checks data carefully can describe themselves as
- b. A person who arrives on time values

- c. A person who works out what is needed on their own displays
- d. A person who listens carefully is
- e. A person who wants to work is

Honesty is important in a job application, but you need to frame any perceived weaknesses in a positive way and demonstrate how you will overcome these.

5. Match the negative statements below to their positive alternatives.

I haven't done this kind of work before.	I am willing to learn and build up the necessary skills.
I don't have any experience.	I'm always reliable and focused.
I'm not sure what I can offer.	I'm ready and motivated to work and look forward to any challenge.

Résumés require a more formal register of language, avoiding clichés, idioms or slang.

6. Change the clichés and idioms in the following sentences to more specific and formal phrases.

a. I'm a team player.

.. ..

b. I get things done.

.. ..

7. Underline the verbs in the following sentences and then fill in the gaps of the more formal sentences with a corresponding nominalisation (turning the verb into a noun).

a. I am good at managing cash and resolving disputes.

I have proven strengths in cash and dispute ..

b. I would like to apply for this job.

Please accept my for this job.

c. I can demonstrate respectful and effective ways of communicating.

My skill lies in my of respectful and effective . skills.

Applying

Connecting with the curriculum



Economics and business

Résumés are often accompanied by an opening letter stating your abilities, or including a personal statement or objective that relates specifically to the position being advertised. The two pieces of writing below are personal statements from job applications for a position at an animal shelter.

Version 1

I love animals and I am a people person so I will be able to get along with the customers as well as looking after the animals. I am very adaptable, and a jack-of-all-trades so can help out in lots of different situations. I enjoy facing challenges head on because it shows you can overcome adversity and that every cloud has a silver lining.

Version 2

I am passionate about animal welfare and I have completed voluntary work experience with the shelter last year. In order to gain practical experience, I have also undertaken a Certificate II in Animal Studies at TAFE that helped me learn to care for a variety of animals and gain understanding about general care, companion animals and occupational health and safety in the workplace.

I have also faced and overcome a number of challenges as a volunteer wildlife carer, rescuing and caring for orphaned, sick or injured native wildlife.

1. How does the language in the applications differ?

.....

.....

.....

2. Highlight the clichés and idioms used in the first application.

3. Explain who would get the job and why.

.....

.....

.....

Proofreading is vital to give the best possible impression. Basic spelling and grammatical errors can result in résumés being overlooked or even discarded.

4. Write in your notebooks. Use the following curriculum vitae (also known as CV) to write a cover letter for a job as office assistant at a real estate agency. Start with this opening:

Dear Ms Jordan,

I am writing in response to your advertised position as an office assistant at your real estate agency.

Eve Wright

Personal Details

Mobile: 0413 456 789

Email: evewright@email.com

Career Objective

I am a motivated and energetic school leaver seeking the opportunity to expand my skills, knowledge and experience in a junior role.

Achievements & Abilities

- * Certificate II in Hospitality
- * Completed basic First Aid Course
- * I collaborate well with others
- * Current driver's licence

Work History

MacDonalds Crew Member: 2019 to present

School Work Experience: Reception and office duties, Lakeview Reception Centre, June 2019.

5. a. Conduct some research online and create your own résumé using a different layout that suits you.
- b. In pairs, proofread your partner's résumé, making sure that you pay attention to punctuation, correct use of capital letters, spelling, avoiding clichés and ensuring the format is clear and easy to read.

Connecting in class

Take a character in your book and prepare a résumé they might write for a job application.

Just for fun

Think of the worst possible job and explain why it is so bad. Then choose someone else in the room who has to be the person in that job, and they love it. They must explain what is so wonderful about the job, then go on to list their idea of the worst possible job.

Understanding

People frequently review their actions and decisions to clarify their thoughts about what has happened to them and what to do next. This process is referred to as *reflection*. The subject of the reflection may be relationships, achievements, reading or thoughts about how to improve work and help others to do so. A reflection is a kind of evaluation, a thinking process that can be found in blogs, journals, speeches and any other form of assessment of your own work or the work of others.

Academic reflection

Unlike a personal life reflection, an academic reflection focuses on your schoolwork. In order to improve your schoolwork you need to reflect on what you do, how you do it and how to improve what you do. You need to admit what you can't do well and develop strategies to improve this.

In this section you will review what you do in English and then write a summary of your approaches and suggest how this may be improved.

1. a. Reflect on your reading practices. Tick the column that applies to you.

When I am reading for English, I:	Always	Sometimes	Never
need to re-read			
skim most of the lines			
just read the beginning and end			
avoid reading			
annotate as I read			
write journal notes			

b. Why is the way you read so important for school and learning?

.. .. .

.. .. .

.. .. .

.. .. .

2. Reflect on your writing practices. Tick the column that applies to you.

When I am writing for English, I:	Always	Sometimes	Never
check the question carefully first to make sure I know what is needed			
ask questions to check I understand what is needed			
re-read all my notes			
re-read parts of the text			
look at my annotations in the text			
research anything I need to know			
look at previous essays to see what I needed to improve			
start writing immediately			
take time preparing my work before I write			
write at least three drafts			
seek assistance from the teacher			

3. Reflect on your approach to tasks.

a. Circle which of the following strategies you might use and indicate in what order.

- A Make clear notes on significant aspects of the text.
- B Read and annotate some sample responses.
- C Read the text thoroughly.
- D Discuss and write about the text with others, individually and/or in groups.

b. For each of the strategies above, write a sentence in your notebook explaining how each contributes to successful writing practices.

4. Reflect on feedback you have received. In any class task, a few forms of feedback are available to you: the marking criteria, teacher comments on what has been submitted, teacher comments on marksheets and the mark. Which is the most important feedback to you and why?

.. .. .

.. .. .

.. .. .

.. .. .

Applying

Connecting with the curriculum



Reflective writing

Many writers reflect on their writing and their careers. The following abridged extract from 'A Home in Fiction' by Geraldine Brooks was presented for the ABC Boyer lecture series. Note how she turns aspects of attending a lecture into vivid reflections on her own purpose as a writer.

A Home in Fiction

A few years ago, on a crisp autumn day in Cambridge Massachusetts, I attended a lecture entitled 'Singularities in Algebraic Plane Curves'. I slumped into the room, armed with a doodle pad. My plan was to sit politely and let the talk sail over my head.

On the pad I carried that day, I have a few fragments of the sentences the mathematician used:

- A formal power series about the origin is an infinite sum
- Homomorphism is an isomorphism if and only if the matrix is inevitable.

This is like poetry, I thought, and I leaned forward to hear more. The mathematician was eloquent. She was passionate. And when I set aside my firm belief that I could not comprehend her, something strange happened. It wasn't that I understood her work, but I understood her vision. I realised I had lived, until that moment, in an airlock, and that she was prising open the heavy door, just a crack. I could imagine, for a moment, what it was to see with her eyes.

In her exploration of the singularity in every plane curve, she pushes her way deeper and deeper into the full truth of the world. This, also, is what I must do.

Geraldine Brooks, ABC Boyer Lecture (abridged), 11 December 2011

1. What were Brooks's expectations and what evidence shows this?

.....

2. What made her change?

.....

3. How does Brooks link this event to her own life?

.....

.....

4. In your notebook, write a reversal of the encounter: the mathematician unwillingly attends a book reading that triggers her thinking.

Strategies for improving your writing across all curriculum areas

Improvement comes when you:

- focus on the task and what it requires. What does the question require? What research does this need? What genre do you need to write in?
- are aware of purpose and audience.
- think about how to organise the writing to emphasise ideas.
- check that what you write is clear and that ideas build logically.
- work out how many words you need for each part of a question so you know how much evidence you need and what kind of evidence.
- have accurate and comprehensive knowledge of the text or facts.
- avoid emotion-related words such as 'like' or 'dislike'.
- consider the effect of your writing style: do you vary sentences and vocabulary? Is your punctuation correct and effective?
- write more than one draft and edit for ideas and language.

Make a pact with yourself to look carefully at any feedback and act on it, even if (and especially if) you find it difficult to understand. Ask! Ask! Ask!

5. An aspect of reflective writing is the use of the first person 'I'.

- a. Complete the following sentence to reflect on your writing.

When I started essay writing I used to , but now I

- b. Use the same sentence structure to reflect on something you have read.

When I started reading the book I thought that ... , but now I

Connecting in class

1. Write a personal reflection from the point of view of a character in a class text on what they learnt.
2. Compile feedback you received from a few tasks. Have you changed what you do?

Just for fun

Write or deliver as a speech a humorous reflection on a very simple day-to-day activity (e.g. brushing your teeth, using your phone) without actually telling the class/group what it is. Make it as vague as possible and ask students to guess what you are reflecting upon.

Understanding

Even writing that is not strictly argumentative or persuasive conveys values and viewpoints about a range of ideas and issues. Often the way these values and viewpoints are expressed will be indirect and require a close reading of the text.

Consider politics. Politicians deliver speeches that on the surface convey a particular viewpoint or espouse a particular value. However, values and viewpoints can be hidden or embedded more subtly in language; through close analysis, you can identify alternative meanings. This indirect method of communication favoured by politicians is often referred to as *doublespeak*.

Because identifying values and viewpoints often requires reading into texts, there is no hard limit to the number of techniques that you can identify and analyse. We will limit ourselves to some easily identifiable techniques.

1. Add the correct technique from the box to the table below.

irony, connotation, dichotomy, agentless passive voice, passive voice, inference, hyperbole

Technique	Questions to ask	Example
	Why has the author opted to obscure the subject?	'The bombs were dropped by the air force.'
	Why is the agent (carrying out the action) removed?	'Mistakes were made.'
	What views and values can you infer?	'You need to remember hygiene is important.' (Are you saying I'm dirty?)
	Why is this so?	'Excited for another thrilling meeting?'
	What are the associations of this word?	'Typical woman!'
	Why is the author exaggerating?	'We are going to change the course of human history at this meeting, I'm sure.'
	What are the groups or ideas being opposed and why?	The 'haves' need to be more responsible for the 'have nots'.

2. Here is a range of sentences. For each one, identify what views and values are being expressed and what techniques are being used.

a. The best way for young Australians to tackle climate change is to attend school, listen to their teachers and learn.

Technique:

Value:

b. A man exhibiting dangerous and erratic behaviour was shot by our brave police.

Technique:

Value:

c. As Australians, we value freedom and need to protect our borders to maintain this freedom.

Technique:

Value:

3. Read the following passage and answer the questions.

Any land use or activity undertaken should seek to benefit a range of people in society, and not exploit, endanger or disrespect any group. Health, safety and equity must not be compromised. Traditional landholders and their extensive knowledge of the land should be respected, and the recreational, psychological, aesthetic and spiritual value of environments should be protected.

Humanities and Social Sciences for the Australian Curriculum 7, p. 11

a. Underline the values. Hint: look for words that have positive connotations.

b. What dichotomy can you infer about land practices from this text?

.....

.....

c. Values are often expressed through words, feelings and actions. Which words have negative connotations?

.....

d. Find an agentless passive phrase in the text and explain it.

.....

.....

.....

Applying

Connecting with the curriculum



History

George R. Sims was an English journalist in the 1880s who investigated the poor areas of London, and was shocked by what he saw.

To the particular door there comes a poor woman, white and thin, and sickly-looking; in her arms she carries a girl of eight or nine with a diseased spine; behind her, clutching at her scanty dress, are two or three other children. We put a statistical question, say a kind word to the little ones, and ask to see the room.

What a room! The poor woman apologises for its condition, but the helpless child, always needing her, and the other little ones to look after, and times being bad, etc. Poor creature, if she had ten pair of hands instead of one pair always full, she could not keep this room clean. The walls are damp and crumbling, the ceiling is black and peeling off, showing the laths [thin strips of wood] above, the floor is rotten and broken away in places, and the wind and the rain sweep in through gaps that seem everywhere. The woman, her husband, and her six children live, eat, and sleep in this one room, and for this they pay three shillings a week. It is quite as much as they can afford. There has been no breakfast yet, and there won't be any till the husband (who has been out to try and get a job) comes in and reports progress. As to complaining of the dilapidated, filthy condition of the room, they know better. If they don't like it, they can go. There are dozens of families who will jump at the accommodation, and the landlord is well aware of the fact.

How the Poor Live; and, Horrible London, George R. Sims, pp. 5–6

1. How does the connotative and emotive language of the opening paragraph convey the author's viewpoints and values?

.....
.....

2. 'Poor creature, if she had ten pair of hands instead of one pair always full, she could not keep this room clean.' What does this hypothetical infer?

.....
.....

3. How do descriptions of the room (second paragraph) imply values?

.....
.....

4. What do you think the author's viewpoints on landlords are? How can you tell this from the final sentence of the second paragraph?

.....
.....

Connecting in class

Writing twenty years before *Sims*, the novelist Charles Dickens also looked at the lives of the poor in his novel *Hard Times*. A major theme of *Hard Times* is the mechanisation of human beings. This extract introduces Thomas Gradgrind.

Thomas Gradgrind, sir. A man of realities. A man of facts and calculations. A man who proceeds upon the principle that two and two are four, and nothing over, and who is not to be talked into allowing for anything over. Thomas Gradgrind, sir—peremptorily Thomas—Thomas Gradgrind. With a rule and a pair of scales, and the multiplication table always in his pocket, sir, ready to weigh and measure any parcel of human nature, and tell you exactly what it comes to. It is a mere question of figures, a case of simple arithmetic. You might hope to get some other nonsensical belief into the head of George Gradgrind, or Augustus Gradgrind, or John Gradgrind, or Joseph Gradgrind (all supposititious, non-existent persons), but into the head of Thomas Gradgrind—no, sir!

Hard Times, Charles Dickens, p. 11

1. How does this passage reveal what Dickens values?
2. Find a passage in a class text and explain what values are revealed and how, using the metalanguage offered in the *Understanding* section.
3. Complete a short story that conveys your views and values on an issue or idea. You could draw on an issue that is being reported in the media and write a short story about people engaging with this issue. Alternatively, you could choose a theme or idea from a text you have been studying.

Just for fun

Play the 'I value' game. Cut up sentences that you find in the news and place them on cardboard. Students need to read each sentence and decide what value is conveyed.

Understanding

You might think that analysing texts means finding metaphor, hyperbole, similes or other features of language. You might think that grammar is about correctness, and not relevant to analysis. However, the grammar of a sentence, the choice of nouns and adjectives, and the organisation of phrases yield important clues about characters, tone, mood and themes. Analysis is really about identifying the patterns of language that support the ideas. In this unit you will examine some short texts and focus on features other than figurative language.

The river sleeps, nascent of limpid green, tree bones of spirit people, arms stretched out and screaming. And at their fingertips, claws of blue bonnets, sulphur crested cockatoos and the erratic dips and weaves of wild galahs, grapefruit pink and ghost grey splash the sky.

Swallow the Air, Tara June Winch, p. 157

1. In the above passage, locate:

- a. Personification:
- b. Three nouns:
- c. The first verb and the last verb:
- d. Five adjectives (not colours):
- e. What noun do the adjectives 'grey' and 'pink' describe?

Lexical chains

Lexical chains are words that are connected in some way; they create cohesion, connecting the layers of meaning through a text. They can be synonyms or closely related different parts of speech, such as all about the sky.

2. What are some of the lexical chains formed in this text?

- a. Nature:

- b. Parts of the body (human or animal):
- c. Actions:

Analysing the passage

In analysis, we need to work out how all the parts connect and what it all means.

3. Fill in the gaps in this analytical paragraph about the passage from *Swallow the Air*.

This passage is rich with beautiful language, created by adjectival, contrast of the river with the dips and of the galahs, and the richness of colour. The eye moves from the river up through '.....' trees to birds and then sky: land and connect spiritually. Lexical chains abound: 'Tree bones of spirit people' connect to '.....' then 'fingertips' then 'claws'; 'sleep' connects to 'spirit' and '.....'; 'green' moves to '.....' to 'sulphur-crested' to 'grapefruit.....' to '..... grey'. Each of these lexical emphasises Indigenous spirituality connected to the land but also suggests trauma.

Analysis using contrast

The question is: what do you do when you have to analyse a text that has no literary devices, such as this conclusion from the novel *The Incredible Here and Now*?

Sometimes I wish we could go back to the beginning of the story, before ice-skating, before cars. But you can't go back. There's only moving forward so I put my arm around Mum's shoulder and I tell her about the incredible here and now.

The Incredible Here and Now, Felicity Castagna, p. 187

4. What is contrasted in this passage implicitly or directly?

.....

.....

.....

'Here and now' refers to place and time grounded in the present, but the first sentence opens with high modality of the verb 'wish'. This gives us a hint that this passage is about longing for something you can't have and needing to accept what you can have. We can understand this passage better by looking at these contrasts.

Applying

Connecting with the curriculum



Scientific thinking

Every subject requires analysis and that analysis can refer to written, spoken, digital or visual sources. Even graphs and tables which draw together data, and in so doing are a form of analysis, need further analysis in a written form to explain the relationships among data.

Analysing experimental data

Once you have collected your data in an experiment and presented the data in graph form, you will need to interpret or analyse this data. This can be done using descriptive or inferential statistics.

When interpreting your graph it is important to remember that the existence of a correlation (that is the DV tends to show an increasing trend as the IV increases) does not necessarily mean a causal relationship. Not all experiments will show a correlation between the variables but this is still an experimental finding!

On their own, raw data are worthless. They have not been organised and are difficult to interpret, therefore, you need to organise the data in some way. This is referred to as descriptive statistics.

Cambridge Science for the Victorian Curriculum 9, p. 19

1. What do you need to collect before you can analyse your experimental findings?

2. Which sentences show that the word data is plural? (The singular is datum.)

.. . . .
.. . . .

3. What is a causal relationship?

.. . . .
.. . . .

4. What are the audience and purpose of this extract?

.. . . .



Like Science, History can include interesting tables and graphs.

	1933		1971		2006	
	Number	% of pop.	Number	% of pop.	Number	% of pop.
UK and Ireland	712 458	10.7	1 088 210	9	1 084 009	6
Europe*	95 181	1	1 108 268	9	993 910	5
Asia*	24 840	0.4	167 226	1	1 208 742	7

* Includes all countries in continent

This table shows the broad demographic shifts that have occurred with those Australians born in the UK/Ireland, Europe and Asia since the 1933 Census.

The post-war immigration to Australia of displaced people and immigrants from continental Europe changed the balance of the population significantly.

The abolition of the White Australia policy in 1973 and then increasing numbers of refugees from Asia also had an impact.

History for the Australian Curriculum 10 (abridged), p. 311

5. Which sentence sums up what the table is about?

-
-

6. What historical knowledge mentioned as a cause does not appear in the table?

-

Connecting in class

1. Using the internet, find a word count of all the *Harry Potter* books. Does this statistical information help you to analyse the books?
2. The article 'Jane Austen's words in numbers' by Maliha Khan in *The Daily Star* tells us Jane Austen's early novels often used the words 'affection', 'obliged' 'suffered' and 'virtue'. Can this information help us to analyse novels?

Just for fun

Take your favourite book, count the number of words on one page, and then multiply it by the number of pages in the book. Compare with a friend. Who reads the longest book?

Understanding

Central to comparison in English classes is representation. Texts represent ideas or concepts through language and form.

Comparisons of texts may consider:

- Ideas: How is a concept or idea represented across different texts?
- Content: What supporting content is present in each text and why?
- Perspective: What attitudes, values and beliefs does each text convey?
- Genre, mode and medium: How does the different kind of text affect the representation of the ideas (including book-to-film adaptations)?
- Audience, purpose and context: To whom is each text directed, for which purpose and in which context? How does this affect meaning?
- Language (visual, verbal, oral or digital): How does the composer use the available language to convey meaning?
- Structure: What is the effect of the organisation of ideas in each text?

Good comparisons offer a balanced discussion between the items being evaluated. Sometimes, in an extended comparison, you may have separate paragraphs on the different texts, but these paragraphs must refer to the other text as the emphasis should be on comparison. In this unit we will look at how to write a balanced comparison using an essay, a science extract and a poem.

1. The extract below is an introduction to a comparative essay.

Montana 1948 and *To Kill a Mockingbird* are important explorations of prejudice in an early twentieth century American setting. Despite their differences, on closer reading the texts reveal many similarities in setting, characterisation, style and themes.

a. What are the two texts that are being compared and what theme will be the focus?

.....
.....

b. What aspects of each novel will be considered?

.....

2. Read this comparison of *setting* to see how to offer a balanced discussion.

The texts are both set in America, but that in itself is hardly a significant point of similarity. Montana is an arid area identified as part of the 'Wild West', while *To Kill a Mockingbird* is located in the 'Deep South' in Mississippi. The settings are, however, similar in their cultural and social structure. Both are small towns, sleepy places where family history is important, both are hiding places for eccentrics and both contain marginalised groups: Indigenous Americans in *Montana 1948*, and African Americans in *To Kill a Mockingbird*. The novels' settings are nearly twenty years apart, with *Montana 1948* set in 1948 and *To Kill a Mockingbird* set in the 1930s, each following traumatic world events: WWII and the Depression, where there was 'nothing to fear but fear itself'. Despite the differences in places and dates, the texts are closely connected in their social beliefs, values and attitudes.

Highlight the words/phrases that signal a comparison.

3. This paragraph is on *character*, following the order suggested in the plan of development in the introduction. The extract is annotated but arrows are missing. Insert arrows pointing to examples and highlight the comparative words and phrases.

Topic sentence

Like all communities, the values are not universally held: discrimination and bias may be the main attitudes of the people but in each novel there is a challenge to the status quo through the protagonist. In *Montana*, Wesley Hayden is the sheriff, and an established leader in his community because of his family background. Atticus Finch is also part of the establishment in *Maycomb* and, like Wesley Hayden, he administers justice, not as a sheriff but as a lawyer. Both protagonists are law-abiding men of principle placed in difficult situations where it becomes their duty to defend the rights of the marginalised group. For Wesley, the decision is made even harder because he has to arrest his own brother.

Examples given to prove the point

Comparative words showing difference

Comparative words showing similarities

4. Decide if the following comparison words signal similarity or difference. Highlight the words signalling similarity and underline the words signalling difference.

additionally, alternatively, although, by the same token, conversely, despite, in contrast, in the same way, instead, likewise, on the contrary, on the other hand, similarly, unlike, while

Applying

Connecting with the curriculum



Science

As you can see in the sample paragraphs in the *Understanding* section, comparison is a valuable tool for evaluating ideas and content. Comparison takes place in every subject. The paragraphs below on comparative anatomy show us how important comparison is for scientific classification.

Comparative anatomy

There can be a remarkable diversity of forms amongst closely related organisms but some animals display remarkable physical likeness despite not being closely related at all: a bird and a bat, a dolphin and a shark, a sugar glider and a flying squirrel. The members of each pair share some very obvious structural characteristics. For example, sugar gliders and flying squirrels look remarkably alike, sharing similar characteristics such as size, big eyes and a distinctive white belly. They have thin loose skin between the limbs, which, when stretched, keeps them stable while they glide.

However, sugar gliders (native to Australia) and flying squirrels (native to Asia, central and North America, and Europe) also have many differences. Sugar gliders are marsupials, so they have a pouch to protect their tiny babies, whereas flying squirrels are placental mammals, having larger babies and no pouch. By studying their genes and other traits, biologists discovered that sugar gliders and flying squirrels are not very closely related at all.

Adapted from *Cambridge Science for the Victorian Curriculum 10*, p. 139

1. Is physical likeness the right way to identify animals? Why/why not?

.....

2. What is the thesis that is being proven in this extract?

.....

.....

3. What are 'structural characteristics'?

.....

.....

4. What is the most important determinant in deciding how to classify animals?
- ..
5. Highlight all the comparative words and phrases in this extract.
6. Comparative evaluations are often easy to see in a table, but tables of comparison need to specify what is being compared and they need to have space for you to sum up what the information is showing. Complete the table below.

Areas of comparison	Sugar glider	Flying squirrel	Sum up comparison
Physical characteristics			
Movement	skin between limbs for stability while they glide	skin between limbs for stability while they glide	
Babies and pouch	pouch to protect their tiny babies	larger babies and no pouch	
Type/group	marsupial	mammal	

7. What other information could we add?
- ..

Connecting in class

- Many comparisons made by metaphors and similes are commonplace. For example, we identify the seasons as being the lifecycle, with spring being new life and winter being death. Shakespeare plays games with these metaphors in two sonnets, Sonnet 18 'Shall I compare thee to a summer's day' and Sonnet 130 'My Mistress' eyes are nothing like the sun'. (In Sonnet 130, the mistress even has bad breath!) Locate the two poems online, read them and discuss what comparisons are being made and why. Have a debate on whether these sonnets are about relationships or about writing poetry. Find evidence to defend your view. Write a comparative paragraph on what Shakespeare is doing in each poem.
- Return to the sample paragraphs in the *Understanding* section and use the information about *Montana 1948* and *To Kill a Mockingbird* to complete a comparative table like the one in Question 6 above. Think about what the areas of comparison will be.

Just for fun

Write your own modern comparative poem called 'Shall I compare you to a winter's night?' or 'My dog's face is definitely not so great – nor is his/her breath!' or a similar type of comparison.

Understanding

Central to any understanding of the world around us is the concept of argument. Imaginative texts such as novels, poems and films offer as much of an argument as documentaries, government reports or blogs. However, the texts use different ways to convince us and argue a case; that is because argument is the statement of a perspective presented clearly and logically, and supported by evidence.

The ancient writer Aristotle explained the skill of public speaking in the ancient world as being about the way we draw on **logos**, **ethos** and **pathos** (also known as the **rhetorical triangle**).

- Ethos: appeal to values, sense of community, responsibility.
- Logos: appeal to reason, often objective, using data or expert opinion.
- Pathos: appeal to emotion, using highly charged language.

1. Identify whether each statement appeals to logos, pathos or ethos.
 - a. You should be vegan because factory farming causes undue suffering to animals.
.....
 - b. Protesting is an important part of a democratic society.
 - c. The available data reveal an economic recession is at hand.
 - d. Education in Australia is in crisis.
 - e. It tears at our hearts.
 - f. We act in accordance with the law.

2. Write three statements (using ethos, logos and pathos, respectively) about the environment.

.....

.....

.....

.....

.....

The connotations of words (nouns, adjectives, verbs, adverbs) and their negative or positive associations evoke powerful responses, as does the use of pronouns. The first-person plural form (we/us/our) is called inclusive because it invites all of us into a shared experience, but the third person (they/them/their) is called exclusive because it excludes us. Other important features include the rhetorical question, which acts as a trigger for us to think about an issue, and repetition, to reinforce or extend a view.

3. Read the letter to the editor below and answer the questions.

It must be nice for the children of the upper echelons of society to enjoy a quality education in the most beautiful buildings in the most beautiful suburbs. Meanwhile, the unwashed masses, us, are crammed into crowded prefabricated buildings. Seventy-eight per cent of the population live on minimum earnings while *they*, the successful ones, the rich ones, the 'washed' ones live a life of comfort and ease. We endure a sub-par education and end up unprepared for life and without the connections to succeed. A good society depends on sharing and caring. How about letting those of us who need it have access to the same education and privilege?

a. This letter to the editor depends mostly on pathos for its impact. Explain what features of language lead to this conclusion.

..
..
..

b. Find an example of logos and explain its effect.

..
..

c. Find an example of ethos and explain its effect.

..
..

d. How does this extract use inclusive and exclusive language?

..
..
..

Applying

Connecting with the curriculum



Civics and citizenship

Australian Human Rights Commission on Aboriginal and Torres Strait Islander peoples' issues

The Australian Human Rights Commission runs several programs designed to protect and promote the rights of Indigenous Australians. In December 2013, the Commission released an article expressing concern over plans to cut funding to the Aboriginal and Torres Strait Islander Legal Service (ATSILS). The ATSILS has existed for over 40 years and has provided legal assistance for Indigenous Australians and advised on government policy. The Australian Human Rights Commission is greatly concerned about the cuts to the ATSILS funding as it will impact the organisation's ability to provide free legal assistance and to conduct research into the high rates of incarceration of Aboriginal and Torres Strait Islander people. Despite being funded by the federal government, the Australian Human Rights Commission is able to criticise the federal government for decisions the Commission does not agree with. The Commission views the funding cuts as discriminatory against Aboriginal and Torres Strait Islander peoples and as counterproductive for achieving the goal of 'closing the gap'. Closing the gap is a commonly used phrase that refers to policies that attempt to address the significant gap between the life expectancy of Aboriginal and Torres Strait Islander people and non-Indigenous Australians. Substantial funding cuts of \$13.41 million did occur through the 2013/14 budget, with another \$4.5 million cut in the 2016/17 budget. The government did, however, restore \$16.7 million to ATSILS in the 2017/18 budget.

'Australian Human Rights Commission on Aboriginal and Torres Strait Islander peoples' issues', NATSILS, 9 May 2017

1. What is the event/issue that this text is discussing?

.....
.....

2. Quote the lines that state the author's contention.

.....
.....

3. Official documents like this media release depend not just on facts but emotions and appeal to the community for impact. Identify ethos, logos and pathos in this text.

a. Ethos

.....

b. Logos

.....

c. Pathos

.....

4. In your notebook, write a 200–300 word analysis of how the authors argue their contention. Remember to analyse how specific language positions the audience to accept the authors' contention.

Connecting in class

Literary arguments are powerful – books such as *Uncle Tom's Cabin* influenced the abolition movement. Charles Dickens' novels, especially *Oliver Twist*, helped change social welfare policy. One text that has been influential in changing the thinking of generations is *To Kill a Mockingbird*. Central to this novel is the speech made by lawyer Atticus Finch defending Tom Robinson, an African-American man wrongly accused of raping a young girl.

1. Look up the famous speech in *To Kill a Mockingbird*. You can either read it or view the scene in the old black and white film. Then answer the following questions:
 - a. Using different colours, highlight ethos, logos and pathos.
 - b. How does Atticus Finch use inclusive and exclusive language?
 - c. Which argument in Atticus's speech would sway you most and why?
 - d. Why do you think this has become such an important speech?
2. Compare this speech to the Human Rights Commission text on page 104: how does each convey their purpose and address their audience to argue a case?
3. Look up some important speeches and see how they use the rhetorical triangle. A comparison of Winston Churchill's 'We shall fight them' with Kevin Rudd's Sorry Speech might yield interesting comparisons, as they have very different purposes and audiences.

Just for fun

Choose a topic for a speech that makes fun of a trivial issue, e.g. 'Everyone deserves fifteen minutes of fame', but model your presentation on Atticus' speech.

Understanding

Evidence is essential to prove any argument you make in an essay, and the way you present this evidence is a necessary skill. Evidence can be presented as paraphrase (retelling in your own words) or it can be a direct quotation, which appears in single or double quotation marks.

1. Underline the evidence in each of the following sentences and state if they are paraphrases or quotations.
 - a. The thylacine's despair is further conveyed by the capitalised verbs in big font that follow, as if floating on the page: 'PROWL, RAGE, HOWL'.
 - b. When Jane Eyre starts to teach the poor girls, cottagers' children, farmers' daughters, she tells herself that she didn't want to belong to poor people.
 - c. The extent to which the natural world relies on humans is shown by how the cats 'rub at her legs' for food and treat her as if she were a 'princess out of a tower'.

Quotations can be added to an essay in a few different ways. Quotations act as evidence that should be explained.

They can:

- be part of a sentence (distinguished by quotation marks)
- be inside brackets to reinforce a point
- appear after a colon
- be indented if they are extended, but extended poetry quotations have to appear with the same line distribution as the poem; if not indented, then use backslash to indicate a new line of poetry (also for verse novel and Shakespearean citations).

Often you can list a few quotations from different parts of the text to show how an idea travels through a text:

The author begins many chapters with a sense of time ('three years ago', 'over the week', 'At the strike of ten'), showing us that life is measured over time.

2. Underline any quotations below and indicate if they are added as: (a) part of the sentence; (b) inside brackets; (c) after a colon; or (d) indented.
- The woman comes 'from the slums' but walks 'uphill past the Moreton Bays and the smoky gums', with her path created by nature. . . .
 - Wooden rails frame the image on the right-hand side of the double page spread, where the words appear as if in the thylacine's mind: 'Trapped am I in a twisty wire, cold concrete'.
 - 'The Simple Gift' has simple language and direct statements, occasionally interrupted by brief lyrical scenes when Billy is in a natural surrounding or experiencing love ('beautiful phosphorescent bubbles of light / and trying to catch those bubbles in the new world of quiet and calm'). . . .

3. Which of the quotations above comes from a poetic text? How do you know?

.. .. .

4. Which quotation above is from a picture book and how do you know?

.. .. .

Citation

As you progress in school, you will read and write more academic essays that acknowledge the source. This means adding extra details about where the quotation came from, but the whole book reference must appear in the bibliography at the end.

Two common in-text citation styles are Harvard/APA and MLA:

- Harvard: It was 'a defining event in Australian history' (Kleeman, 2014, p.78)
- MLA: It was 'a defining event in Australian history' (Kleeman 78)

5. Identify the differences between the Harvard and MLA styles.

.. .. .

.. .. .

Citation can also be done as footnotes (at the foot of each page) or endnotes (at the end of the essay). Two commonly used styles are Chicago and Oxford:

- Chicago: ¹ Peter Levy, *The Art of Grammar*, (Sydney, Wopress, 2033), 8.
- Oxford: ¹ P. Levy, *The Art of Grammar*, Sydney, Wopress, 2033, p. 8.

6. Explain the differences between the Chicago and Oxford styles.

.. .. .

.. .. .

Applying

Connecting with the curriculum



History

A feature of some footnote systems is the use of Latin:

- *op. cit.* means 'work cited', that is, the title has been already mentioned
- *ibid.* is short for *ibidem* meaning 'as before'
- *et al.* is short for *et alia* ('and others') and comes after the first author to indicate multiple authors (e.g. Jackson et al.).

This is an extract from a History essay in which the student has used footnotes.

In January 1868, the new emperor of Japan, fourteen-year-old Emperor Mutsuhito, made a formal declaration that ruling power in Japan was now vested in him, rather than the Shoguns. This became known as the Meiji ('enlightened') Restoration – the restoration of power to the enlightened emperor. In April 1868, the new emperor issued the Charter Oath. In his work *A History of Nationalism in Modern Japan*¹, Kevin Doak points out that a key principle of the Charter Oath was the emperor's support of public consultation. However, court nobles were 'concerned – not unreasonably – that this [...] was directed against them as a check on their newly acquired power'².

¹Kevin M. Doak, *A History of Nationalism in Modern Japan: Placing the People*, (Leiden: Brill, 2007).

²*Ibid.*, 50

1. Why is a footnote used here?

.....

2. What text does 'ibid.' refer to and why does this footnote include a page number?

.....

.....

3. The footnote introduces another style of referencing. Describe it.

.....

.....

Textbooks rarely use footnotes and limit in-text citations, especially when dealing with well-established public texts.

Moves to democracy?

Even though the Charter Oath had promised ‘public discussion of all matters’ and ‘the participation of all classes in the administration of the country’, the Meiji period saw political power concentrated in the hands of important advisors and the emperor. The cult of the emperor was developed, following a clause in the Meiji constitution that read ‘the emperor is sacred and inviolable’. [...] The new constitution introduced in 1889 included a bicameral parliament, known as the Diet and modelled on the German parliament.

Humanities and Social Sciences for the Australian Curriculum 9, p. 332

- 4. Underline the quotations in the extract above.
- 5. Why is the ‘and’ not included in the first quotation?

.. .. .
.. .. .

- 6. What source do the quotations come from and how do you know?

.. .. .

- 7. Would in-text citation be helpful here?

.. .. .

- 8. Why isn’t the date ‘1889’ cited?

.. .. .

Connecting in class

Read two different critics about your class text and write a comparison summary of what each is arguing, using the different methods you have learnt about quoting, such as using a colon or brackets, integrating the quote as part of the sentence or paraphrasing.

Just for fun

Compile a referenced list of fictional or genuine citations by characters from novels, songs, films or by real people you like or know well, using the methods you have learnt in this unit. Put each one into a short sentence or paragraph using correct punctuation and formatting, briefly explaining the context, e.g. ‘In a recent interview with *Today*, Emma Watson, who starred in the *Harry Potter* series of films, was adamant that she “never ... ”’. (Finish the statement.)

GLOSSARY

This glossary contains foundational words from the textbook. An extended glossary is available for download from Cambridge GO.

anaphora beginning a series of sentences with a similar group of words

anglicised words borrowed into English from other languages, and made to sound more English

asyndeton removing conjunctions from a sentence

blank verse verse with a clear rhythm, but mostly without rhyme; frequently used by Shakespeare

circumlocution being indirect; using too many words to express a simple idea

ellipsis in punctuation, three dots to indicate something is missing, or a train of thought is taking place

ethos appeal to values, sense of community, responsibility (part of rhetorical triangle)

hypophora where a question is asked and immediately answered by the person who posed the question

iambic pentameter simple five-beat pattern with the syllable order 'weak strong' repeated five times in a line

irony a use of language suggesting the opposite of what is said, to show contrast between what is expected and what actually happens

jargon specialised language associated with a profession, field or activity

lexical chains use of word associations to create links in texts, through the use of repetition of words, synonyms, antonyms and words that are related such as by class and subclass*

logos appeal to reason, often objective, using data or expert opinion (part of rhetorical triangle)

malapropism use of a word that sounds close (not a homophone) but has a very different meaning, leading to humour

monologue a long speech or discourse given by a single character in a story, movie, play or by a performer*

* from ACARA definition

officialese terms used by government or major organisations, including long wordy sentences, vagueness and the use of passive voice

parallel sentences repeating a grammatical pattern to make the links between the items clear and logical

pathos appeal to emotion, using highly charged language (part of rhetorical triangle)

polysyndeton using many conjunctions in one sentence

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

redundancy unnecessary words; can be cut from a sentence without changing the meaning

résumé or **curriculum vitae (CV)** a written summary of a person's qualifications, skills and experience

rhetorical triangle Aristotle's components of public speaking: logos, ethos and pathos

satire exposing and criticising the shortcomings or behaviour of an individual or a society in a text, using techniques such as exaggeration, humour, ridicule and irony*

slapstick comedy relying on physical action and unexpected events, places or objects

soliloquy a character in a play or movie talking to themselves, sharing their state of mind and thinking through issues; usually delivered with the character alone on stage

spoonerism a slip of the tongue where the initial sounds of a pair of words are transposed*

tautology using two words or phrases that mean the same thing

transformation changing a text to fit in with new contexts, new technology or new ideas

tricolon a pattern of three words, phrases or sentences with a similar rhythm or structure

verbosity using lots of words