English is...

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LANGUAGE LITERATURE LITERACY RESPONDING COMPOSING

9

Ally
CHUMLEY

Joanna
GARDINER

Stephen
KIMBER

Annette
MOULT

Peter
STANLEY

English is ...

ENGLISH FOR THE AUSTRALIAN CURRICULUM YEAR 9

English is...

9

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jacaranda *plus*

This textbook contains images of Indigenous people who are, or may be, deceased. The publisher appreciates that this inclusion may distress some Indigenous communities. These images have been included so that the young multicultural audience for this book can better appreciate specific aspects of Indigenous history and experience.

In this book, the word 'Aborigine' rather than 'Koori' is used when referring to Indigenous Australians. The issues raised are not unique to the Indigenous people of New South Wales and so the Australia-wide reference has been maintained.

It is recommended that teachers should first preview resources on Aboriginal topics in relation to their suitability for the class level or situation. It is also suggested that Aboriginal parents or community members be invited to help assess the resources to be shown to Aboriginal children. At all times the guidelines laid down by the relevant education authorities should be followed.

CONTENTS

About eBookPLUS

jacaranda *plus*

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HOW TO USE THIS BOOK

The features described here show how you can use this stimulating text most effectively.

An inquiry approach to the concepts from the curriculum

Unit coverage and curriculum focus

Stimulus images and text introduce the concept.

Tuning in activities establish students' current understanding of the concept.

Specific links to relevant Australian Curriculum strands and content descriptions

Sub-units develop understanding of the concept and allow for a 'dip-in' and 'dip-out' approach.

Key terms and background cultural information are provided at point of need.

Key question guides inquiry towards knowledge and understanding.

Pre-reading strategies provide differentiation for less-able readers.

A wide range of texts with explanatory annotations for text structure and language features allow students to learn English within a context.

UNIT 1 — WORDPLAY

The BIG question

Why and how is language powerful?

Key learnings
- The English language has evolved over time.
- Our language reflects our values and shapes our identities.
- Language can be powerful, persuasive and playful.

Knowledge, understanding and skills

Students will:
- understand the origins of English and the different forms of English
- understand the social importance of satire and other forms of humour
- appreciate the power of words to express thoughts and feelings, to argue a point of view, and to persuade.

Words, words, words…

'English has always been a vacuum-cleaner of language — sucking in words from any other language that its speakers come into contact with.'

— from *Time Magazine*, 1997 by David Crystal, British linguist.

'But words are things, and a small drop of ink, Falling like dew, upon a thought, produces That which makes thousands, perhaps millions, think.'

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Eh, look out! She's there again. That migaloo jalbu, Sharyn. Hanging off her front fence. She's watching me go past. She's giving me that smile, that mango-mouth one. Maybe migaloos can't see those clouds that follow you on bad days.

— from *My Girragundji* by Meme McDonald & Boori Pryor

Powerful and playful words

Take a look at the texts on the opposite page. As you can see, English is a complex and surprising language. You might not even recognise some of the texts as English. What they show us is that the English language doesn't stand still. It is always changing and evolving. These texts also highlight how powerful, even life-changing, words can be. Words can inspire love, start a fight, move someone to tears, create a sense of belonging and identity; they can also make us laugh and open our eyes to truths.

Tuning in

1 Think and say why: Of all the texts featured in the collage, which one has the most meaning to you personally? Why? Which ones do you find difficult or confusing? Why do you think this is?

2 Did you know?
- We cannot really be sure how many words there are in the English language, but half a million is a good estimate.
- There are at least 400 million native speakers of English worldwide.
- *Globish* is a condensed form of English developed by Jean-Paul Nerriere. There are only 1500 words in Globish.
- The longest nonsense word in English appears in James Joyce's novel, *Finnegan's Wake* (1939). The word describes Tom Finnegan's fall from a ladder: *Bothallchoractorschumminaroundgansumuminarumdrumstrumtruminahumptadu mptawaultopoofoolooderuamaunsturnup.*

3 Find out: Research Globish words and phrases. Think about the possible advantages and disadvantages of a global form of English and list them in a two-column table.

4 Think and write: Respond to one of the following:
- Do you agree with Humpty Dumpty that when you use a word, 'it means just what [you] choose it to mean'? Can you think of instances when the meaning you intended was not the meaning received?
- What do you think Humpty Dumpty means when he says, 'The question is … which is to be master — that's all?'
- Can a word be made to mean many different things, as Alice declares? Choose a word and scribble down as many possible meanings as you can think of. Are all of these meanings still understood these days?
- What is your favourite word? Why?

LANGUAGE link

Newspeak

Writer George Orwell coined the term *Newspeak* in his novel, *1984*. Newspeak is a shorthand type of English. Orwell's character Syme tells Winston Smith, the protagonist, 'You don't grasp the beauty of the destruction of words. Do you know that Newspeak is the only language in the world whose vocabulary gets smaller every year?' As Syme declares, 'The whole aim of Newspeak is to narrow the range of thought.'

Today, we might use the word *Newspeak* to refer to deliberately confusing or misleading language used by politicians or government officials. It is also sometimes used to refer to newly coined expressions.

Find some examples of Newspeak in a daily newspaper, perhaps in the politics or world events section.

Text to come.

5.1 OPEN TO INTERPRETATION

NEED TO KNOW

values ideals and principles by which we live. Values are also those personal qualities and aspects of society that we regard as worth living up to. For example, respect, loyalty, integrity, equal opportunity and freedom of expression are all values.

perspective the values, opinions and ways of seeing the world, which underpin a text

voice the words and style of writing or speech of the narrator. This depends on the narrative point of view adopted.

What do we mean by perspectives, interests and values?

Just because literary texts are deemed classics doesn't mean that they will appeal to everyone. Many people argue that definitions of 'good literature' only take into account the interests and **values** of a particular social or cultural group. For example, classic authors are sometimes referred to as 'dead white males' to suggest that we place too much importance on the male British, American or European writers of past centuries.

Part of interpreting a text involves understanding the **perspective** of the text; in other words, the values and ways of thinking that underpin the text. Our values are shaped by whether we are male or female (our gender), our age and our personal interests. When we read a book, we often encounter values very different from our own. Part of our enjoyment of a book is determined by how much we agree with the perspectives and values it communicates.

Insiders and outsiders in literary classics

The following extracts are from literary texts generally regarded as classics and as belonging to the literary 'canon' (see the Literature link on page 124). Each of these depict different kinds of outsiders. Each of the extracts reveals a distinctive **voice**.

Before you read the extracts, your teacher may ask you to complete the following Ready to Read activities.

READY TO READ …

- With a partner, read the extracts aloud. Look up any unfamiliar words in the dictionary and note their meanings.
- Study the covers of these texts. What does each cover suggest about the story to be told within?
- If titles and authors were removed from the covers, could you still match them with the correct extracts? Explain how you could do this.

from *Jane Eyre*
by Charlotte Bronte

There was no possibility of taking a walk that day. We had been wandering, indeed, in the leafless shrubbery an hour in the morning; but since dinner (Mrs. Reed, when there was no company, dined early) the cold winter wind had brought with it clouds so sombre, and a rain so penetrating, that further out-door exercise was now out of the question.

I was glad of it: I never liked long walks, especially on chilly afternoons: dreadful to me was the coming home in the raw twilight, with nipped fingers and toes, and a heart saddened by the chidings of Bessie, the nurse, and humbled by the consciousness of my physical inferiority to Eliza, John, and Georgiana Reed.

The opening sentences of the novel thrust the reader immediately into the situation being described. This is an example of in media res, *a Latin phrase meaning 'in the middle of things'. (1)*

The setting and mood are established: it is a depressing, rainy day. The narrator's tone is 'whingey'. (4–5)

Conflict or tension is introduced, a feature of narrative texts such as novels. (8–10)

from *Lord of the Flies*
by William Golding

'We've got to have special people for looking after the fire. Any day there may be a ship out there' — he waved his arm at the taut wire of the horizon — 'and if we have a signal going they'll come and take us off. And another thing. We ought to have more rules. Where the conch is, that's a meeting. The same up here as down there.'

They assented. Piggy opened his mouth to speak, caught Jack's eye and shut it again. Jack held out his hands for the conch and stood up, holding the delicate thing carefully in his sooty hands.

'I agree with Ralph. We've got to have rules and obey them. After all, we're no savages. We're English; and the English are best at everything. So we've got to do the right things.'

The boys, stranded on an island, build a fire to signal passing ships. Ralph, the speaker, values organisation and rules. (1)

Dialogue is used to help the story come to life and to show the relationships among the characters. (1–5, 1–9)

conch: a tropical shell that can be blown like a trumpet or bugle (4)

Piggy is clearly the outsider, and is intimidated by Jack. (6–7)

Jack also values rules and being English, rather than being a 'savage'. (9–11)

from *The Adventures of Huckleberry Finn*
by Mark Twain

Now the way that the book winds up is this: Tom and me found the money that the robbers hid in the cave, and it made us rich. We got six thousand dollars apiece — all gold. It was an awful sight of money when it was piled up. Well, Judge Thatcher he took it and put it out at interest, and it fetched us a dollar a day apiece all the year round — more than a body could tell what to do with. The Widow Douglas she took me for her son, and allowed she would sivilise me; but it was rough living in the house all the time, considering how dismal regular and decent the widow was in all her ways; and so when I couldn't stand it no longer I lit out. I got into my old rags and my sugar-hogshead again, and was free and satisfied. But Tom Sawyer he hunted me up and said he was going to start a band of robbers, and I might join if I would go back to the widow and be respectable. So I went back.

Unusually, the narrator refers to the book in which he is a character. Huckleberry Finn almost seems to be talking aloud to the reader. The long, rambling sentences and the use of slang help to create a distinctive voice and style of writing. (1)

The misspelling of sivilise *establishes that the narrator is young or poorly educated. (6)*

lit out: left; took off (8–9)

sugar hogshead: a large barrel used to store sugar (9)

Huckleberry Finn values his freedom. (9–10)

Wide variety of graded activities, sequenced according to Bloom's Taxonomy

Activities are differentiated for mixed abilities into *Getting started*, *Working through* and *Going further* levels.

Wordsmiths are mini-workshops that use a *Tell me, Show me, Let me do it* sequence to teach specific skills.

My view asks students to reflect on their knowledge, understanding and skills gained within the unit.

A choice of assessment tasks aligned to year level standard of the Australian Curriculum

Rubrics for all assessment tasks

Students reflect on the unit as a whole and their outcomes.

Students are guided through creative online projects.

Individual pathway worksheets online

ACKNOWLEDGEMENTS

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That which makes thousands, perhaps millions,
think.

— From 'Don Juan' by Lord Byron

"When I use a word," Humpty Dumpty said in a rather scornful tone, "it means just what I choose it to mean - neither more nor less."

"The question is," said Alice, "whether you can make words mean so many different things."

"The question is," said Humpty Dumpty, "which is to be master - that's all."

Eh, look out! She's there again. That migaloo jalbu, Sharyn. Hanging off her front fence. She's watching me go past. She's giving me that smile, that mango-mouth one. Maybe migaloos can't see those clouds that follow you on bad days.

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1.1 CHANGING WORDS

Where did English come from?

What we call the English language is, in reality, a hotch-potch of many different languages and dialects. In fact, *hotch-potch* comes from an old French word, *hochepot*, meaning 'stew or soup'. And English is still expanding and evolving. New words are added to the language as populations change, technology develops, and trends emerge.

A travel guide to English would begin with the arrival of the Anglo-Saxons in Britain, home to various Celtic peoples, in the fifth century. It was not until the seventh and eighth centuries that written records of Old English, or Anglo-Saxon English, began to appear. The Anglo-Saxons gave us words such as *earth*, *house*, *night* and *sleep*. Next to arrive in Britain were the Norse invaders from northern Germany and what we now call Scandinavia. These people are known as the Vikings. With each invasion, came new words or 'loan words' — for example, *anger*, *silver*, *reindeer* and *egg*.

Next stop on our tour of English is 1066, the year the Normans, from France, invaded Britain. This is known as the Norman Conquest. Thousands of French words now entered English, many of them based on Latin words; for example, *parliament*, *beauty*, *romance* and *mansion*. No intrepid traveller can overlook Middle English, taking in the sights and sounds of the period from 1000 to about 1500.

As the journey continues, we enter the Renaissance period (1500–1650) during which many words were borrowed from Greek and Latin. Shakespeare added some spice to the English language with inventions such as *savagery, fashionable, advertising, obscene* and *zany*.

English expanded even more when the British started to travel the world and establish colonies in America, Australia, Africa, India and the Caribbean.

The Industrial Revolution in the nineteenth century, also a time of great scientific discovery, saw the invention and introduction of new words, such as *crankshaft*, *tractor*, *stethoscope, vaccine* and *radiator*.

Today's Digital Revolution has seen the creation of new words (neologisms), such as *internet* and *byte*, and the appropriation of existing words to take on entirely new meanings, such as *mouse* and *cache*.

What do early forms of English look like?

Early forms of English can look very strange to us. It's hard to believe that the fragment of *Beowulf* on the opening page (top left corner) is written in Anglo-Saxon (also known as Old English). It might as well be a foreign language. Medieval or Middle English is slightly more recognisable to us, though words may be spelt differently.

An early folk ballad

'The Twa Corbies' (which translates as 'the two crows') is a medieval Scottish version of the English folk **ballad** 'The Three Ravens'. It is written in a **dialect**, that is, a form of English specific to a particular region or group of people. The narrator of the poem recalls a conversation between two crows who discover the body of a dead knight. The poem contains **rhyme**, **rhythm** and **alliteration**, which feature often in the ballad form.

Before you read the poem, your teacher may ask you to complete the following Ready to Read activities.

NEED TO KNOW

ballad a type of poem that tells a story and has the qualities of a regular rhyme and rhythm. Folk ballads were originally set to music and passed on by word of mouth. Literary ballads originated as written, not spoken, poems.

dialect a form of a language specific to a particular region or group of people

rhyme agreement or correspondence in the final sound of a word at the end of a line; for example, *make/break*, *yellow/mellow*

rhythm a pattern of beats, or stressed and unstressed syllables. A regular rhythm is a repeating pattern of beats throughout a poem.

alliteration repetition of a consonant at the start of words positioned close together in a phrase or sentence

- Look at the illustration that appears with the poem. Which of the following words come to mind when you think of crows?
  - cute   – sweet
  - scary   – gentle
  - spooky   – nasty
- What does the illustration suggest the poem might be about?
- Scan the poem. Do you think you will find this difficult to read? If 1 is easy and 5 is difficult, how would you rate this poem?

corbies: ravens

mane: moan

tane: the one

ither: other

sall: shall

gang: go

ahint: behind

fail dyke: turf wall

wot: know

ken: know

tae: to

tain: taken

hause-bane: collarbone

bonny: pretty, lovely

een: eyes

theek: thatch

oer: over

The Twa Corbies

As I was walking all alane,
I heard twa **corbies** makin a **mane**;
The **tane** unto the **ither** say,
'Whar **sall** we **gang** and dine the day?'

'In **ahint** yon auld **fail dyke**,
I **wot** there lies a new slain knight;
And nane do **ken** that he lies there,
But his hawk, his hound an his lady fair.'

'His hound is **tae** the huntin gane,
His hawk tae fetch the wild-fowl hame,
His lady's **tain** anither mate,
So we may mak oor dinner swate.'

'Ye'll sit on his white **hause-bane**,
And I'll pike oot his **bonny** blue **een**;
Wi ae lock o his gowden hair
We'll **theek** oor nest whan it grows bare.'

'Mony a one for him makes mane,
But nane sall ken whar he is gane;
Oer his white banes, whan they are bare,
The wind sall blaw for evermair.'

(Anonymous)

The ballad consists of a series of quatrains or four-line stanzas. The regular rhyme of a-a-b-b makes the ballad easy to commit to memory.

The story of the two crows begins with the first-person point of view. The narrator briefly introduces the story. Stanzas 2 to 5 consist entirely of dialogue between the two crows.

The unusual-looking words in bold type are examples of the Scottish dialect of English.

The repetition of 'his' adds to the poem's rhythm and pace.

Alliteration is used to strengthen the poem's rhythm (*mony*, *makes*, *mane*).

Most lines have four main beats, or stressed syllables. For example: *But nane sall ken whar he is gane.* The underlining shows where these main beats or stresses occur. This regular rhythm helps to unify the poem, making it easy to remember and pleasing to the ear.

The ballad is so old that no-one knows who wrote it. It was probably altered and added to by those who sang it or retold it.

Activities . . .

UNDERSTANDING a folk ballad

Getting started

1 Try reading the poem aloud. Does this make understanding the Scottish dialect easier or more difficult?

2 With a partner, decide which is the least recognisable word in the poem.

Working through

3 Have a go at working out the meanings of the following words. Find where they appear in the poem. Do the words around them give you any clues? Try saying them aloud to see if they sound similar to any modern English words.

- alane
- auld
- gowden
- hame
- swate
- pike oot
- evermair

4 Which of the following features of a typical folk ballad can you identify in the poem? (See the Literature link, about features of a folk ballad on this page.) Use quoted lines from the poem to support your answers.

a Regular rhyme

b Regular rhythm or beat

c A dramatic story

d Repetition

e Alliteration

5 Why do you think the poet has included direct speech or dialogue between the crows?

Going further

6 With a partner, write out the poem in modern English. Did you agree on this?

ANALYSING and INTERPRETING a folk ballad

Getting started

7 When you read this poem aloud or to yourself, how does it make you feel?

8 The crows are described as 'making a mane' (making a noise). What modern word for a type of sound does *mane* look and sound like?

9 If the annotations were removed, would you have understood the poem?

Working through

10 The poem contains strong visual imagery. For example:

Ye'll sit on his white hause-bane,
And I'll pike oot his bonny blue een.

a Which words in the ballad are the most powerful in giving you a vivid picture of the crows feasting on the dead knight?

b If *hause* means 'house' and *bane* means 'bone', can you explain why *hause-bane* means 'collarbone'?

11 List the particular words in the poem that help to create a sad mood or tone.

12 Even though the poem uses an unfamiliar form of English, it still has the power to affect us emotionally. How is the reader made to feel sorry for the slain knight?

Going further

13 Why do you think it's important to read the poem in the original dialect, rather than using a modern English translation?

LITERATURE link

The features of a folk ballad

The word *ballad* comes from the French word *ballare*, meaning 'song'. The word *ballet* also comes from this same root word. Folk ballads were originally songs or tales passed on by word of mouth — they were not written down — so they had to be easy to remember. The characteristics of a traditional folk ballad may include:

- a regular rhythm
- a regular rhyme scheme
- quatrains or four-line stanzas
- a dramatic story, often featuring themes of death, love and revenge
- repetition
- a refrain or chorus
- dialogue.

Can you think of a modern ballad? Look up the song 'Hurricane' by Bob Dylan on the internet. Is it a ballad? Why?

Wordsmith . . .

LOAN WORDS IN ENGLISH

When we come across unfamiliar words, it helps if we understand some of the origins of the English language. Words borrowed from another language are called 'loan words' and English is full of them.

During the Renaissance period of English history (roughly 1300s to 1600s), ancient Greek and Latin texts were extremely popular. This meant that many Greek and Latin words were borrowed and adapted by the English.

The word *education*, for example, comes from the Latin, *educat,* meaning 'to rear or bring up'. The word *atmosphere* derives from the Greek words *atmos* meaning 'vapour or steam' and *spharia* meaning 'sphere'.

Using a dictionary or the internet, find out the origins and meanings of these words:
- bicycle
- photography
- agoraphobia
- skeleton
- bacteria.

The following loan words entered English during the period of colonisation in the seventeenth and eighteenth centuries, when scientific knowledge was also expanding rapidly. Using your dictionary or the internet again, see if you can find out where they came from:
- raccoon
- barbecue
- banana
- assassin
- carnival
- syrup.

Reverse loan words

Other languages have also adopted and adapted English words. Words such as *cool*, *basketball*, *weekend* and *sandwich* are used by French speakers, for example.

Japlish is the term for English words that are given a Japanese pronunciation (such as *errebator* for *elevator*). The strange spelling is phonetic, meaning that the word is spelled as it is pronounced (in Japanese).

Can you work out what languages are combined with English to form *Russlish*, *Chinglish* and *Singlish*?

What do you think the following phonetically spelt 'reverse loan words' mean?
- aisukrimu
- shusi
- nekutai
- herkot
- muving pikceris

OVER TO YOU …

Write a short dialogue between two people using English words that are spelt phonetically. See if a classmate can work out what is being said.

Language is hard to separate from the culture and time period in which it operates. It reflects **attitudes** and **values**, often acting as an empowering or disempowering agent within that culture. Language and how it is used by different members of a culture can indicate our **ethnicity**, educational background, social and economic status and even gender. A member of the upper classes in eighteenth-century England would use language differently from a servant in his household. Similarly, a medieval peasant would use language differently to someone living today. In all cultures and times, language portrays what we think, feel and believe.

The following extracts represent different cultures and times. The first, from *Robinson Crusoe*, was written in 1719 by Daniel Defoe. It tells, from a **first-person point of view**, the story of an Englishman who is shipwrecked and captured by pirates before being rescued. He sets out once again on an expedition to acquire African slaves, only to be shipwrecked on an island. He builds a life on the island and befriends a native man whom he calls 'Friday'.

The second extract is from *A Little Princess* written by Frances Hodgson Burnett in 1905. Sara Crewe, the daughter of a rich soldier based in India, is sent to an English boarding school. Her father's death reduces her to poverty and she is forced to work as a servant. The story is written from a **third-person point of view**.

The final extract is from an Australian novel, *Njunjul the Sun,* written by Meme McDonald and Boori Monty Pryor in 2002. Narrated from a first-person point of view, it tells the story of Njunjul's move to the city to make something of his life, only to find that he feels lost and directionless.

Before you read the extracts, your teacher may ask you to complete the following Ready to Read activities.
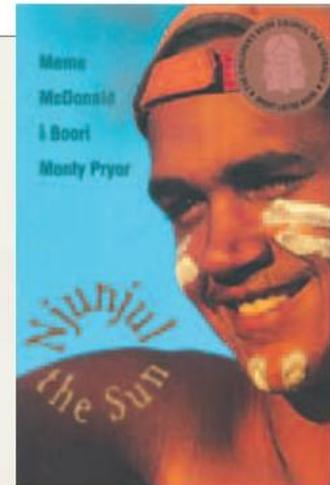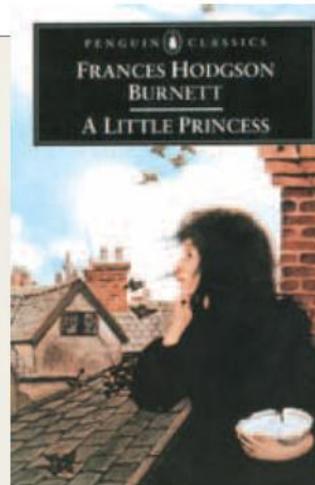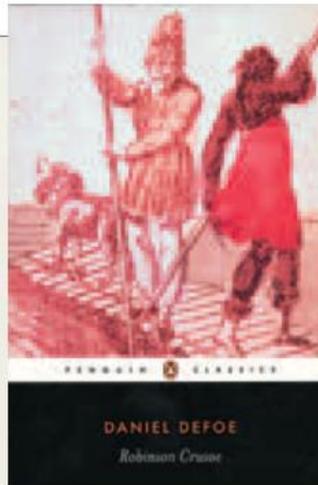
READY TO READ …

- Look at the book covers above. Which one makes you feel you would enjoy reading the book? Why?
- Read each extract and note any words that are unfamiliar. Look these up in a dictionary and record their meanings.
- Which extract did you find the easiest to understand? Why do you think this is?
- Which of these extracts would be most appealing to boys? Which would appeal most to girls? Explain why.

Extract 1

from *Robinson Crusoe*
by Daniel Defoe

1　He was a comely, handsome fellow, perfectly well made, with straight, strong limbs, not too large, tall, and well-shaped, and, as I reckoned, about twenty-six years of age. He had a very good countenance, not a fierce and surly aspect, but seemed to have something very manly in his
5　face; and yet he had all the sweetness and softness of an European in his countenance too, especially when he smiled. His hair was long and black, not curled like wool; his forehead very high and large; and a great vivacity and sparkling sharpness in his eyes. The color of his skin was not quite black, but very tawny; and yet not of an ugly, yellow, nauseous
10　tawny, as the Brazilians and Virginians, and other natives of America are, but of a bright kind of a dun olive color, that had in it something very agreeable, though not very easy to describe. His face was round and plump; his nose small, not flat like the negroes; a very good mouth, thin lips, and his fine teeth well set, and white as ivory.
15　　After he had slumbered, rather than slept, about half-an-hour, he awoke again, and came out of the cave to me, for I had been milking my goats, which I had in the enclosure just by. When he espied me, he came running to me, laying himself down again upon the ground, with all the possible signs of an humble, thankful disposition, making as many
20　antic gestures to show it. At last he lays his head flat upon the ground, close to my foot, and sets my other foot upon his head, as he had done before, and after this made all the signs to me of subjection, servitude, and submission imaginable, to let me know how he would serve me as long as he lived. I understood him in many things, and let him know I
25　was very well pleased with him. In a little time I began to speak to him, and teach him to speak to me; and, first, I made him know his name should be Friday, which was the day I saved his life. I called him so for the memory of the time. I likewise taught him to say master, and then let him know that was to be my name.

comely: attractive or pleasing in appearance (1)

First-person point of view is used in this narrative. Closely observed details reflect the narrator's curiosity. (2,16)

countenance: face (3)

Long sentences are common in the writing of the eighteenth and nineteenth centuries. (8–12)

negroes: This word was acceptable at the time. (13)

The narrator lists Friday's physical attributes as though he is observing a new species of animal. (13–14)

antic: crazy or frenzied (20)

All these words indicate Crusoe expects to be the master in the relationship. (23–24)

This confirms for the reader the roles that will apply. (28–29)

Extract 2

from *A Little Princess*
by Frances Hodgson Burnett

1　She knew she need not hesitate to use the little piece of money. It had evidently been lying in the mud for some time, and its owner was completely lost in the stream of passing people who crowded and jostled each other all day long.
5　　'But I'll go and ask the baker woman if she has lost anything,' she said to herself, rather faintly. So she crossed the pavement and put her wet foot on the step. As she did so she saw something that made her stop.
　　It was a little figure more forlorn even than herself – a little figure which was not much more than a bundle of rags, from which small, bare,
10　red muddy feet peeped out … Above the rags appeared a shock head of tangled hair, and a dirty face with big, hollow, hungry eyes.

This extract is narrated using the third-person point of view. Notice that we still get to know what Sara is thinking and feeling, even though she is not narrating the story herself. (1)

In modern English, we would simply use the word *baker*. In Victorian texts, people were frequently identified as male or female by job titles such as *washerwoman* and *dustman* (a rubbish collector). (5)

Sara knew they were hungry eyes the moment she saw them, and she
felt a sudden sympathy.

'This,' she said to herself, with a little sigh, 'is one of the populace —
15 and she is hungrier than I am.'

The child — this 'one of the populace' — stared up at Sara, and shuffled
herself aside a little, so as to give her room to pass. She was used to being
made to give room to everybody. She knew that if a policeman chanced
to see her he would tell her to 'move on.'

20 Sara clutched her little fourpenny piece and hesitated a few seconds.
Then she spoke to her.

'Are you hungry?' she asked.

The child shuffled herself and her rags a little more.

'Ain't I jist?' she said in a hoarse whisper. 'Jist ain't I?'

25 'Haven't you had any dinner?' said Sara.

'No dinner,' – more hoarsely still and with more shuffling.

'Nor yet bre'fast – nor yet no supper. No nothin'.'

'Since when?' asked Sara.

'Dunno. Never got nothin' to-day — nowhere. I've axed an' axed.'

populace: the general public.
It comes from the Latin word
populus, meaning 'people'. The
word was associated with 'the
masses' or the 'lower' classes.
(16)

No nothin' and *Never got
nothin'* are examples of a
double negative, which is not
considered correct in Standard
English. **(27, 29)**

The beggar speaks a London
dialect of English called
Cockney. *Axed* means 'asked'.
The spelling of *asked* as *axed* is
another way of indicating the
girl's lower social position. **(29)**

Extract 3

from *Njunjul the Sun*
by Meme McDonald and Boori Monty Pryor

1 We come back down to Rhonda's flat and crash. I'm fighting off that
sleep, but. Not wanting to sink into that dark place. Dying is one thing.
Getting caught up in your own bad dreams is something else.

Those dreams are taking me over. Every night now, the same. Starts
5 all smooth, crystal clear sea, waves lapping, running, shiakking along the
beach, with Cedric, or Rhonda, or my other bungies. Having fun. I'm
hearing that girragundji voice and I'm strong and I feel good.

It never lasts, but. It always turns bad. The words go all wongy, the tape
gets tangled up in the sound machine. And the dark comes down. Fullas
10 that I can't see are chasing me. Grabbing me, hurting, rubbing m'face in
something worse than dirt. Kicking me. I'm struggling to get out, to get
away. I'm running. M'head pounding. I'm hearing that language, old full
language, like some voice reaching out to me. It doesn't make no sense,
but. I can't understand the words. I'm getting gooli-up. Like that voice's
15 teasing me, disappearing back in time somewhere I can't follow. I've got
none of m'own language. Not just that language from way back, from
the old people. But the language of me now, from the inside. I'm trying
to call out. I can't, but. I'm running too fast. I got no words to call with.

Present tense creates a sense of
immediacy and makes us feel
we are really getting to know
Njunjul, the narrator. **(1,4)**

shiakking: mucking around **(5)**

bungies: friends **(6)**

girragundji: an Indigenous
Australian word for 'green tree
frog': Njunjul's totem — an
animal spirit that will guide and
protect him. **(7)**

wongy: an Indigenous word
meaning 'nuts' or 'crazy' **(8)**

fullas: an Indigenous Australian
pronunciation and spelling of
fellas, slang for *fellows* **(9)**

Contractions or shortened
words are used to capture what
Njunjul's voice might sound
like. This makes us feel he is
talking to us. **(12,16)**

gooli-up: an Indigenous
Australian word meaning
'angry' **(14)**

Njunjul uses *but* at the end of
his sentences. Altering English
grammar is how the writer
expresses Njunjul's voice in a
natural way. **(14,18)**

Activities . . .

UNDERSTANDING texts from different times and places

Getting started

1 Rank the extracts in the order in which they were written, from oldest to most recent. Find the dates for each in the information on page 8.

2 Give each extract a title that sums up the situation or event being described.

Working through

3 Complete the table below, giving examples of the different language features in each extract. Draw a similar table in your notebook or use the 'Insert table' function in Word.

Language features	Extract 1	Extract 2	Extract 3
Fragment sentences			
Long, complete sentences			
Slang or dialect			
Contracted or abbreviated words			
Non-English words			
Dialogue (direct speech)			
Figurative language (e.g. similes, metaphors)			

4 Using a thesaurus if necessary, find synonyms for the following words used in Extract 1, other than those given in the annotations.
   a comely
   b vivacity
   c surly
   d tawny
   e agreeable
   f likewise

5 What are the proper, formal English versions of the following words and phrases from Extract 2?
   a Ain't I jist?
   b nothin'
   c dunno
   d axed
   e bre'fast
   f never got nothin' today

6 Of all the abbreviated words or Indigenous Australian words in Extract 3, which ones do you recognise?

ANALYSING and INTERPRETING values in texts

Getting started

7 Of the three narrative extracts, which one did you enjoy reading the most? Why?

8 How do you feel about reading Indigenous words in a text such as *Njunjul the Sun?* Would you prefer their English meanings to be included as well? Why?

Working through

9 Complete the following table by drawing up one in your notebook or using the 'Insert table' function in Word. Use a tick to indicate which extract illustrates or represents each value or attitude.

Values and attitudes represented	Extract 1	Extract 2	Extract 3
The words we use link us to the past.			
Poor, homeless people are an unpleasant sight.			
Savage, uncivilised people can be highly amusing and child-like.			
It is essential for indigenous peoples to maintain their own languages.			
It is important to teach people from other cultures how to adopt our customs and ways of life.			
Poor and disadvantaged people will be very grateful for any help we can give them.			
It can be confusing to be caught between two cultures and two languages.			

10 a In Extract 1, make a list of the words that refer to native people, including Friday, and the words that refer to European people.
b What do your lists reveal about European attitudes to indigenous people in the eighteenth century?
11 Predict what Sara Crewe will do after her conversation with the starving girl.
12 What kind of person is Sara? Do you find her irritating or unpleasant in any way? Explain.
13 What point is Njunjul, the narrator in Extract 3, making about words and language?
14 Compare Extract 1 and Extract 3. What do you see as the main differences between the tone of the language in each extract?

Going further

15 a Start a dictionary of Indigenous Australian words, beginning with the words featured in Extract 3. Use the library or the internet to search for words. Try to find out which particular Aboriginal language they come from.
b Is it important for Indigenous Australians to be able to speak both Standard Australian English and their particular Aboriginal language? Why or why not?

My view …

Do you think it is valuable to know how the English language originated and developed? If our language is always changing, how important is it to write and speak 'proper English'? To what extent is language a product of culture and vice versa?

1.2 POWERFUL WORDS

How can words be used to persuade and promote?

What do you think is the most powerful word in the English language? According to many **marketing** researchers, that word is *you*. It speaks to the individual; it makes us feel special and unique and at the centre of things.

Any time we use words, it is with a particular purpose. Every time we pick up a pen to write or we mumble an answer to a question, we are using language purposefully and persuasively. Even complimenting someone on a great haircut is a form of persuasion; we want to be liked, and we want friends to feel good about themselves.

Words can also be used to coerce or to trick people. Forms of persuasion such as **propaganda**, for example, work to indoctrinate or to make people act and think in ways they normally wouldn't.

In the **dystopian** novel *Ads R Us*, the character Barrett Trent spent his childhood in a remote, protected community called Simplicity. At Simplicity, there are no modern electronic devices or newspapers and magazines. Life is about 'living in tune with nature'. When his uncle dies, Barrett has to go and live with his Aunt Kara, Uncle Adrian and cousin Taylor in the 'Chattering World'. As far as Taylor is concerned, her country cousin is a 'freekoid', a 'bleeb'.

In the Chattering World, people eat processed food and are subject to constant advertising. In the words of Aunt Kara, 'advertising is an indispensable element in our way of life. It educates the public, and pays for so many things we take for granted'.

LANGUAGE link

Dystopian fiction

Utopian fiction represents the ideal world — one that is better than the real world. In contrast, dystopian fiction is a nightmare world, often featuring poverty, oppression and a denial of basic human rights. The term *utopia* comes from a novel by the same name, written by Thomas More and published in 1551. It depicts a society based on the ideals of equality, social justice and political harmony. The word *dystopia* was coined in 1868 to mean the opposite of utopia.

One of the most famous dystopian novels is George Orwell's *1984*, which he wrote in 1949.

The novel introduced the world to the concept of 'Big Brother', a way for the government to maintain continuous surveillance over its citizens.

Claire Carmichael's novel, *Ads R Us*, is a more recent dystopian novel aimed at young adult readers.

Dystopian films include *The Matrix*, the *Terminator* series and *Gattaca*.

Search the internet using the key words *dystopian novels* or *dystopian films* and make a list of some examples of both.

Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.

📖 READY TO READ …

- Do you think words could persuade you to do, believe or buy something against your better judgement?
- Find a print advertisement in a magazine, newspaper or on a billboard that you find particularly persuasive and effective. List three things that you think make it a successful advertisement.
- Skim the extract from *Ads R Us* for difficult words. List them and check their meaning in a dictionary or in the annotations before you read the extract.
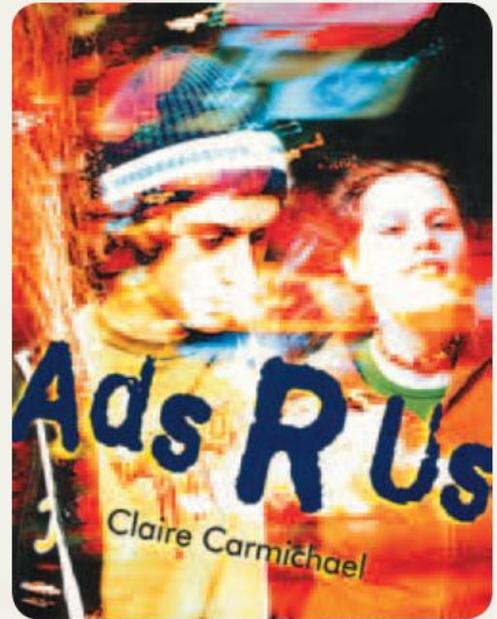
from *Ads R Us*
by Claire Carmichael

1 As Taylor began tapping on various buttons, I said to Aunt Kara, 'What's *Ugly-D to Teen Queen?*'

'A transformation program. Ugly duckling to swan, with every step of the process shown on television to an audience of millions.' She
5 showed her even, white teeth in a broad smile. 'Excellent advertising opportunities, particularly for product placement. Thousands of girls will be lining up, hoping to get selected. Countless more will be glued to the screen, watching the program. For companies with the appropriate products, this provides a most desirable teen-young adult demographic.'
10 It was almost unthinkable to contemplate strangers peering into someone's life this way. 'How horrible to have no privacy.'

My comment amused my aunt. 'Privacy is an outdated concept, Barrett. People will do anything to put their intimate selves in front of an audience. It validates them, makes them feel worthwhile.'
15 'These *Ugly-D girls* — why would admitting they believe they're unsightly make them feel worthwhile?'

'Because a sincere interest is taken in the challenges their imperfections present.'

'Sincere interest?' Now I was the one being sarcastic.
20 Aunt Kara waved my comment away. 'To be the focus of everyone's attention is very empowering. Not all of us are lucky enough to be good-looking and socially adept, Barrett. Unattractive girls in particular have a hard time. The program provides an opportunity for selected young women to have access to transformation specialists.'
25 I didn't want to hear any more, but I didn't know how to say so, without appearing rude.

…

Ugly duckling to swan is an intertextual reference; that is, a reference or allusion to another text. 'The Ugly Duckling' is a fairytale by Hans Christian Andersen. **(3)**

Aunt Kara's character is established through direct speech and physical description. She uses the jargon of advertising and marketing, such as *product placement* and *demographic.* **(6,9)**

Aunt Kara uses the passive voice (*a sincere interest is taken*) instead of the active voice (*we take a sincere interest in the girls*). This makes her seem more detached and clinical. **(17)**

'Doctors, life stylists, and others who are part of the transformation team become famous as well … At the end of three exciting months, Prince Charming — some minor celebrity, so he won't be too expensive — picks the most beautiful of the ten finalists. The lucky young woman is crowned Transformed Teen Queen. That final program is guaranteed to achieve stratospheric ratings.'

…

'So there's one Teen Queen, and all the other girls lose?'

Aunt Kara frowned. 'They're much better looking than they were before, so they've gained something very valuable.'

…

Cousin Taylor broke into my thoughts with the announcement she was starving.

'You can't possibly be,' said Aunt Kara. 'There was ample food at the wake.'

'That homemade stuff? Couldn't eat it. Oh, come on, Mum. Look up ahead. There's a Cluck Cluck.'

My aunt gave an exasperated sigh, but she turned off the road and joined a line of cars beside a square, purple-and-white building with a huge yellow chicken on the roof. There was a big grin on its beak and its wings were extended like welcoming arms…

She leaned out to speak into a small box, also shaped like a smiling chicken. 'Cluck Cluck Special for two,' she said.

'Any drinks with that?' inquired a disembodied voice.

'I want a jumbo Octo,' came from the back seat.

'Two jumbo Octo-Kolas,' said my aunt. 'And one medium coffee. Black. No sweetener.'

The tinny voice responded in a singsong, 'For two, Cluck Cluck Special. The chicken chickens recommend! And two jumbo Octo-Kolas. Eight secret ingredients, eight ways to drinking pleasure with its zesty, besty taste!'

'Is this fast food?' I asked, having heard of it from my uncle, but only in terms of how the industry threatened the health of the nation …

My aunt had no such negative view. 'Not fast food, Barrett,' she said. 'The term is rapid restaurant. Food-to-go is an enormous industry, every day supplying millions of nutritious meals to families too busy to worry about cooking for themselves.'

Titles, such as *Transformed Teen Queen*, are capitalised. This is also a alliterative and captures the reader's attention. (32)

wake: a gathering of people after a funeral in memory of the deceased person (42)

Direct speech includes sentence fragments and colloquial language to create a realistic effect. (43)

A simile (*like welcoming arms*) creates a strong visual image for the reader. (48)

disembodied: a voice that appears not to come from a human body (53)

Cluck Cluck is an example of onomatopoeia. 'Cluck' sounds like the noise a chicken makes. (60)

Rapid restaurant is an example of a euphemism — a mild expression used instead of a phrase that has negative connotations. Alliteration makes the term catchy and easy to remember. (71)

Activities . . .

UNDERSTANDING the language of persuasion

Getting started

1 Find some examples of **neologisms**, or new words, in the extract.

2 What are some reality TV shows, similar to *Ugly-D to Teen Queen*, that involve some sort of dramatic personal transformation?

3 Why are these shows so popular? Suggest two reasons.

4 **a** What kinds of products might be featured or advertised during the following reality TV shows?
   - *MasterChef*
   - *The Beauty and the Geek*
   - *Sixty-Minute Makeover*
   - *Undercover Boss*
   - *Survivor*
   - *How Clean Is Your House?*

   b If the Greek word *demos* means 'the public' or 'group of people' and *graphia* means 'description of', what do you think *demographic* means? Come up with a meaning and then check it in a print or online dictionary.

   c What do you think is the demographic profile of the people who watch each of the shows listed above? (For example, the demographic profile (or *demographic*) for the television show *Fishing Australia* might be the married, male, blue collar, aged 35 to 65, high-school-educated demographic.)

Working through

5 Find some examples of **jargon** in the extract.

6 Of the following sentences, which ones would you use to define the purpose of advertising?
   a Advertising is entertaining and gives us a break from life's serious issues.
   b Advertising is all about selling products and making money.
   c Advertising offers us not just things to buy, but lifestyles and values.
   d Advertising fills in blank magazine pages and makes television shows last longer.
   e Advertising aims to persuade us we need something in order to live a better life.

7 What are some of the marketing strategies used by Cluck Cluck to entice people to consume its products?

ANALYSING and INTERPRETING a dystopian text

Getting started

8 What's your impression of Aunt Kara? Do you find her:
   a easy-going and open to different ideas
   b single-minded and obsessive
   c cold and unfeeling?
   Explain your choice. What other adjectives can you use to describe her?

9 What bothers Barrett about the *Ugly-D to Teen Queen* contest?

10 Do you think Aunt Kara is really interested in whether the *Ugly-D to Teen Queen* contest makes contestants feel better about their physical appearance? Explain your view.

Working through

11 What do you think people in the Chattering World value or regard as important? See how many values you can add to the following list.
- Following the rules
- Public image
- Physical attractiveness

12 Why has the author included the reference to Aunt Kara's 'even, white teeth'?

13 Read the definitions of **euphemism**, **denotation** and **connotation** in the Need to know at right. *Rapid restaurant* is a euphemism for *fast food*. The literal meaning, or denotation, of fast food is 'food prepared quickly'. However, fast food also has negative connotations. Why does Aunt Kara prefer to describe Cluck Cluck as a *rapid restaurant*, which serves *food-to-go*, rather than as a *fast food joint*?

14 'The chicken chickens recommend' is a **slogan**. How do slogans work on the audience for an advertisement?

Going further

15 Find an example of **onomatopoeia** in the extract. What would be the advantages for an advertiser in using such a literary device? Can you think of any real-life advertisements that use literary devices?

16 Barrett's uncle was very critical of life in the Chattering World, where 'people's minds are controlled, their willpower sapped. An individual only has the illusion of freedom of choice — everyone is a pitiful, brainwashed consumer, all too willing to be manipulated.' Write a paragraph in which you comment on his view that people are easily brainwashed and manipulated by advertising and the desire to buy.

17 Later in the novel, a teacher at Fysher-Platt Academy, Mr Dunne, causes a stir when he declares: 'Persuasion in advertising frequently uses many of the strategies employed by propaganda and political campaigns . . . These strategies include repeating the same message over and over with strong conviction, as if by doing this it somehow makes the message true, deliberate exaggeration, unsubstantiated claims, and appeals to the audience's emotions, not their intellects.'
- **a** List or find examples of ads in the contemporary world that use one or more of these strategies.
- **b** Taylor and Barrett's school, Fysher-Platt Academy, is sponsored by Fysher Pharmaceuticals. Teachers wear overshirts that promote the company sponsoring their lesson. What do you think are the dangers of schools promoting companies and endorsing products in this way?

NEED TO KNOW

euphemism a mild, inoffensive word or phrase that replaces a harsher word. Euphemisms can be used to conceal or soften the truth.

denotation the literal meaning of a word

connotation an additional attribute or meaning that is implied or suggested by a word

slogan a short, catchy phrase used in advertisements to appeal to an audience

onomatopoeia the use of words that imitate the sound they refer to, such as *hiss, meow, murmur, buzz*

LANGUAGE link

Advertising

Advertising:
- is designed to sell or promote a product
- uses a combination of visuals, words and other messages to grab the reader's attention
- presents the reader with familiar, usually simplistic, representations
- appeals to the reader's emotions and desires; for example, the desire to belong to a group
- is designed to be easy to relate to
- uses short, sharp words to heighten the sense of immediacy
- may rely on a slogan to deliver the key message.

Evaluate an advertisement, either in print or on television, at the movies or on a billboard, to see if it conforms to these features listed.

Wordsmith . . .

CREATING PORTMANTEAU WORDS

A portmanteau is a type of small case that opens in the middle (from the French word *manteau*, meaning 'cloak' and *porter*, meaning 'to carry'). A *portmanteau word* is one that blends two different words. This term was first coined by Lewis Carroll because he created so many new words from two separate words. In *Alice's Adventures in Wonderland*, Humpty Dumpty is explaining the poem *Jabberwocky* to Alice. When she asks what the word *slithy* means in the opening lines, 'Twas brillig and the slithy toves/ Did gyre and gimble in the wabe', he explains:

'Well, 'slithy' means 'lithe and slimy'. 'Lithe' is the same as 'active'. You see, it's like a portmanteau — there are two words packed up in one word.'

In the novel *Ads R Us*, Barrett is taken to *Shoppaganza*, a word that combines *shopping* and *extravaganza*.

Try to work out which words have been combined to make the following portmanteau words.

- blog
- brunch
- camcorder
- internet

- infotainment
- sitcom
- intercom
- workaholic

Now create portmanteau words for each of the following combinations.

- education and entertainment
- guess and estimate
- information and commercial

- emotion and icon
- documentary and drama
- smoke and fog

Now fill in the spaces in the following paragraph, choosing portmanteau words from the list below.

blog	brocation	netiquette
tankini	fantabulous	frappucino
fanzine	chocoholic	chillaxing

I was at home, _____, and reading Johnno's _____ to get the goss on the boys' _____ at the Gold Coast. It sounded _____. Mind you, they have no idea about _____. The whole thing was written in upper case with lots of exclamation marks. By the way, you must catch Pink's _____. Apparently, she's a real _____. She loves Mars Bars almost as much as you like a _____. And yet she still looks great wearing a _____ !

OVER TO YOU …

Now write a paragraph that uses at least five portmanteau words. Suggested topics are:
- your favourite hobby
- life as a teenager in Australia
- a great holiday.

See if a classmate can decode your portmanteau words.

eBook*plus*

Interactivity:
You be the writer: Portmanteau words
Searchlight ID: int-3049

The language of propaganda

Propaganda is information, or disinformation, provided by an organisation, political group or government to promote a cause or policy. It uses language very cleverly to make people believe, act or think in a certain way. The purpose of propaganda is to persuade and shape opinion, and this is done by carefully selecting and presenting 'information' so that it influences the emotions and insecurities of the audience.

Propaganda is often used by governments during times of war to unite people in opposing the enemy and to strengthen support for the government. It is also used to **denigrate** the enemy. Over the years, propaganda has come in many forms, such as speeches, documentaries, articles and newsreels (short news films shown in cinemas before the late 1960s). It has also appeared in posters and advertisements, like those below and on the next page.

NEED TO KNOW
denigrate to criticise someone or make them appear unimportant; to belittle

This text imitates a 'wanted' poster that police use when seeking criminals. This is an example of intertextuality, as the poster alludes to another type of text.

Block capitals and an exclamation mark give urgency to the poster's message.

The poster's stark message with minimal words immediately captures our attention.

The photograph is head-and-shoulders, like a police mug-shot, at odds with the image of an attractive woman. This underlines the message that ordinary people can do the wrong thing.

Propaganda during war-time appeals to the emotions; its aim is to make people feel insecure and threatened, and willing to trust the government. The highly emotive word *murder* deliberately overstates what the woman has done in order to create fear.

Although the subject of the photo is attractive, her smile seems a little sinister. This helps to prevent the viewer from sympathising with her too much.

World War II posters about 'careless talk' depicted women as the most likely offenders, making use of the stereotype of the gossiping female. Stereotypes work well in propaganda because they are a kind of visual shorthand — we do not have to think about them.

WANTED!

FOR MURDER

Her careless talk costs lives

Underlining and red type emphasise important information.

TO THE YOUNG WOMEN OF LONDON

Is your "Best Boy" wearing Khaki? If not don't YOU THINK he should be?

If he does not think that you and your country are worth fighting for—do you think he is WORTHY of you?

Don't pity the girl who is alone—her young man is probably a soldier—fighting for her and her country—and for YOU.

If your young man neglects his duty to his King and Country, the time may come when he will NEGLECT YOU.

Think it over—then ask him to

JOIN THE ARMY TO-DAY

The poster appeals to what are believed to be women's fears and insecurities: that they will be neglected, perhaps abandoned, if they prevent their 'young men' from fighting for their country.

You think is in underlined block letters. This confronts the audience: the young women whose husbands or boyfriends may not have yet signed up to fight for their country. The capital letters are aggressive and create an accusatory tone designed to make women feel guilty.

There is also a flattering appeal to women's supposed need to feel they have influence over their 'young men' — it is up to them to convince men to fight.

Some of the verbs are imperatives — that is, they are in the form of commands or instructions, and have an unstated subject (you). Sometimes called 'bossy verbs', imperatives persuade people to act: *Don't pity the girl who is alone, Think it over, Join the army to-day*.

Underlined words emphasise key words in the overall message.

LANGUAGE link

Propaganda

Propaganda:
- conveys a political message
- uses information that supports a particular point of view
- appeals to an audience's emotions and values
- often uses short, punchy slogans that are easy to remember
- often uses striking, interesting or confronting images that support the message
- frequently relies on stereotypes to convey messages.

Discuss in small groups whether advertising could be classed as propaganda. How are they similar and how are they different?

Activities . . .

UNDERSTANDING the features of propaganda

Getting started

1 Where would you expect to see a 'wanted' poster displayed?
2 Does the woman in the Wanted poster look like someone wanted for murder? Explain.
3 Which words are we meant to notice in the Young Women of London poster? How are they made to stand out?

Working through

4 To which of the following emotions is the Wanted poster appealing?
   a fear
   b suspicion
   c anxiety
   d insecurity
   What emotions can you add to this list?
5 Who is the **target audience** for each poster?
6 Explain the choice of colours used in the Wanted poster: black, red and a sepia brown for the photo of the woman.
7 What is the effect of having no visual imagery in the Young Women of London poster? Would this sort of poster work for today's target audiences? Why or why not?

INTERPRETING the purpose of propaganda

Working through

8 Why does propaganda involve the selective use of information?
9 Do you think the Wanted poster would have been as effective if it had used the face of a serviceman or servicewoman? Explain.
10 In the Young Women of London poster, why are the words *you*, *think* and *worthy* underlined?
11 Why is the Young Women of London poster aimed at women?
12 In what ways is this poster insulting to women? Is it also insulting to men?

Going further

13 To what extent does propaganda rely on **stereotypes**?
14 Why do you think women were the target audiences for these posters? How would women today react to such a poster?

> **NEED TO KNOW**
> **target audience** the audience to whom an advertisement is directed
> **stereotype** a limited, oversimplified way of classifying people or social groups on the basis of whether they fit into a certain category or 'type'

My view . . .

Now that you have worked through this section, reflect on the following children's rhyme:

Sticks and stones will break my bones,
But words will never hurt me.

Is this true? You have just explored how the forceful and calculating use of words can evoke fear, guilt or uncertainty. Well-chosen words can also make us think we want something that we really don't need, or adopt an opinion at odds with our own. When have words hurt you? When have words protected and inspired you?

How does language create humour?

We all enjoy a great joke or a witty one-liner. Humour gives us a healthy perspective on life so that we don't become overwhelmed by the serious stuff. Humour also helps us to build relationships through sharing a joke or an amusing story. Humour can allow us to deal with events and experiences that would otherwise be overwhelming. 'Black humour', for instance, sheds a funny light on dark or more serious subjects.

LANGUAGE link
Word games

A *palindrome* is a phrase that reads the same backwards as forwards: *Madam, I'm Adam.*

A *pangram* is a sentence that uses every letter of the alphabet: *The quick brown fox jumps over the lazy dog.*

An *anagram* is a word or phrase made by mixing up the letters of another word or phrase: *tea cup* and *cut pea* or *literate* and *tree tail*.

Can you think up some other examples of each of the above?

LANGUAGE link
A sense of 'humour'

In medieval times, people believed that the human body was made up of different 'humours' or bodily fluids. (The word *humour* comes from a Latin word meaning 'moisture'.) The precise mixture of these humours determined a person's character and personality. The four humours were blood, phlegm, yellow bile and black bile, and they were associated with particular areas of the body. Someone with too much blood was *sanguine*; someone with too much phlegm was *phlegmatic*; someone with too much yellow bile was *choleric*; and someone with too much black bile was *melancholic*. Some of these words are still used to describe people's personalities today. A balanced person would have an equal mix of humours, which is the origin of the compound adjective *good-humoured*.

Which of the four humours describes you?

The language of popular satire

Satire is largely a literary technique in which humour is used for the serious purpose of criticising or drawing attention to a type of person, an institution or a practice. However, it can also be found in visual media such as film and television. *Kath and Kim*, for instance, pokes fun at suburban life. *Summer Heights High* highlights, through humour and **parody**, the foibles and quirks of school students and their teachers.

Newspapers and magazines usually include a humorous opinion column that provides some relief from the serious news. These columns may relate to a recent news event; however, their purpose is usually to mock or take a light-hearted look at some aspect of everyday life. Words are used playfully and inventively, and the tone is often **sarcastic**. Like all good satire, the column on the next page softens a serious message with mockery.

Before you read the article, your teacher may ask you to complete the following Ready to Read activities.

NEED TO KNOW
parody a humorous imitation or send-up of a text or text type

sarcasm a sharp or cutting remark that is intended to hurt or to ridicule. A sarcastic comment usually involves saying one thing while meaning something else.

A hunch about lunch

by Danny Katz

Twenty, 30 years from now, I worry that the streets of Melbourne will be devoid of all adult folk. Our workplaces and parklands and coffee houses, empty — every adult Melburnian will instead be sitting in a waiting room, buckled over in crippling back pain, unable to work, sleep, mate, waiting to see a physio who isn't around at the moment because they're also sitting in a waiting room waiting to see a physio. All because 20, 30 years earlier, which if I have any understanding of basic mathematics is about now, all school kids were subjected to a daily regime of Student-Schoolbag Spinal-Snappage.

It starts at the earliest age: you see little preppies walking to school with their parents, their frail developing spinal-columns bending beneath a schoolbag the size and weight of a James Bond rocket-fuelled jet pack. They're not even actually walking because the bag is three times bigger than them so their little feet dangle in midair while their parent drags them along by the hand, saying 'C'mon Kayyleb and Xannder, don't wanna be late for school, getta move on Faleeeesha-Dellluhlahh-Bonniqqqqqqua-Lee!'

So what's in the bag? What do preppies need to carry around that's so heavy? Lunches: ridiculous over-the-top three-chefs-hatted lunches. Hokkien-noodle Thermoses, Moroccan lamb tagines, a fold-out Neil Perry teppanyaki grill.

But these preppies just suffer mild early onset lunch-hunch: with each passing year of school, the schoolbag increases in size/weight/atomic mass, so by the time a kid's in grade five, they're hauling around huge chiselled-granite pyramid-sized schoolbags. You see them entering schoolyards, great long rows of sweating, straining enslaved Israelite-students, crawling on bleeding knees past wicked Vice-Principal Rameses II, standing at the school gate wielding his flogging clipboard.

So what's in the bag? What do little grade fivers need to carry that's so heavy? Homework. Homework from NAPLAN-nervous teachers: kilos

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Catchy title uses rhyme to grab the reader's attention. **(1)**

First person (using the pronouns *I* and *we*) is used to establish a connection with the reader. **(3)**

In the introductory paragraph, the writer establishes his thesis or argument. **(3–11)**

Compound words are a feature of journalistic writing, allowing the writer to compress ideas. Alliteration adds 'punch'. **(10–11)**

Far-fetched analogies or comparisons add humour. **(14–15)**

Hyperbole or exaggeration is used to emphasise the point. **(15–16,27)**

Rhetorical question is used to 'signpost' the next stage of the writer's argument. **(20)**

Historical and Biblical references, or allusions, add depth and interest to the argument. **(28–30)**

The writer assumes that the reader will have the necessary knowledge to understand the NAPLAN reference. **(32)**

of textbooks, exercise books, art books containing nothing but scrawls of stick men doing whizzes onto stick men doing plops. And a pencil case the size of a Honda Civic four-door, with every colour Texta in the Pantone colour swatch guide.

But grade-fivers just suffer moderate Quasimodo-level vertebrae-shattering: wait until they reach high school. This is when backbones buckle like a $1.99 wire coathanger. You see them getting onto buses every morning and afternoon, eyeballs popping out of sockets, neck veins pulsing, lugging schoolbags behind them like *Guinness World Record* strongmen pulling an iron ore truck using nothing but the pimples on their scrawny adolescent shoulder blades. Old, feeble people offer their bus seats to them, heavily pregnant women jump to their feet and say 'Please sit, my foetus is only carrying a light, manageable placenta backpack'.

So what's in the high-schooler's bag? Now parents and teachers are working in collusion, trying to encourage kids to be the best they can be — making them cart around the entire National Library of Australia on their broken mule backs, and 50 different changes of sports gear/gym wear/weightlifting apparatus, and a physics project where they constructed an actual collapsed nebula that's sucking in all light and matter in the universe.

My own kids, they come home from school and drop their bags near the front door and the entire house tips on its axis, then they slowly try to stand straight and it makes a gruesome bone-splintering, cartilage-resetting *American Werewolf in London* sound effect. I yell, 'Kids! Don't leave your bags by the front door, move them inside!' But then I think, no, help them, give them relief from their back-breaking torment. So I try to move the bags, try lifting them, and then say 'Y'know, maybe we can just leave them here a bit'.

Twenty, 30 years from now, I worry that all adults will be permanently, painfully, speed skater-hunched if we don't lighten our kids' loads now — the school bag is a metaphor for the weight of expectations we place on them, the buckles are the constraints on their childhood innocence, the zippers, well, they're zippers, what else would they be?

Sydney Morning Herald, 20 May 2010

Verbs — *popping, pulsing, lugging, pulling* — help to create a vivid picture for the reader. **(40,41,42)**

Another rhetorical question is used as the topic sentence of a new paragraph. This is a slight variation on an earlier topic sentence, which creates cohesion or unity in the article. **(47)**

Metaphor creates a visual image for the reader. **(55)**

Original compound adjective created by the writer **(64–65)**

In the concluding paragraph, the writer sums up the serious point of the column. **(63–70)**

The last two lines bring the reader back to a less literary style. **(69–70)**

Activities . . .

UNDERSTANDING the features of a humorous column

Getting started

1 See if you can come up with an alternative title for this article. Remember to make it catchy and attention-grabbing.

2 What is Danny Katz satirising in this column?

3 Create an illustration for one the following quotations from the article:

   a 'making them cart around the entire National Library of Australia on their broken mule backs'

   b 'a schoolbag the size and weight of a James Bond rocket-fuelled jet pack'

   c 'You see them getting onto buses every morning and afternoon, eyeballs popping out of sockets, neck veins pulsing, lugging schoolbags behind them like *Guinness World Record* strongmen pulling an iron ore truck'.

Working through

4 What makes you laugh when you read Danny Katz's column? How did the writer achieve this?

5 In what type of publication would you expect to find this column? Why?

6 A satirical column uses language features to entertain and engage readers. Which of the following features can you identify in the article? Give examples.

   a alliteration

   b compound words

   c references to popular culture

   d direct speech

   e **rhetorical questions**

   f **hyperbole** or exaggeration

   g emotive vocabulary

   h metaphor

   i original compound adjectives

INTERPRETING and RESPONDING to a humorous column

Working through

7 What is the serious message Danny Katz is trying to communicate in 'A hunch about lunch'?

8 What implied criticism is he making of today's parents?

9 What evidence can you find that the writer is cynical or skeptical about what children do at school these days?

10 a Why do you think Katz ends with the statement, 'the zippers, well, they're zippers, what else would they be?'

   b What effect does this have on the serious point he just made.

Going further

11 You've probably heard of the terms 'helicopter parent' and 'hovercraft parenting'. What do they mean? What are some examples of helicopter parenting in the article? What are some real-life helicopter parent behaviours?

12 Why do many parents seem to have become over-protective?

13 Is this column an example of **journalese** or is it of a higher standard of writng? Explain your view, using supporting evidence from the column.

Knowledge Quest 2

Quest
Hyperbole

The language of literary satire

Literature has a long tradition of satire. The word comes from the Latin *satira* and its earlier version *satura*, meaning 'mixture' or 'a dish of mixed ingredients'. In ancient Rome, a satire was a verse melody. The ancient Greeks were also known for their satirical verse dramas. The term has come to mean the use of wit and **irony** to highlight and poke fun at human weaknesses.

English satirist Jonathan Swift wrote 'A Modest Proposal' in 1729. It is his tongue-in-cheek response to the 'Irish problem'. At the time, all of Ireland was governed by Britain which, according to Swift, seemed to want to ruin the Irish people for profit. A common attitude among the English was that the Irish were little better than animals. 'A Modest Proposal' offers a different way of addressing the problem.

Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.

READY TO READ …

- Scan the text below and check the meanings of any unfamiliar words, with the help of a dictionary and the annotations.
- 'A Modest Proposal', below, was written in an earlier century, as were *Robinson Crusoe* and *A Little Princess*. Which of the following language features do you expect to find in this new extract?
    - Long, complicated sentences
    - Unusual spelling
    - Old-fashioned and unfamiliar words
- Do you feel reluctant or keen to read a text written in an eighteenth-century form of English? Why?

from *A Modest Proposal*

1 *For preventing the children of poor people in Ireland from being a burden to their parents or country, and for making them beneficial to the publick*
  by Dr Swift

5 It is a melancholy object to those, who walk through this great town, or travel in the country, when they see the streets, the roads and cabbin-doors crowded with beggars of the female sex, followed by three, four, or six children, all in rags, and importuning every passenger for an alms. These mothers instead of being able to work for their honest livelihood,
10 are forced to employ all their time in stroling to beg sustenance for their helpless infants who, as they grow up, either turn thieves for want of work, or leave their dear native country . . .

  I think it is agreed by all parties, that this prodigious number of children in the arms, or on the backs, or at the heels of their mothers,
15 and frequently of their fathers, is in the present deplorable state of the kingdom, a very great additional grievance; and therefore whoever could find out a fair, cheap and easy method of making these children sound and useful members of the common-wealth, would deserve so well of the publick, as to have his statue set up for a preserver of the nation.

The long-winded, elaborate sub-title establishes the writer's satirical response. **(1–3)**

The first paragraph sets up the problem: poverty. Swift appears to sympathise with the poor people he describes. **(5–12)**

publick: This spelling was conventional at the time, though spelling tended to vary greatly. **(3)**

importuning … for an alms: begging **(8)**

stroling: strolling **(10)**

Each paragraph focuses on a point in his argument. **(13–19)**

20 … I am assured by our merchants, that a boy or a girl before twelve
years old, is no saleable commodity, and even when they come to this
age, they will not yield above three pounds, or three pounds and half a
crown at most, on the exchange; which cannot turn to account either to
the parents or kingdom, the charge of nutriments and rags having been
25 at least four times that value.

I shall now therefore humbly propose my own thoughts, which I hope
will not be liable to the least objection.

I have been assured by a very knowing American of my acquaintance
in London, that a young healthy child well nursed, is, at a year old, a
30 most delicious nourishing and wholesome food, whether stewed,
roasted, baked, or boiled; and I make no doubt that it will equally serve
in a fricasie, or a ragoust.

I do therefore humbly offer it to publick consideration, that of the
hundred and twenty thousand children, already computed, twenty
35 thousand may be reserved for breed, whereof only one fourth part to
be males; which is more than we allow to sheep, black cattle, or swine,
and my reason is, that these children are seldom the fruits of marriage,
a circumstance not much regarded by our savages, therefore, one male
will be sufficient to serve four females. That the remaining hundred
40 thousand may, at a year old, be offered in sale to the persons of quality
and fortune, through the kingdom, always advising the mother to let
them suck plentifully in the last month, so as to render them plump, and
fat for a good table. A child will make two dishes at an entertainment
for friends, and when the family dines alone, the fore or hind quarter will
45 make a reasonable dish, and seasoned with a little pepper or salt, will be
very good boiled on the fourth day, especially in winter.

I have reckoned upon a medium, that a
child just born will weigh 12 pounds,
and in a solar year, if tolerably nursed,
50 encreaseth to 28 pounds.

I grant this food will be somewhat dear,
and therefore very proper for landlords,
who, as they have already devoured most
of the parents, seem to have the
best title to the children.

Children are described as though they are livestock. (21)

Pounds and crowns were units of British currency. (22–23)

The writer establishes what *seems* to be his purpose: to set out his ideas for addressing the problem of too many poor children. (26–27)

We are shocked when we realise what Swift is suggesting, because the writer had seemed rational. (29–30)

Long complex sentences are not uncommon in eighteenth-century texts. (33–39)

The writer's tone is detached and clinical. By doing this, he makes the reader appalled by what he is suggesting. His style mimics that of other writers at the time who suggested cold and heartless schemes for solving poverty. (33–46)

whereof: an old-fashioned word meaning 'of which' (35)

References to weights and prices make the arguments seem to be based on facts and careful calculations. (48,50)

encreaseth: In early forms of modern English, present tense, third-person singular verbs ended in –eth; by the early seventeenth century, these verbs gradually started to take on the modern –s/–es ending. (50)

eBook*plus*

Use the **A Modest Proposal** weblink in your eBookPLUS to read the essay online.

Activities . . .

UNDERSTANDING literary satire

Getting started

1 Using a dictionary or the internet, find **synonyms** and **antonyms** for the following words used in 'A Modest Proposal'.

Word	Synonym	Antonym
modest		
beneficial		
nourishing		
humbly		
sufficient		
seldom		
dear		
prodigious		

Working through

2 How would you describe the **tone** of 'A Modest Proposal'?

3 List all the words and phrases associated with food and eating.

4 What appalling suggestion does Swift offer readers as a way of relieving the burden to society of having to feed so many Irish children?

ANALYSING and RESPONDING to literary satire

Working through

5 How does Swift try to convince his readers that cannibalism is an acceptable and rational course of action?

6 At what point in the proposal do you realise that Swift is not serious?

7 In what way is the title, 'A Modest Proposal', ironic?

8 What is the writer's purpose in representing children as animals?

Going further

9 Write your own 'modest proposal' in which you justify an absurd or far-fetched solution to a possible problem in today's society. You might use one of the problems listed below:

- the increasing amount of litter in public areas
- graffiti on public buildings
- noisy neighbours who mow the lawn very early on weekends
- mobile phones ringing during a movie or stage play.

LITERACY link

American versus British spelling

Australian English has traditionally used British spelling conventions. However, American spelling is becoming increasingly common as a result of the internet and American software packages. Some Australians are passionate about protecting Australian English so it is not 'corrupted' by American spelling.

Some of the differences between American English spelling and Australian English include:

Australian English	American English
colour	color
defence	defense
centre	center
programme	program

Can you add some more examples to this list?

Wordsmith . . .

WRITING HUMOROUSLY: MALAPROPISMS AND SPOONERISMS

There are a number of devices at a writer's disposal when writing humorously. The two devices below have a literary background.

Malapropisms

Malapropisms are named after a character in a play called *The Rivals*, written by Richard Sheridan in 1775. In attempting to impress others with her extensive vocabulary, the character of Mrs Malaprop constantly uses words incorrectly.

Here are four examples of her mistakes, including the word she meant to use, but didn't.

*He is the very **pine-apple** of politeness!* (Instead of *pinnacle*)
*I have since laid Sir Anthony's **preposition** before her.* (Instead of *proposition*)
***Illiterate** him, I say, quite from your memory.* (Instead of *obliterate*)
*She's as headstrong as an **allegory** on the Nile.* (Instead of *alligator*)

Spoonerisms

A spoonerism is a humorous slip of the tongue. Spoonerisms occur when letters or syllables are swapped around.

Here are some examples:

- a lack of pies = a pack of lies
- roaring with pain = pouring with rain
- wave the sails = save the whales.

Spoonerisms got their name from Reverend W.A Spooner (1844–1930) who was Dean and Warden of New College in Oxford. Apparently he made these mix-ups frequently. He is supposed to have told off a student for *fighting a liar in the quadrangle* and another who *hissed my mystery lecture*. What do you think he meant to say?

Read the spoonerisms below and rewrite the phrases in their correct form in your notebook.

cat flap	trim your no tails	at the lead of spite
bad salad	trail snacks	know your blows
plaster man	rental deceptionist	nicking your pose
pleating and humming	flock of bats	mad banners

BAD MANNERS

MAD BANNERS

OVER TO YOU ...

Write a short dialogue between two characters. Include malapropisms and spoonerisms in their speech. Use some of the examples provided above if you wish.

Alternatively, draw two cartoons to illustrate your choice of any of the spoonerisms above. Use the examples shown as a guide.

Fighting back with words

We usually associate play with fun and games; however, play is also a serious business. Sometimes, a **pejorative** or offensive word is **re-appropriated** or reclaimed by the group it was originally intended to insult. For example, the word *wog*, referring to people of southern-European descent, was at one time demeaning and insulting.

Australian actor Nick Giannopoulos, writer and producer of the film *The Wog Boy* (2000), explains below the way *wog* has now become a term of respect and affection.

… in a strange kind of way that word has now become a term of endearment between wogs themselves. This is something that has happened as a consequence of all that has gone before … It's strange as personally that word has serious connotations to me and reminds me of the racism I encountered as a child … My life has been a challenge of coming to terms with my identity and my perception of me as an Australian …

In the film, Steve is a second-generation, unemployed Greek Australian whose prized possession is his Valiant car. After appearing on a current affairs show as a 'dole-bludger', Steve makes the most of his new fame by re-inventing himself as The Wog Boy.

Steve fits the stereotype of a 'wog': he loves cars and girls. The term *wogsploitation* is sometimes applied to films such as *The Wog Boy*, for the way they exploit the stereotypical aspects of multicultural Australia.

Activities . . .

UNDERSTANDING changes to language

Getting started

1 Can you think of words for other nationalities that, though once derogatory (insulting), have been reclaimed and given a new positive meaning?

EVALUATING and RESPONDING to changes in language

Working through

2 **a** Why do you think the word *wog* has become a more acceptable word in Australian English?

   b Do you think it is acceptable for everyone to use the word *wog* or only people whose ancestors were from southern Europe?

3 The word *negro* is commonly regarded in today's world as offensive or pejorative. The word originates from the Latin adjective *niger*, meaning 'black'.

   a Why has the term *African American* become one of the preferred ways of referring to black Americans?

   b Why is the word *nigger* so objectionable?

4 The spelling of words is sometimes altered so that it is more neutral and less offensive to a particular group of people. Spelling variations are also used to identify sub-cultures or 'minority' groups, making them feel as if they have a language of their own.

   a Do you know which social groups the following words are identified with? Which conventional word does each variant replace?
   - womyn/wimmin
   - gangsta
   - flava
   - hystory
   - boyz
   - ax/axe

   b What values and attitudes are suggested in the spelling of *boyz*?

Going further

5 Why has American hip-hop produced so many new or altered words, such as the last four in the list above?

6 What might the justification have been for altering the spelling of *women* to *wimmin* or *womyn*?

My view . . .

What do you see as the power of language?
   Is language in itself 'good' or 'bad' or is this determined by the purposes for which people use it? Why is it language can be used in many different ways, for both serious and playful purposes? Can understanding the different purposes of language teach us about our culture and its values?

COMPOSE AND CREATE

Productive focus: writing and creating, speaking and listening

Either

Perform a dramatic reading

1 Imagine you have been asked to perform at a festival in celebration of the English language. The focus of the festival — *English: Past, Present and Future* — is on different forms of English. In a small group, prepare a dramatic reading of 'The Twa Corbies' in the original Scottish dialect.

Before you begin the reading, give a brief introduction to the poem. Sum up for your audience the subject matter of the poem, as well as its underlying themes and messages. Explain its relevance and appeal to today's audiences. At the end of the dramatic reading, comment briefly on why the poem makes a valuable addition to the festival.

Your dramatic reading should:
- involve all members of your group. Decide which lines or stanzas you will allocate to each speaker.
- include some gesture, movement and action to bring the poem to life and make it easier for the audience to follow
- feature a PowerPoint slideshow of images that support your reading. These might include a medieval knight, crows, a hawk or any visually appealing aspect of the poem. You could also include key words or phrases from the poem in the slideshow.

Some key points to remember

- Practise reading the poem, making sure you all agree on how you will pronounce the tricky Scottish dialect words. To give you an idea of what the poem might have sounded like, listen to one of the many recordings online.
- Make sure you also give some thought to volume, pace and vocal expression. You need to use your voices to convey the drama and mood of the poem.
- Use the activities in sub-unit 1 to help you write your introduction.

Or

Create a flyer or leaflet

Create a flyer or leaflet for the festival, featuring some of the more interesting and striking loan words in English. Illustrate the loan words and include a catchy statement about the ever-changing English language. Refer to the quotations on the opening pages for inspiration. Your aim is to capture the purpose of the festival, and to entice people to come along and enjoy *English: Past, Present and Future*.

Some key points to remember

- Remember your target audience and your purpose: attendees of the festival and to inform and persuade.
- Experiment with typefaces, colour and other graphic elements to create an effective and visually appealing flyer or leaflet.
- You could work in pairs: divide the roles and responsibilities fairly.

eBook *plus*

Use the assessment criteria rubric to guide you through your chosen task.

2 Multimodal advertising 'pitch'

Deliver a multimodal presentation in character as an advertising copywriter. Find a print or an electronic advertisement. Imagine you have created it for a client — the company that has produced the product. You are to deliver a 'pitch' to your client, convincing the company that your advertisement will be successful in promoting its product.

Your pitch should address the following questions:

- What is the company's 'brand value'? In other words, what attitudes and values are associated with the brand? For example, when we think of the Nike brand, we think of an active, energetic lifestyle, which is expressed in the slogan 'Just do it!'
- What are the language features of your advertisement? Make sure you comment on both written and visual language, including:
  - Language and vocabulary: What slogan have you used? What makes it effective? What other written text is featured? How is language used here? Have you incorporated particular features such as figurative language, emotive vocabulary? Are other persuasive strategies used, such as rhetorical questions, humour or shock tactics?
  - Intertextuality: Does your advertisement include references to other texts or types of texts? Is it important for audiences to recognise these links with other texts?
  - Composition and layout: How are objects and people arranged in your advertisement? What are the dominant visual features? To what is our eye drawn?
  - Colour and lighting: Why have certain colours been used? How do these encourage us to desire the product?
  - Font size and style: What effect do these have on our appreciation of the product?
- What is the target audience for your advertisement? How have you succeeded in appealing to this audience?
- Where would you expect to see the advertisement? On billboards and websites, or in magazines and newspapers?
- What makes your advertisement effective in promoting the company's product? How does it make consumers want to buy the product?

To support your 'pitch', create an appealing PowerPoint that includes:

- the advertisement you have 'created'. You might annotate this to indicate particular language features.
- a short summary of the values and attitudes expressed in your advertisement. What kind of lifestyle does the advertisement promote?
- any other visuals and key phrases that help to capture the power of your advertisement and engage the interest of your audience.

Some key points to remember

- Draft, edit and proofread any copy that will apppear in your pitch.
- Use the features of PowerPoint to good effect, but don't have too many. Aim for a few effects used sparingly at key points; for example, use colour to create an 'upbeat' mood or tone.
- Rehearse your presentation before you deliver it, and have a back-up if something goes wrong.

3   A humorous opinionative article

Write a humorous article for a newspaper or magazine. The purpose of your article is to provide an amusing perspective on some aspect of our daily lives. Choose one of the everyday topics listed below, or come up with your own.

- A visit to the dentist
- A first date
- A family car trip
- Surviving the post-Christmas sales
- Wearing high heels
- Delivering a public speech
- Training a puppy
- The trend for tattoos

Once you have chosen your topic, work out your central idea — that is, your opinion or point of view. You can choose to add illustrations if you wish.

Some key points to remember

- Using Danny Katz's column as a guide, use a range of persuasive language features to appeal to your readers.
- Choose language features that will help you to create humour; for example:
  - puns
  - malapropisms
  - spoonerisms
  - hyperbole
  - amusing similes and metaphors
  - sarcasm and irony.
- Identify your target audience and select vocabulary to suit this target audience. Also consider your target audience when deciding which illustrations to include.
- Maintain interest by including plenty of topical references your readers can relate to. As well as your own personal experiences, you might also promote your viewpoint by referring to:
  - popular culture (films, television shows, musicians, magazines)
  - literary texts
  - current affairs
  - politics
  - current social issues and trends
  - lifestyle trends
  - historical events.

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Use the assessment criteria rubric to guide you through your chosen task.

Self-evaluation . . .

After you have completed your assessment, respond to the questions below as a way of reflecting on your learning.

1. **What did you enjoy about the task you chose?**
2. **What did you find difficult about the task?**
3. **What strengths were you able to call on in completing this task?**
4. **How did you minimise any of your weaknesses when completing this task?**
5. **What would you do differently next time if faced with a similar task?**

INDIVIDUAL PATHWAYS

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Worksheet 1.1	Worksheet 1.2	Worksheet 1.3
doc-10103	doc-10104	doc-10105

UNIT **2**
INTERTEXTUALITY

The BIG question

How does intertextuality create richer reading
and viewing experiences?

Key learning ideas

- Intertextuality allows us to draw on existing ideas to create interesting new works.
- Intertextuality is strongly influenced by society and culture.
- Intertextuality brings the unique, individual perspectives of creators together.

Knowledge, understanding and skills

Students will:

- explore how ideas, storylines, characters and themes can be shared among texts
- learn about the techniques of appropriation, allusion, imagery, parody and quotation
- identify how the meaning of a text varies with form, context and interpretation.

Texts within texts…
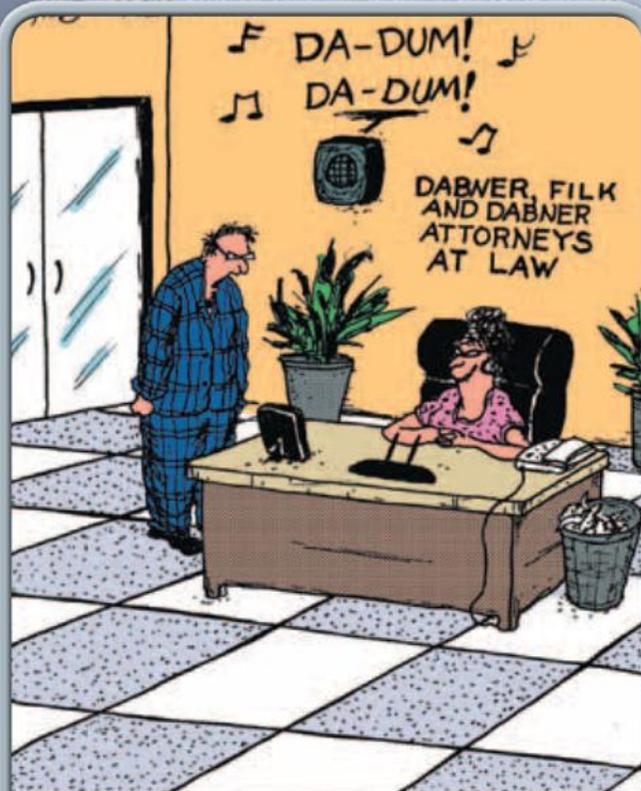
"OK, Mrs. Grazner! Knock it off with the 'Jaws' sound track!"

© www.CartoonStock.com

'The writer is a reader of texts . . . before s/he is a creator of texts, and therefore the work of art is inevitably shot through with references, quotations and influences of every kind.'

— M. Worton and J. Stills

'Go ahead, make my bed' . . .

I'LL BRB
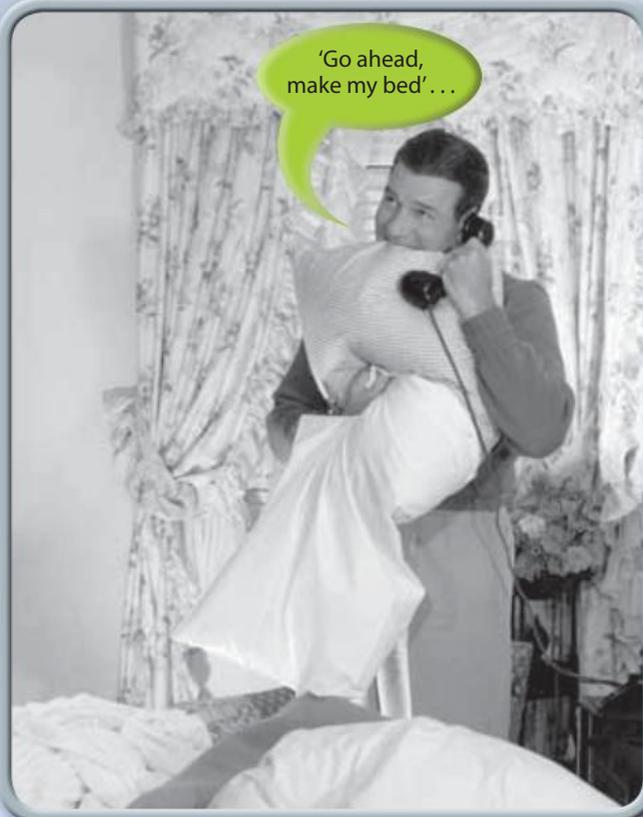
'No text, much as it might like to appear so, is original and unique-in-itself; rather it is a tissue of inevitable, and to an extent unwitting, references to and quotations from other texts.'

— Graham Allen

Just when I thought it was safe to go back in the water . . .
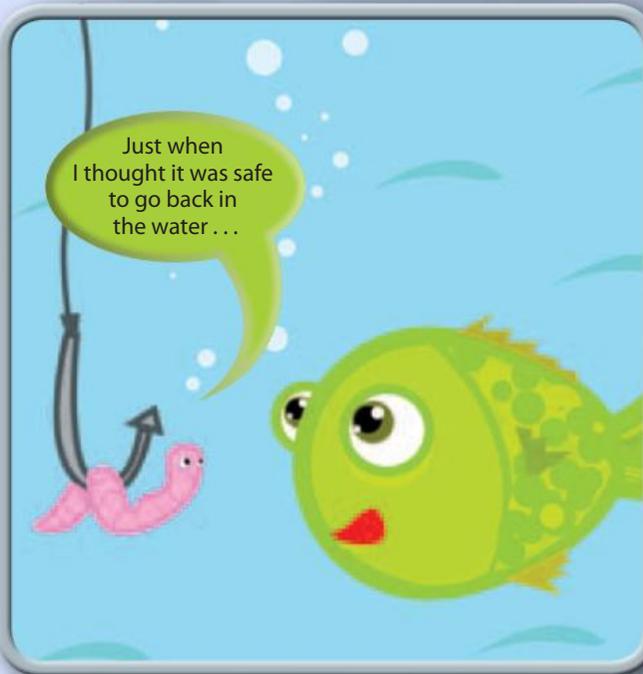
What is intertextuality?

Intertextuality is the term we use to describe the ways that texts and their meanings are shaped by other texts. In literature and other creative artworks, writers and artists are influenced by numerous factors that link together. For example, a writer who has viewed a certain film may be influenced by some of the ideas in that film. This influence may become apparent in their writing as they work on a novel, poem or play.

Intertextuality enables us to understand texts more fully. Writers can make a text seem more realistic by referring to ideas, people or events that exist in the real world — our world. By making reference to things we can relate to, writers help us to feel a sense of familiarity with the world they are creating for us.

Intertextuality may be deliberate or unintentional. Sometimes writers may not be aware of the influence that other texts have on their work. In contrast, other writers seek to transform an inspiring idea from another text into a fresh concept that carries additional meanings. Writers and artists frequently borrow or reinvent storylines, themes and characters. It is fun to explore the new ways in which they are presented.

Studying intertextuality goes beyond just identifying similarities between creative works. In this unit, we will also look at some intertextual crafting techniques that can be used to link texts together. These include **appropriation**, **allusion**, **parody**, imagery and quotation. Let's begin by exploring the richness that intertextual links can bring to our experience of reading and creating.

Tuning in

1 **Think:** Look at the word *intertextuality*. Break it into smaller words and think about their meanings.

_ _ _ _ _ (a prefix meaning 'to cross boundaries')

_ _ _ _ (a piece of writing or other visible communication)

_ _ _ _ _ _ (a suffix to describe a state of being)

2 **Reflect and share:** Intertextuality involves looking at the sources and influences of texts to identify the origin of certain features. Most texts would simply not be the same if certain works had not been written before them.

   a Can you think of a text you have read or viewed that could not have existed without a particular text that came before it?

   b Look at the images in the opening pages of this chapter. Which texts or people are being referred to in each one? List them and compare your list with a partner's.

3 **Write:** Write your own definition of the term *intertextuality*. Make a list of some types of creative works that could be considered examples of intertextuality.

LANGUAGE link

Context

Context is like the background of a text — the writer's background and the reader's background. It includes who the writer is; when he or she lived and wrote; what country it was written in; what was occurring in society at the time; what else was being written at the time; and when it is being read and by whom.

All texts are affected by context, whether it is social, political, cultural or historical. The personal background and experiences of the creator are part of its context, and they help us in working out the meaning of a text.

To show your understanding of the ways in which context can vary, write a paragraph in which you describe three different aspects of your life: your family context, your social context and your historical context.

2.1 SHARING THE CONTENT OF TEXTS

How do writers draw on previous ideas to create new works?

One type of intertextuality involves borrowing or reinterpreting ideas explored by others in order to create new meanings.

The material presented in a text is called its content. Textual content includes plots, settings, characters, themes, ideas and images. When this content is deliberately recycled, reused or reinterpreted (appropriated) by a writer in a different era, setting and society, new meanings can emerge. These meanings will be influenced by the later society: its culture and history; the type of audience, and their technologies and lifestyles.

In the following collection of texts, specific images and ideas have been borrowed from a famous painting by the Impressionist artist Vincent van Gogh. When he painted the work *Starry Night*, perhaps van Gogh was thinking of the traditional **Christmas story** of the birth of Jesus in Bethlehem. Since van Gogh's time, many writers, poets, artists, designers and lyricists have borrowed the ideas depicted in his painting and reinterpreted them.
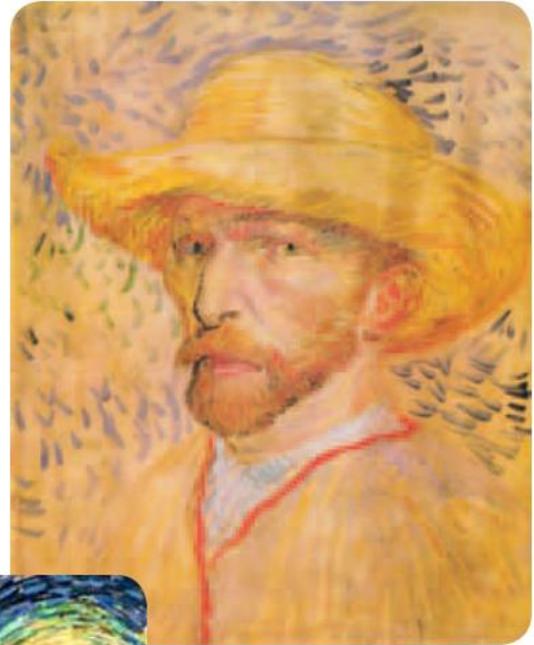
Self-portrait as an artist,
Vincent van Gogh, 1888

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Use the **MOMA** weblink in your eBookPLUS to see a video analysis of van Gogh's artwork *Starry Night*.

Starry Night,
Vincent van Gogh, 1889

Before you read the poem on the next page that reinterprets van Gogh's painting above, your teacher may ask you to complete the following Ready to Read activities.

- Have you ever heard of or seen the painting *Starry Night* before?
- Why do you think many of us like to look at a starry sky?
- Read the annotations as you read the poem.
- Look again at the painting after you have read the poem to identify the features that the poem mentions.

1 *The Starry Night*
by Anne Sexton

The town does not exist
5 except where one black-haired tree slips
up like a drowned woman into the hot sky.
The town is silent. The night boils with eleven stars.
Oh starry starry night! This is how
I want to die.

It moves. They are all alive.
10 Even the moon bulges in its orange irons
to push children, like a god, from its eye.
The old unseen serpent swallows up the stars.
Oh starry starry night! This is how
I want to die:

15 into that rushing beast of the night,
sucked up by that great dragon, to split
from my life with no flag,
no belly,
no cry.

The title contains the name of the painting. **(1)**

The first line reveals an interesting truth: Van Gogh was in a sanatorium when he painted this scene, inspired partially by a remembered scene and his imagination. **(3)**

Reference to the dominant object in the painting **(4)**

Repetition of these phrases emphasises the powerful effect of the painting on the poet. **(7–8,13–14)**

Reference to the movement conveyed by the artist's brush strokes **(9)**

A metaphorical reference to death as a beast **(12,15,16)**

No warning or sign **(17)**

No physical presence **(18)**

No emotion or sense of sadness **(19)**

Two-word phrases at the end symbolise both a sudden slipping away of the poem, and the poet's life. **(17–19)**

Activities . . .

UNDERSTANDING the texts

Getting started

1 What painting is being described in the poem?
2 List things you can see in the painting and things you can find mentioned in the poem. You could show these in a table.

Working through

3 Which colours are used in the painting *Starry Night*? List all of them. How many of these colours are used in the poem?
4 Describe the rhyming pattern of the poem.
5 What is the key thought expressed in Anne Sexton's poem?

ANALYSING and EVALUATING the texts

Getting started

6 How would you describe the **mood** of the poem 'The Starry Night'? Is it sad, happy, gloomy, angry or some other mood?
7 With which of the texts — painting or poem — do you feel the strongest emotional connection? Explain your response.

Working through

8 Do you believe Anne Sexton appreciates the painting? Explain your response, making reference to specific words and phrases.
9 Consider van Gogh's battles with mental illness. Does Anne Sexton appear to be sympathetic toward the artist's struggles? How do you know?
10 Why does Anne Sexton use the line 'The town does not exist'. Where was van Gogh when he painted *Starry Night?*
11 What particular elements contribute to the sense of movement in the painting?
12 What does Anne Sexton suggest that the free-flowing, chaotic movement might represent?

Going further

13 Can words simulate the effect of a painting? Explain.

CREATING responses to the texts

Getting started

14 Choose one element of the painting and write your own description of it in two or three sentences.

Working through

15 Write a paragraph commenting on the emotive language present in the poem. What effect does it have?
16 Write a paragraph explaining how Anne Sexton has used strong verbs to convey the idea of turmoil in the artist's mind.

Going further

17 If you were to appropriate the poem 'The Starry Night' in a medium other than poetry, song or painting, what medium would you choose? Why?
18 Lyricist Don McLean wrote a popular song called 'Vincent'. Its title is sometimes misquoted as 'Starry, Starry Night', which is actually the song's first line. Conduct some research to find the song in its entirety, and then annotate the lyrics to show examples of intertextuality.

NEED TO KNOW
mood the prevailing atmosphere or feeling created by language choice

Intertextual links through film and painting

In the texts we've studied so far, intertextuality appears in the form of appropriation (borrowing ideas from other creators), using similar imagery and quoting aspects of another's work (such as the title phrase, *Starry Night*). In other texts, the new creators have been influenced not merely by the style or ideas in someone's artistic work, but also their actual history — their life experiences — which have been recorded in letters and testimonies from family members.

LITERATURE link
Imagery

Imagery consists of the mental pictures and sensations in a work of art or literature. Visual imagery is the aspects of an artwork that we can see (in visual art) or that we can picture in our mind if it is described in written language. Imagery in visual art involves use of colour, shape, themes, ideas and mood. In writing, imagery is developed through the use of creative techniques that engage our physical senses and our emotions. Description, metaphors, similes, personification all help to create imagery in a text.

What is the most powerful imagery for you in the poem 'The Starry Night'? Why does it appeal to you?

The life story of **Vincent van Gogh** has been the source of inspiration for numerous creative works. A number of feature films have been made about the artist, most recently one called *Starry Night*.

The text on page 42 is a review of the film.

Before you read the film review, your teacher may ask you to complete the following Ready to Read activities.

READY TO READ …

- Look at the promotional poster for the film and look for any obvious references to Van Gogh's original painting.
- What do you think the film might be about?
- Scan the review and notice all the words that begin with capital letters. These words are proper nouns and will be factual details of people, places and titles.

STARRY NIGHT

A century is a long time to wait for your dreams to come true.

"A Whimsical Fantasy…"

DVD
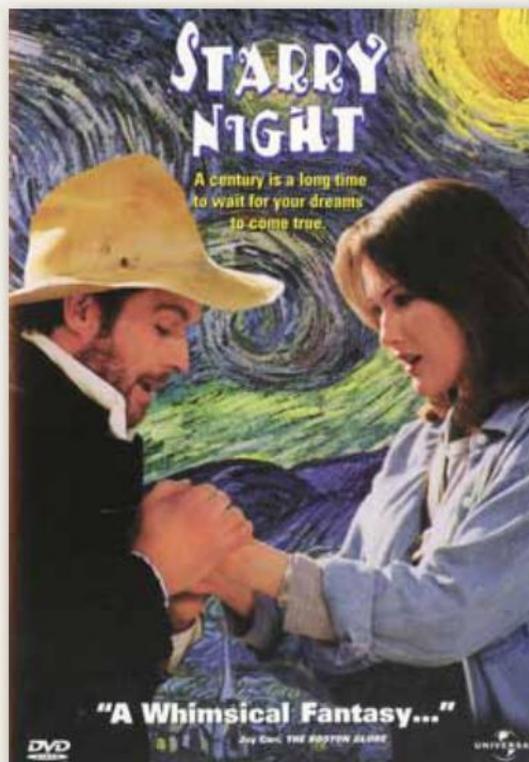
'Vincent in LA'

by Allan Lee

Picture this . . . Dutch Impressionist painter Vincent van Gogh time-travels to present-day Los Angeles. Could you suspend your disbelief long enough to appreciate a film based on this premise?

Paul Davids has favoured us with just such a flick, *Starry Night*, released on DVD by Universal Studios Home Video. Davids has the tortured painter, Vincent van Gogh landing in LA, Stretching the premise that *anything can happen in LA,* Davids presents his romantic conception of the artist as he struggles to come to terms with the fact that his work is now highly prized and worth a fortune. The plot certainly satisfies the longing some of us have had for old Vincent to enjoy the success that was denied him in his lifetime. The dramatically ironic reality is that he sold only a single painting before taking his own life at 37 years of age. The artist takes the opportunity to wreak revenge on his unfortunate past by swiping all his works from various wealthy collectors. But no one actually believes that he is the real Vincent van Gogh, not even in the City of Angels. Whoever said that Los Angelinos will believe anything?

Davids, *Starry Night's* writer/director, says he was inspired by the multi-million dollar price tags on van Gogh's paintings at prestigious art auctions during the 1990s. Davids and his wife, Hollace Davids, saw the project as a labour of love. The Davids have compelled viewers to imagine the conflicting emotions van Gogh would experience were he aware of his stature as one of the most celebrated artists of his time. This warm, romantic flick has charmed quite a few reviewers including this one. It is an imaginative and whimsical exploration of art and authenticity in an increasingly artificial and materialistic world. In a truly satisfying touch, Davids can't resist having Vincent fall in love. And finally, of course, Don McLean's iconic recording 'Vincent', features as the theme. *Starry Night* is a refreshing take on romantic comedy that is sure to please.

from 'Vincent in LA'
in *Screentime Magazine*, Issue 92–1
by Allan Lee

Review begins by presenting a scenario and a rhetorical question to draw the reader in. **(1–4)**

The title has been appropriated from the famous painting. **(5–6)**

Information about where to purchase the film is featured early in the review. **(6)**

The intertextuality here involves placing a real person from the past into a modern, but fictional, setting **(7–8)**

An allusion to a popular cultural myth about the city, shown in italics to identify it as an often-spoken phrase **(8)**

A true historical fact **(14)**

A reference to the meaning of the Spanish name, Los Angeles **(19)**

The specific origins of the idea for the film **(21–23)**

Interpretation made based on the details we know about van Gogh's mental state when he was alive **(25–26)**

Positive adjectives convey the reviewer's feelings about the film. **(27–28)**

The director's fictional addition to make this newly invented van Gogh a happier figure **(31–32)**

A key word used to signal that we are near the end of the review **(32)**

Intertextual reference **(32–33)**

The film's theme and final views of the reviewer are summarised for emphasis near the end of the review **(33–34)**

Specific name of this review **(35)**

The magazine's title, reference details for the exact edition of the magazine credit, and for the writer of the review **(36–37)**

Intertextuality in an artwork

The artwork below shares intertextual links with Vincent van Gogh's original painting of *Starry Night*. However, it adds elements that create new meaning.

Starry Night over Bethlehem by Suzanne Bort Gray

Activities . . .

UNDERSTANDING the texts

Getting started

1 How does Paul Davids use the character of Vincent van Gogh in his film?
2 What other text is referenced in the artwork *Starry Night over Bethlehem*?

Working through

3 What is the premise of Paul Davids' film *Starry Night?*
4 What inspired Davids to create the storyline of the film?
5 Can you recognise the figures featured in the artwork *Starry Night over Bethlehem*? If so, who are they and what meaning do they represent?

Going further

6 Does the writer give the film a favourable review? Use evidence from the text to support your response.
7 Who do you think is the audience for the artwork? Explain.

RESPONDING to the texts

Getting started

8 In a short paragraph, say why you think the film and the artwork could be seen as paying tribute to van Gogh's life and art.

Working through

9 Write a letter to Vincent van Gogh explaining the impact that his painting *Starry Night* has had on our society. Give specific examples of intertextuality in your writing.

Going further

10 Do you feel that van Gogh's influence might have been less dramatic on later creative endeavours had he not suffered from a mental illness and died tragically young? Explain your response.

LANGUAGE link

Use of symbols to add meaning

Colours can be used symbolically in creative works. To van Gogh, for example, the colour yellow symbolised happiness. It can be seen particularly in his *Sunflowers* painting, but also in the stars in *Starry Night*.

Writers also use colour to create mood and emotion. For example, in this sentence, the writer is clearly using yellow to symbolise joy and new beginnings. 'It was a golden day, a day when yellow light danced and played in every corner of the world, banishing the dark shadows of despair that had lately taken up residence there.'

What colour would you use to symbolise fear or anger? Write a few sentences showing how you would incorporate symbolic use of colour in description or narrative.

Wordsmith . . .

WAYS IN WHICH TEXTS CAN CONNECT: CONTENT

Intertextuality is about the connections between texts, creators and their works. There are many ways in which texts can be connected. Texts are often created in response to an event, idea, experience or thought that may have been shared among many people. We've seen how ideas for written texts can be drawn from a visual text, such as a painting. Other visual texts can be inspired by images that were created by artists from other times and places. Music is another excellent source of stimulation for the imagination of a writer.

The content of texts can provide points of connection, such as:

- storylines — what happens
- settings — place and time
- themes — ideas and morals
- characters — people
- techniques, structures, language and style — how the creator works.

Each of these aspects of texts has the potential to be used to create intertextual links.

When we consider *how* creators create texts (their style), it is useful to identify some key techniques for making connections between texts. Three techniques in written works in which the content is intertextual are *appropriation*, *allusion* and *quotation*.

Appropriation

Characters are sometimes reused or reinvented in order for a writer to say something new about a particular issue, or just to entertain. This type of appropriation is common in comedy writing. Writers who criticise or mock a particular aspect of our society often appropriate, or borrow, certain ideas, characters, themes or content from other source material. For example, a recent political cartoon used, as a background, a famous historical painting of Captain Cook's landing in Australia. The only change to the painting was that a sailor was hoisting an Aboriginal flag and Captain Cook was telling him off. By alluding to another artwork, the creator is able to capture attention and deliver new perspectives on an issue.

Allusion

Certain forms of writing rely on allusion in order to be effective. Allusion involves making a direct or indirect reference that is understood to carry a specific meaning. In ordinary conversation, we allude to other texts and situations all the time. For example, allusions sometimes form the basis of similes and metaphors. You might hear someone say 'People have been avoiding me all day, as if I have the plague.' This simile contains an allusion to the bubonic plague, which killed almost a third of Europeans between 1340 and the early 1500s. However, this is simply a historical allusion.

An example of a literary allusion is when a person says 'It's a catch-22 situation'. This is a direct allusion to *Catch-22*, the title of a book by Joseph Heller. (A *catch-22* now refers to any paradoxical situation; for example, if you try to cross the river, you will drown, but if you don't, you will be eaten by a bear.)

An indirect allusion you might have heard is *Achilles' heel*, as in 'She's a great netballer but her Achilles' heel is that she has a shocking temper.' This is an allusion to Homer's *Iliad*, in which the Greek hero Achilles is killed by an arrow in his only weak, mortal spot: his heel.

Quotation

Another form that intertextuality takes in written texts is quotation: the use of another writer's exact words in a new text. Quoting one text within another is a very simple means of linkage, and is most often done deliberately and explicitly, with credit given to the original source. This is typical in essays and other non-fiction texts. It is very important to provide a complete reference to the source of the quote so as to correctly acknowledge its creator.

Sometimes, though, writers will use direct quotes from other texts for specific effects, without giving credit to the source, often because it is so well known. This is often the case when writers quote Shakespeare. If a fiction writer has one of his or her characters speak some lines from a Shakespeare play, the writer often does not reference it.

One famous example of an intertextual quotation is the classic line, useful when being confronted by a bad guy who is about to shoot: 'Go ahead, make my day.'

1 Do some internet research to find out the name of the film series that first gave us this line. Who was the character who spoke the line?

2 Appropriations, allusions and quotations enable us to create some specific forms of literature. Some of these are listed below. Use a print or online dictionary to look up the meaning of each of these forms of writing, and then write definitions for them.
- satire
- caricature
- parody
- spoof or send-up
- lampooning

OVER TO YOU …

Conduct an online search to find some of Shakespeare's most famous quotations either from his poetry or his plays. Choose one quotation that appeals to you and write a brief monologue by a character in which he or she uses the quotation in an intertextual way.

Or

Think about your favourite book or song and choose a line from it that you can use as a literary allusion in a brief dialogue between two friends.

Or

Choose a fairytale or nursery rhyme character and write a brief synopsis for a new story that uses the character in a new form.

My view …

Why do you think some writers borrow the ideas of others? Would you enjoy the challenge of creating something fresh and new from an existing text? What topics or themes would you be interested in expressing? Which art forms would you be most likely to use to express your ideas?

2.2 INTERTEXTUALITY AND CONTEXT

How does society and culture affect intertextuality?

In studying texts in relation to one another, it is important to view the *content* of a work within its *context*: the social, cultural, historical and technological world in which it was created. Texts that are similar in content, whether accidentally or intentionally, carry different meanings according to their specific context. The world of the creator and the world of the reader both have significant influence on the ways that a text is interpreted, appreciated and evaluated. Texts that share the same content can seem to be worlds apart when compared side by side. Some texts share the same storyline or character, yet the responder's cultural context makes them entirely different. Contextual differences affect both the creator and the responder, creating opportunities for endless variety and creativity.
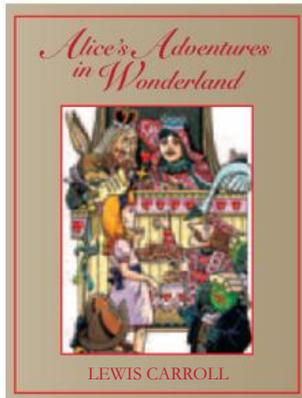
Reinventing Wonderland

A classic tale such as *Alice's Adventures in Wonderland* can be drawn on to explore similar themes within very different contexts. This children's story, written by Lewis Carroll in 1865, has inspired numerous intertextual references in many creative mediums in contemporary times. The table below presents just a small selection of the intertextual use of Lewis Carroll's original conception of Alice and her adventures.

Intertextual links to *Alice's Adventures in Wonderland* in popular culture

Film and television	Music	Computer games
The television series, *Lost:* Two episodes are called 'White Rabbit' and 'Through the Looking Glass, Part 1'. White rabbits represent mysteries that need investigating. A copy of the book, *Alice's Adventures in Wonderland* is used as an item to be traded with other crash survivors.	'Alice' by Avril Lavigne	*Super Mario Brothers:* Eating a mushroom makes you grow bigger.
Resident Evil: The main character is named Alice, and there's a supercomputer called the Red Queen with a little girl as its avatar.	'Mad Hatter' by Lynyrd Skynryd	*Bloody Roar* series: The character, Alice, can turn into a white rabbit.
Transformers: Revenge of the Fallen: Alice is a deceptively human robot.	'Goodbye Alice in Wonderland' by Jewel	*Rage of the Dragons:* The character Alice Carrol looks like traditional illustrations of Alice, although she is more menacing.
A Nightmare on Elm Street 4: Alice Johnson supernaturally controls her dreams and defeats Freddie Kruger by showing him a shard from her looking glass.		*Super Robot Wars L:* A character called Robot Maid AL-3 Alice is able to travel to a different dimension.

In the same way, the Calvin and Hobbes cartoon below is an example of appropriation of the story of Alice. It presents a reference to a scene from *Alice's Adventures in Wonderland* in which Alice drinks a magic potion and suddenly grows to an enormous size.
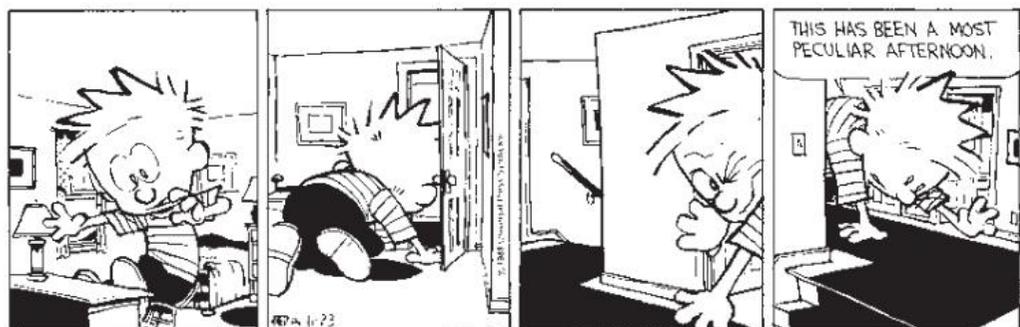
Alice appropriated in film — *The Matrix*

The popular culture film *The Matrix* also appropriates ideas from *Alice's Adventures in Wonderland*, but uses a science-fiction context. The extract from the review of the film below refers to the intertextual links between the children's story and the film.

Neo in Wonderland

Have you ever had a dream, Neo, that you were so sure was real? What if you were unable to wake from that dream? How would you know the difference between the dream world and the real world?
(*The Matrix* by Andy and Larry Wachowksi, 1999)

The 1999 science fiction film *The Matrix* borrows many ideas from *Alice's Adventures in Wonderland*. In the film, we follow the adventures of Neo, a young computer programmer who learns that his daily reality is not in fact the real world. Rather, it is a highly advanced computer simulation created by artificially intelligent machines who have enslaved human beings on a global scale. When Neo is unplugged from the simulated world that he has believed in for his whole life, he learns that he has been chosen to lead a rebellion against the machines who control the real world.

From the very beginning of the film, we see the intertextual allusions to Lewis Carroll's tale for children. In *The Matrix,* a message on his computer advises Neo to 'follow the white rabbit' which turns out to be a girl with a white rabbit tattoo. This begins his journey out of the Matrix and into the real world. In the children's story, Alice decides to follow a white rabbit down a hole, which leads her out of the real world and into Wonderland. When Neo awakes from his dream world, Morpheus remarks that he must be 'feeling a bit like Alice, tumbling down a rabbit hole'.

The film presents some interesting ideas about the way humans perceive reality: whether reality is actually more than mere sensory perception, and the role that free will has in determining our destiny. The storyline of *The Matrix* has many features in common with the plot of *Alice's Adventures in Wonderland*. Most significantly, both texts present similar themes that challenge our ideas about whether we can trust our perceptions to reveal the true state of things in our world.

Activities . . .

UNDERSTANDING intertextuality

Getting started

1 Use the table of intertextual links to *Alice's Adventures in Wonderland* to find a text that you are familiar with. How has this text used the earlier text? Did you realise this before now?

Working through

2 What event from *Alice's Adventures in Wonderland* is referred to in the Calvin and Hobbes cartoon?

3 Which character in the film *The Matrix* is an appropriation of the character of Alice?

4 The idea of dreams is common to both *The Matrix* and *Alice's Adventures in Wonderland*. Is this an intertextual link to theme or to character? Explain.

Going further

5 Some of the transformed versions of the character of Alice are not good little girls, but rather evil characters. In small groups, discuss how an audience who knows the original character might respond to this recasting of Alice. Is there a particular medium; for example, film or computer games, in which this recasting might be more readily accepted by the audience? Why or why not?

RESPONDING to intertextuality

Getting started

6 Would people interested in reading the story *Alice's Adventures in Wonderland* be likely to enjoy scary films and computer games? Do a quick survey of the class and draw a pie graph to present the Yes/No percentages.

7 Is a text creator just being lazy when he or she appropriates an existing story or character for a new text? State your view and give at least two reasons to support your viewpoint.

Working through

8 The original story of *Alice's Adventures in Wonderland* was written in a time when computers were non-existent. How might computer technology have changed the way Lewis Carroll constructed his story had it been available to him? Think of at least three ways he may have changed his story.

9 Do you feel that the original story of *Alice's Adventures in Wonderland* could mean different things to people from our time than the author intended? In what ways could unintended meanings be taken from the text?

10 In pairs, discuss what Lewis Carroll would have thought of having his ideas borrowed and reinterpreted in a film like *The Matrix*. Is 'imitation the sincerest form of flattery' or might he have been annoyed? How do you think you would react in that situation?

11 If you were asked to make the decision Neo had to make, would you swallow the red pill or the blue pill? Explain your response.

Going further

12 Discuss some of the ways in which the target audience of *The Matrix* differs from Lewis Carroll's target audience. Think about their age, their historical eras, the nature of their society, their technologies and their culture.

13 Create a cartoon that parodies one aspect of the *Alice's Adventures in Wonderland* story. Illustrate your cartoon and add captions.

LITERACY link

Inspiration

An intertextual study of a text might include an investigation of the influences that inspired the writer before the text was created. It is always interesting to see the ways in which certain influences find expression in creative works. Some writers draw inspiration from pure imagination or dreams, while others try to base their characters on real people and their stories on real events.

Can you recall whether you have ever had a dream that inspired you to create a written work? Discuss your experiences.

Wordsmith . . .

WAYS IN WHICH TEXTS CAN CONNECT: CONTEXTS

When we consider a text's context, we are talking about the world in which the text currently exists, as well as the world from which it came. The text's 'world' includes the historical period, the society and cultural setting, and even the creator's specific lifestyle. These aspects of context have a huge influence on the style of the text as well as its meaning. The diagram below illustrates how this works.

The text brings new ideas to you, and at the same time, you bring a range of influences to the text which has effects on the meaning.

The writer's unique context influences the text he or she creates, his/her specific style and intended meaning.
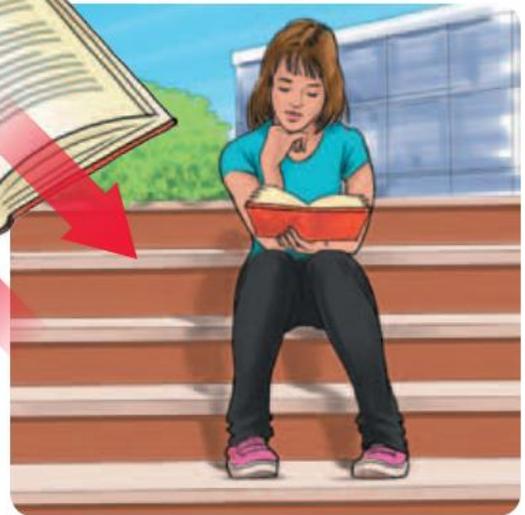
1 Complete the cloze sentences below by inserting the missing words from the following box.

understanding	writer	reader	background
interpretations	context	inspired	

A text's meaning is partly determined by the _____, partly by the responder and partly by its surrounding _____. Meaning always varies a little because of differences in our personal _____ and experiences. When analysing texts, it's important that we consider the writer, the _____ and the wider context so that we can arrive at a good _____ of a particular text. Context is the general _____ in which a work was created. Literary influence is all the other texts and artworks a creator has been affected by or _____ by without necessarily alluding to or borrowing from them.

2 Would you be able to work out whether a particular text was written by one of your parents or by a convict from the year 1790? How would you know?

3 Could you tell whether a text set in the distant future was written recently or in the 1800s? Explain your answer.

Technological context in film-making

Historical context also affects the *conventions* we adopt or break. Conventions are the accepted 'rules' and formats of writing (and other creative pursuits). These are the usual practices that writers and other text creators adopt in their work. The film series *The Matrix*, for example, gave us a camera technique called 'bullet time' that enables directors to capture the movement of bullets in a frame-by-frame sequence. This creates a slow-motion visual effect that appears both slow and rapid simultaneously when seen as part of an action sequence. The directors of the film, the Wachowski brothers, were not the inventors of this technique, but they did popularise it. It has been said they were inspired by the late 1960s *Speed Racer* cartoons. Another new convention that has become increasingly common since the Wachowksis' films is 'wire work', in which the actor is assisted in making high jumps and aerial manoeuvres in fight scenes by being suspended from wires on the set. These techniques can only be invented when certain other technology is available. Once a new film technique has been introduced, it tends to become widely used in other films, before eventually becoming clichéd and falling out of fashion.

4 Is the use of a particular camera technique in more than one film a form of 'intertextuality'? Justify your opinion.

The appearance of these film-making conventions in the past few decades has given rise to numerous films that have copied or adapted them to make new works. In this way, these films are dependent on their particular historical and technological context. Films made in times when cinematographic technology was less advanced must be judged according to their context. For example, we would be ignoring context if we were to compare the special effects in *The Blob,* made in 1958, with those featured in *Spiderman 3*, made in 2007.

5 Think of a film you have seen that was made more than 20 years ago. Describe the visual effects in the film to a partner. Discuss the differences between those effects and special effects presented in recent films you have seen. Are there some clear areas in which technological advances have affected the quality? Give specific examples.

👉 OVER TO YOU …

Texts other than films are also affected by the technology available in their historical context.

List four other types of texts that are now created differently from how they were created a hundred years ago. After some research, describe in detail to a partner the modern creation process of one of these text types. Can you see how the technological context of a text alters the finished product?

My view …

Can a modern 'take' on an old text reach whole new audiences? Does the creation in a new context of a text that has strong intertextual links to another, earlier text also affect the way audiences regard the earlier text? Do you believe that intertextuality enriches or impoverishes our cultural heritage?

2.3 INTERTEXTUALITY AND CREATORS

How does intertextuality allow creators to bring their perspectives together?

Intertextual links can exist between texts that were made by creators who were born thousands of years apart. Common themes that have been explored for millennia by creative people include the nature of love, the horror of war, death, human relationships, character flaws, destiny and spirituality. People throughout history share common concerns. These often inspire them to create texts that speak about universal human experiences. A lovesick teenager living in ancient Persia, for example, experiences very similar emotions to a twenty-first-century teenager fretting over a boyfriend or girlfriend. Language, techniques and processes may change over time, but certain human experiences and perceptions are timeless and common to most people across the world.

A rich web of intertextual connections can be seen in ancient myths and folk tales. They provide many opportunities for intertextual linkage. One ancient Greek myth that has inspired many poets, artists, writers and directors is the story of Daedalus and Icarus. This was first written down in book VIII of the narrative poem *Metamorphoses* by the Greek poet Ovid, but the Icarus myth had long been a traditional story passed down the generations in ancient Greece. It tells the story of a boy, Icarus, and his father, Daedalus, who were imprisoned inside a labyrinth (a giant maze with high walls) on the island of Crete. At the centre of the maze lurked a beast called the Minotaur, a creature that was half-man, half-bull. To make their escape, Daedalus made two pairs of wings from feathers and wax. Cautioning his son not to fly too near the sun, Daedalus took off from the island with Icarus by his side. But against his father's advice, Icarus became ambitious and over-confident. He flew too high and the sun melted the wax, causing his wings to fall apart. Icarus landed in the sea near the shoreline and drowned.

The Fall of Icarus, seventeenth century, Musée Antoine Vivenel

The poem on the following page has been inspired by the myth of Icarus, thousands of years after its creation and by a painting in 1558 also depicting the myth.

Before you read the poem, your teacher may ask you to complete the following Ready to Read activities.

LITERACY link

Intertextual links across artforms

We've seen how writers and other creators often refer to existing texts in their work. By linking texts in this way, connections can be made across different artistic forms. For example, a painting may inspire a poet to create a new work. These types of connections can help to create new meanings that may not have been considered by the creators of the original works.

Can you think of an artwork that you have seen that inspired you to create something in response? Share your ideas with a partner.

READY TO READ …

- Read the title of the poem as a clue to its subject matter.
- Look at some of the details of Brueghel's painting before you read the poem.

Landscape with the Fall of Icarus
by William Carlos Williams (1962)

1   According to Brueghel
_   when Icarus fell
_   it was spring

_   a farmer was ploughing
5   his field
_   the whole pageantry

_   of the year was
_   awake tingling
_   near

10   the edge of the sea
_   concerned
_   with itself

_   sweating in the sun
_   that melted
15   the wings' wax

_   unsignificantly
_   off the coast
_   there was

_   a splash quite unnoticed
20   this was
_   Icarus drowning

The first verse establishes the idea that the poet is presenting someone else's interpretation of the Icarus story. **(1–3)**

Brueghel: The painter who created the work *Fall of Icarus* **(1)**

Icarus is mentioned by name in the first and last phrases only, unifying the poem **(2,21)**

The season provides a contrast with the death of a young boy, since spring is associated with new life. **(3)**

The poem features personification, alliteration and onomatopoeia. **(7–8,13,15,19)**

Minimal punctuation is used, which removes interruption, makes each statement of equal importance, and has the effect of creating a single, ongoing thought stream, unifying the poem's structure. **(16–21)**

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Use the **Brueghel** weblink in your eBookPLUS to see the painting online.

Intertextuality through parody and allusions

In the following poem 'Icarus Allsorts', the subject of nuclear war and the threat it presents to humanity is treated with humour and ridicule. This is done to mock the reckless attitudes thought to be held by those in control of military weapons that threaten all life on Earth. By presenting this theme using childish language, parody and cliché, the poet is able to convey his concerns about the issue in a powerful and dramatic manner. Unlike the poem on page 52, the comparison with Icarus here is a subtle one. It may be asking us to view the boy's flight as arrogant and reckless, and likening this to the recklessness (in the poet's eyes) of powerful military people today.

Before you read the poem, your teacher may ask you to complete the following Ready to Read activities.

📖 READY TO READ …

- The poem's title contains a pun (play on words). Can you work out its meaning? *Hint:* Say it aloud and think about lollies!
- Read the quotation below the poem's title. Does this sound like part of the poem? Where do you think it might be from?
- Read the first stanza of the poem aloud so that you can hear the rhythm and rhyming effects.

_1_ **Icarus Allsorts**	The title alludes to the Icarus myth. (1)
— by Roger McGough	
	The first lines imitate a news report. (3–4)
— 'A meteorite is reported to have landed	
— in New England. No damage is said…'	A reference to to Icarus and to something in the sky that was tracked on military radar, mistakenly thought to be a missile (5)
_5_ A little bit of heaven fell	At the start, lines are short, and sound like a playground rhyme. (5–8)
— From out the sky one day	
— It landed in the ocean	
— Not so very far away	
— The general at the radar screen	
_10_ Rubbed his hands in glee	The structure of the poem is uneven, with stanzas of various lengths. (9–18)
— And grinning pressed the button	
— That started World War Three	
— From every corner of the earth	
— Bombs began to fly	
_15_ There were even missile jams	
— No traffic lights in the sky	
— In the time it takes to blow your nose	
— The people fell, the mushrooms rose.	
— 'House!' cried the fat lady	
_20_ As the bingo hall moved to various parts of	
— the town	
— 'Raus!' cried the German butcher	raus: a word meaning 'Get out!' in German; also rhymes with *house* (22)
— as his shop came tumbling down	

	Phillip was in the counting house
25	Counting out his money
	The Queen was in the parlour
	Eating bread and honey
	When through the window
	Flew a bomb
30	And made them go all funny
	In the time it takes to draw a breath
	Or eat a toadstool, instant death

	The rich
	Huddled outside the doors of their fallout shelters
35	Like drunken carol singers
	The poor
	Clutching shattered televisions
	And at last week's editions of TV Times
	(but the very last)
40	Civil defence volunteers
	With their tin hats in one hand
	And their heads in the other
	CND supporters
	Their ban the bomb badges beginning to rust
45	Have scrawled 'I told you so' in the dust

	A little bit of heaven fell
	From out of the sky one day
	It landed in Vermont
	North-eastern USA
50	The general at the radar screen
	He should have got the sack
	But that wouldn't bring
	Three thousand million, seven hundred, and sixty-eight people back,
	Would it?

This stanza begins with a parody of the popular nursery rhyme, *Sing a Song of Sixpence*, shaping the structure for the next two stanzas. (24–32)

A bomb replaces the blackbird in the nursery rhyme. (29–30)

CND: Campaign for Nuclear Disarmament (43)

A childhood cliché that contrasts with the serious topic (45)

The last stanza begins in the same way as the first, unifying the poem's structure. (46–47)

A sudden contrast at the end, where the precise number of casualties is given, in comparison to the broad generalisations previously used (53)

This rhetorical question is blunt, and breaks the nursery-rhyme rhythm of the preceding lines. This sudden halt is a final, serious reminder of the military threats to our survival. (54)

'Icarus Allsorts' by Roger McGough from The Mersey Sound (© Roger McGough, 1967) is reproduced by permission of United Agents (www.unitedagents.co.uk) on behalf of Roger McGough

Activities . . .

UNDERSTANDING poems inspired by other texts

Getting started

1 What is the story of Icarus? Write a brief summary in your own words.

2 Who was Brueghel and why is he mentioned in the poem 'Landscape with the Fall of Icarus'?

3 In what ways does 'Icarus Allsorts' make intertextual links? (*Hint:* At least two specific texts are referred or alluded to.)

Working through

4 The first stanza of 'Icarus Allsorts' is structured in a nursery-rhyme style. Describe the rhyming pattern of this stanza.

5 What poetic device is used in the phrase *missile jams* ('Icarus Allsorts') and *the year was awake* ('Landscape with the Fall of Icarus')?

Going further

6 Explain the intertextual link of the toadstool and mushrooms mentioned in 'Icarus Allsorts'.

ANALYSING poems inspired by other texts

Getting started

7 Draw up a table with two columns: one headed 'Similarities' and one headed 'Differences'. In the relevant column, list at least three things the poems on pages 52–4 have in common and three things that are different.

Working through

8 Which of the poems presents (a) the most serious tone (b) the most emotional tone? Use quotes from the poems in your answer.

Going further

9 'Icarus Allsorts' contains many allusions that are references to specific aspects of history or culture. Find four and write explanations for these allusions.

RESPONDING to poems inspired by other texts

Getting started

10 Which nursery rhyme is parodied in 'Icarus Allsorts'? Do some internet research to find the words of the original rhyme and copy it out. How effective is the poet's use of this rhyme in his poem?

11 Write your own nursery rhyme that tells the story of Icarus. Make sure it has a simple rhyme and rhythm.

Working through

12 Imagine you have been asked to flag certain words and phrases in 'Icarus Allsorts' to be made into hyperlinks for a web page. Choose five words or phrases that could be hyperlinked to Wikipedia, so that readers could find out more about certain allusions in the poem. List your choices and then write a sentence to describe the contents of the site to which you would link each one.

Going further

13 Write a 300-word response to the following statement, using examples from both poems presented here and any other intertextual use of the Icarus legend you can find on the internet.

'The Greek myth of Icarus, the wax-winged wacko who flew too close to the sun, has made a far bigger splash in modern Western culture than he did in the Aegean Sea on that fateful day.'

LITERATURE link

Parody and caricature

Parody is any writing that imitates a serious creative work in order to ridicule it. It is usually used to create humour that may be somewhat critical but is not intended to offend in a harsh manner. The main aim is to use clever imitation of a particular style in order to poke fun at a creator, a work or a topic.

Caricature involves deliberately depicting characters in a dramatically exaggerated and unrealistic manner in order to create specific effects, including humour and symbolic meaning. Caricatures can also be visual representations of people, such as we find in cartoons.

Look at some political cartoons in newspapers. How often do they rely on caricatures of people in the news?

Wordsmith . . .

WAYS IN WHICH TEXTS CAN CONNECT: CREATORS

We've seen how intertextuality can manifest itself in the content and contexts of texts. A third way in which texts can be linked is through their creators. Texts that have been created by the same person will have certain similarities based on the creator's experiences, background, personal preferences, level of skill and peculiarities of style. The artist's beliefs and ideas about their art form, and its purpose, will strongly influence their approach and the techniques they use. For example, the poets, writers and artists who appropriated or alluded to the Greek myth of Icarus realised that the story was fictitious, and approached it from that perspective. There is no real attempt in any of the works about Icarus to create a sense of realism. We can see then that the beliefs certain creators may have about a work's nature and purpose help to determine the ways in which they elect to create their own text in response to the original work.

How creators influence each other

Our study of van Gogh's *Starry Night* and the influence it has exerted on other creators demonstrates how powerfully a creator can influence other creators, even those separated from them by time and distance. Texts written by different writers from the same period of history may also share links because of shared experiences, ideologies and technologies with others of their time. As you become more familiar with specific texts, writers, artists and their styles, you will notice that the individual approach of each creator is unique, since there are endless intertextual combinations and variations to be utilised.

1 Look at this painting by Henri Matisse entitled *Icarus*. It shows a very simple stylised form floating across a night sky. Compare this with Brueghel's painting shown on page 52. It is unlikely that these paintings would ever be mistaken for being painted by the same artist. Yet their creations were inspired by the same idea.

2 If you examine two pieces of writing you have done, can you see similarities in the style of writing? Describe any similarities you discover to a partner.

3 Would you prefer to read a sequel to your favourite book if it was written by the same author, or by a new author? Why?

The following poem, written in 2012, draws on the Icarus myth. Read it and then answer the questions that follow.

Icarus ascending
by Alan Smith

I heard the crash that shook the earth,
an evil, sickly, sound.
We rushed to give what aid we could
to the man, there, on the ground.
'Look at those feathers. See the wax?'
There came the frantic shout.
'This man-bird, he fell from the sky,
How could there be a doubt?'
The rivulets of melted wax,
the feathers strewn, they told,
'This man, he tried to be a god,
and now, he won't grow old.'
And, as the one who questions things,
It fell to me, the task
to ask of this poor, fallen god
what no-one else dared ask.

Tomorrow, I won't hear the rain,
        the lapping of the sea,
don't cry for all this pain I feel,
        but, rather, envy me.
There are some men that live their lives
        in shades of brown and grey,
while others look towards the blue
        and long to fly away.
I reached the height, I touched the sun,
        I sailed through the sky.
You hugged the ground, and you survived,
        but did you ever fly?
So as I pass, I leave, my friend,
        my epitaph to you.
Just say this, when you speak of me.
        'He was the one who flew.'

1 What lines in the poem show that the poet is familiar with the myth of Icarus?
2 What is the significance of the title in relation to the myth?
3 Is the poet just describing what happened to Icarus or does he have a message beyond only description? If so, what is it?
4 Why might a twenty-first century creator find something to be inspired by in the Icarus myth?
5 If you were inspired by the Icarus myth to create something, what would it be?
6 Write a short poem or draw a sketch that contains an intertextual reference to another text. Show it to a partner and see if they can understand the intertextuality.

My view ...

Is it made more difficult for a reader or viewer to understand a text that is full of intertextual references? Why do you think some creators take inspiration from creators who have gone before them? Is it a good way to show links with our cultural heritage or does it just exclude some readers or viewers?

COMPOSE AND CREATE

Productive focus: writing and creating

1

Either

Write an analysis of intertextuality in a cartoon

Write an analysis in which you describe the ways in which different texts and worlds come together in the following cartoon. In your response, identify and explain the effects of the language and visual features present in the cartoon. Aim to write three paragraphs.

Or

Write an analysis of the effect of cameo appearances

In films and television shows, actors who are well known for playing a particular character may make a special appearance — often to create humour. Other non-actor celebrities also do this sometimes. These special onscreen appearances are called 'cameo appearances'. They often have surprising effects because they create links between texts that may be very different from one another.

Do an internet search to find out which famous people have made cameo appearances in the following films:

- *The Muppets* (2011)
- *Twilight: Breaking Dawn* (2009)
- *Iron Man* (2008)
- *Pirates of the Caribbean: At World's End* (2007)
- *Lord of the Rings: The Fellowship of the Ring* (2001)
- *Apollo 13* (1995)
- *Rear Window* (1954).

Choose one of these appearances and write an analysis to explain the effect of the cameo appearance on you as a viewer. Aim to write three paragraphs.

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Use the assessment criteria rubric to guide you through your chosen task.

2 Write an explanation of twenty-first century technology

Try to imagine a time 1000 years in the future. Think about what life is like. The people of the future have access to many of the texts that exist in the world. They have been carefully preserved since 2020. They include novels, non-fiction works, films, poetry, songs, paintings, plays, advertisements and many other forms of expression. The world in the third millennium is very different from our world today. To learn about their past (our present world), the people of the future rely on texts from our time.

Your task is to pretend that you are a person from that future era. You are telling the true story of the way that technology changed people's lives in the twenty-first century. Write your article assuming that our time period and way of life is very different from the one in which you are writing.

Step 1: Think about whether you will write as yourself or as another character. If you write as yourself, how will the 'you' of the future differ from the way you are now? If you write as another person, is there a real person or a fictional character on whom you could base your character? If so, make a note of their characteristics before you start writing your account.

Step 2: Think about how the language and understanding of people in the future may differ from ours. How will you convey this in your writing?

Step 3: Consider how you could use texts to overcome the many problems of describing things that people of the future have never seen nor experienced.

Step 4: Decide the types of texts that would help the people understand the concepts you are presenting.

Step 5: Think about which specific aspects of those texts would be most useful to illustrate the topic.

Some key points to remember

- Have a clear understanding of the background knowledge of the audience before beginning.
- Make sure you clearly understand the purpose of your writing: to inform.
- Think about how you will refer to texts in your work.
- Follow the steps outlined for each task.
- Aim for originality. Don't simply copy an existing story or film plot.
- Complete a draft of each stage and edit and refine your work before proceeding to the next stage.

3 Design a bookmark that displays creative influences

Create a top ten list of text creators (writers, artists, musicians and so on) who have influenced you creatively. Who will be on it? List the person by name and write the names of the specific work/s they created that caused you to put them on your list.

For example:

> **Top Ten List**
>
> **#1 Vincent Van Gogh**
> *Starry Night*
> *Sunflowers*
>
> **#2 Hans Christian Andersen**
> *The Little Mermaid*
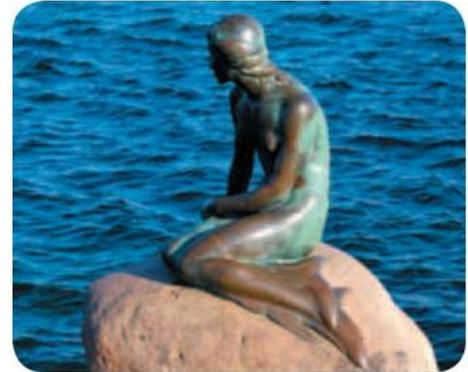
If we start at number 1 as the most influential, in which order would you put the list?

Using a separate sheet of paper, design a folding brochure that could be used as a bookmark on which you can present your list. Include colourful graphics to ensure that the bookmark is visually attractive.

If you have no idea where to begin, try thinking of films or television shows you have seen that had a powerful impact on you. Think about songs, favourite bands and what values they convey; artworks and how they make you feel; stories or poems that inspire you to create texts; and any other new ideas.

Some key points to remember

- This is not simply about your favourite texts. Rather, it is about the degree to which a text has influenced you.
- Think about the definition of a 'text'. What types of texts are you most influenced by?
- You may list more than one work by the same creator, but each creator should appear only once on the list.
- Search the internet for the names of texts and creators if you are not sure about that information.

? Self-evaluation . . .

1   Do you have a better understanding of how all texts have inherent value because of the contribution they make to our culture?
2   What other new perspectives about texts have you discovered through this unit?
3   Do you feel you have learned techniques that will enhance your understanding of how to link texts together in your own writing?
4   If so, how will you implement these new skills?

UNIT 3
IDENTITY

The BIG question
How is identity constructed?

Key learnings
- Personal and group identity exists within a cultural context.
- Identity can be constructed and represented for a mass audience.
- Audiences are positioned through written and spoken language to respond to a constructed reality.

Knowledge, skills and understandings
Students will:
- understand how the media constructs celebrity identity
- understand how political and social factors affect personal or group identity
- analyse and identify how values, attitudes and beliefs are conveyed in texts and how readers are positioned
- analyse visual texts
- use spoken language for effect.

I am …

I'd get a shorter haircut
Trade in my holey jeans
And generally be more holy.
Wholly dumb
Wholly boring
And wholly
Someone else.

— From *Wishing*
by Cameron Robinson
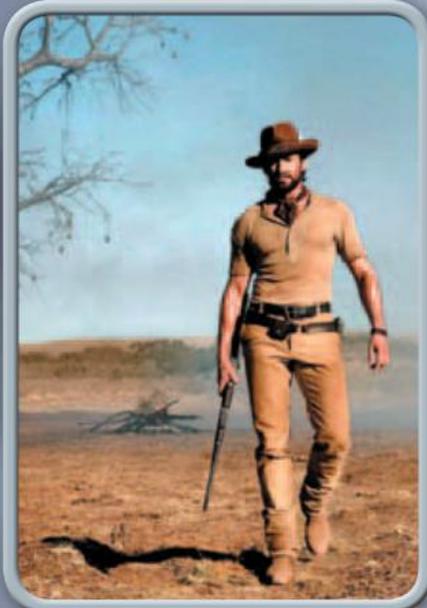
A lot of people think us blackfullas are all the same, but we're not. There are about five hundred groups across the country with about two hundred and fifty different languages … We don't all speak the same, do the same dances, tell the same stories, sing the same songs.

— From *Njunjul the Sun*
by Meme McDonald
and Boori Monty Pryor

Who am I?

We are all individuals, and that individuality is based on our own unique identity. Identity allows us to answer the question 'Who am I?' and shows itself in the way we dress and speak; the friends we choose; our hobbies; and the music, films and books we like. The values and beliefs we live by are also part of our identity. By establishing our personal identity, we are able to feel secure in who we are and how we relate to others.

Identity can operate on a number of levels, such as personal, group and national. As an individual we also belong to many social groups that contribute to our identity. A person may be a daughter, niece, sister, high school student, gamer and netball player. Each group has a set of characteristics and rules around its membership.

We also have a community, state or national identity that defines our sense of belonging as, say, a Sydneysider, a Victorian or an Australian.

Tuning in

1 Brainstorm and compare: In a small group, use a large sheet of paper to write as many words or phrases you can each think of that relate in some way to your identity. Then compare your group's offerings with that of other groups. You could enter the whole class's words or phrases into Wordle.net and see which words appear the most. What does this tell you about how identity might be defined and explained?

2 Find out:
  a What does the term *multiculturalism* mean? What level of identity does this term refer to?
  b What is identity theft and why is it a serious crime?
  c How do voice recognition and iris scanning work?

3 Discuss and decide:
  a What does it mean if someone or something is described as 'un-Australian'?
  b How important is a personal handwriting style to someone's identity? Is the art of writing by hand doomed because technology dominates our personal communication?

4 Draw and write: Draw a graphic organiser like the one below. Put your name in the centre and write any facts or characteristics that are special or unique to you in the other boxes. Then write a short paragraph describing yourself, based on your graphic organiser.

Kristen

3.1 CELEBRITY IDENTITY

How does the media construct identity?

The **mass media** has become an important part of modern life. It is now a major source of information and has the power to influence the lives of ordinary people. The twentieth century has become known as the century of communication, beginning with the emergence of motion pictures and moving through radio broadcasting, television, personal computers, the internet and social networking. In each phase, communication has widened, so that in the twenty-first century we have at our disposal more means than ever of interacting with others.

Media choice is closely tied up with individual identity. You might always read a particular celebrity magazine or watch a certain type of television program or listen to a type of music. Critics say that the media dominates our lives and distorts reality through its **representations** of people and issues.

Images of celebrity

Mass media makes the celebrity culture possible: without magazines, newspapers and the internet, people could not easily become famous. Celebrities in their private and public lives are presented in the media as individuals with great glamour and wealth. We avidly follow their love affairs, break-ups and other life events as if we know them personally. We see images of them at award ceremonies, out shopping, on holiday in exotic locations and at the latest nightclub. Each of these images appears to be spontaneous yet is designed to create a particular effect. The media, especially magazines, create a persona for individual celebrities with words and images. Readers are positioned to accept that these personas are the true identity of the celebrity.

These celebrities are often described as icons of style, fashion or culture.

LANGUAGE link

The meaning of words over time

In 1981, the first edition of the *Macquarie Dictionary* included three definitions for the word *icon*. It was defined as (1) a picture, image or other representation; (2) a painting of a sacred person; and (3) a sign or representation which stands for its object by virtue of a resemblance to it.

The latest edition of the *Macquarie Dictionary* has six definitions for *icon*: the three above but also (4) a person who is seen by a community as closest to an admired stereotype; (5) an artefact, practice which is associated with a way of life so strongly that it comes to be seen as a symbol of it; and (6) a picture on a video display unit screen representing an instruction or menu option.

The additional definitions show how words and their meanings can change and develop over time, often as a result of popular culture and technology.

Which of the *Macquarie Dictionary* definitions applies to the use of the word 'icon' in the following sentences?

- *By clicking on the icon of the tree, you can go to the section of the website about the company's environmental practices.*
- *The band's latest song evokes memories of James Dean, Bob Dylan and other icons of cool.*
- *The kangaroo and the koala are recognisable icons for tourists to Australia.*

Wordsmith . . .

READING VISUAL TEXTS

When we look at a visual text such as a photograph, movie poster, diagram or painting, we are engaged in a *receptive* process, just as we are when we read printed words on a page. So we can say that we 'read' a visual text. Moreover, just like written texts, visual texts have a grammar or systematic structure and features, which have an effect on the 'reader'. The visual grammar aspects of a photographic image include: the subject/s of the photograph; the setting or background details; the body language of the subject/s; angle, positioning and framing; the effects of lighting; and the dominant colours. All these combine in the overall composition of the image that we see.

Consider the following photographic image of the global celebrity icon of popular music, Lady Gaga. The annotations explain the visual grammar of the photograph.

Camera angle: This is just above eye level, allowing the viewer to feel part of the scene.

Position: Lady Gaga is located near the centre of the photograph. The sea of out-of-focus faces strengthens her central location.

Body language: Lady Gaga's smiling face is in contrast to the serious faces of her bodyguards. Lady Gaga has a relaxed body language whereas the bodyguards are tense and serious.

Gaze: The bodyguards are looking away from the camera and into the crowd.

Composition: The composition of the photograph suggests the excitement of Lady Gaga's arrival and anticipation of the entertainment to follow.

Framing: The medium shot shows the subjects from waist up and so allows the viewer to get a sense of the crowded scene.

Lady Gaga attends New Year's Eve celebrations in Times Square New York.

1 What other annotations could you add about the choice of subject, lighting, setting and colours?
2 If the photograph was reframed to show only the head and shoulders of Lady Gaga, how might your reading of this image change?

OVER TO YOU …

Look at the photograph of Jennifer Lawrence arriving at the Los Angeles premiere of *The Hunger Games* in 2012. Create annotations for the photograph that explain the visual grammar.

Celebrity identities in photographs and articles

The promotion of celebrities is carefully constructed, and articles and photographs of celebrities need to be composed according to the 'image' (as in impression) or identity being put forward to the public. Lady Gaga has been described by the media as 'the perfect Wiki-Google YouTube-era pop star'. She herself describes her image as a mix of fantasy and reality. The photographs below show the extremes of her public identity.

The following extract is from an article about Lady Gaga in a magazine that styles itself as a leader in fashion trends and in presenting the lifestyles of the rich and famous.

Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.

📖 READY TO READ …

- What features do you expect to see when you read a magazine article?
- Scan the text to identify any words that you are unfamiliar with and find out their meanings.
- Discuss these words with a neighbour — both their meanings and the context in which they are used.
- Notice the quotations that are used in the article.

Will the real Lady Gaga please step forward?

by Lily Barratt

1

… My interview with Lady Gaga was scheduled for two. I sat in a luxurious backstage room, waiting for the mandatory grand entrance of a superstar. After all, she has already sold an estimated 23 million

5 albums and 64 million singles.

Nothing then prepared me for the petite, natural beauty that entered the room, dressed in jeans, dark glasses and a simple black shirt, her hair falling simply to her shoulders. Indeed it took me a heart-stopping moment to realise it was the *grande dame* herself, and not a

10 member of her staff. What would her little monsters make of this?

Her reply to that question (after pleasantries had been exchanged along with tea and lemon) was that she was always the same person whether she was dressed for performing or relaxing afterwards. When I politely enquired whether the layers of make-up, the fantastic

15 costuming and 'performance art' that characterised her performances could be seen as a natural extension of her or a cosplay construct, the equally polite reply was, 'Am I not myself, no matter what my appearance?'

From a relatively humble origin in Manhattan's west, Lady Gaga

20 insists that family values are important and that she is mostly at home cooking pasta for her family. The surreal vision of Lady Gaga with frypan in hand is an interesting one to summon up, sitting as it does beside the famous meat dress at the MTV Awards in 2010.

As we talked, it became clear that Lady Gaga holds strong values, not

25 only of family but also of work ethic and being true to oneself and one's fans. Her little monsters seem to form an important part of her life. She says, 'I am loyal to my fans and I work hard to give them excitement and pleasure. They expect the unexpected and I strive for that.'

A three-day holiday is as long a break as she takes — her visit to

30 Sydney reputedly saw her invite 20 friends to join her, all expenses paid. 'I don't like to be lonely', she says, with an enigmatic smile.

Activities . . .

UNDERSTANDING representations of celebrity identity

Getting started

1 With a partner, brainstorm words that you could use to describe how Lady Gaga is portrayed in each of the photographs on page 66 and the photograph that illustrates the article.

2 Which photograph best represents your view of Lady Gaga? Explain your choice.

3 Who wrote the article? Whose words are enclosed in quotation marks in the article?

4 What is the subject matter of the article? Write down any key words or phrases from the article that helped you work out the subject matter.

Working through

5 The photographs and article suggest that Lady Gaga has a dual identity: the personal and the public. Create a table like the one below using a ruler or the 'Insert table' function in Word to record the apparent characteristics of each identity.

Public identity	Personal identity

6 Describe the purpose of, and intended audience for, each of the photographs on pages 66 and 67. What message is being conveyed to the viewer in each?

Going further

7 What is the nature of the 'surreal vision' referred to by the journalist?

ANALYSING and EVALUATING representations of celebrity identity

Getting started

8 How important is the setting or background in the first two photographs (on page 66) of Lady Gaga? Would you recognise her in each of the photographs without the background? Why or why not?

9 Would Lady Gaga agree with the description of her as being a 'natural beauty' in the article? Explain, using evidence from the article to support your view.

10 How long do you think Lady Gaga will be famous? Justify your opinion.

11 Have you watched a video online that has gone viral and made someone famous? Why do you think many ordinary people want to have their '15 minutes of fame'?

Working through

12 How does the lack of a particular setting in the 'personal' photograph of Lady Gaga affect your view of her celebrity image?

13 Lady Gaga has reputedly said, 'Artifice is the new reality.' What do you think she means when she says this? Does this sum up what the mass media does in its representations of celebrity identity?

14 Why are Lady Gaga's fans referred to as 'little monsters'?

15 What evidence is there in the article to suggest Lady Gaga works hard?

16 In small groups, discuss what other information about Lady Gaga you would need in order to really know about her private identity (as opposed to her public one).

17 Would Lady Gaga have become famous if the mass media did not exist? Explain.

Going further

18 What aspects of celebrity do the images position us to value as important?

19 What do you see as the invited reading of the article? What would be a resistant reading? (See the Literary link below.)

20 Could you argue that Lady Gaga is a good role model for teenagers? Use the information in the images and article to support a positive or negative response to this proposition.

RESPONDING to representations of celebrity identity

Getting started

21 Write three questions you would ask either Lady Gaga or another celebrity to find out about the 'real' person behind the celebrity.

Working through

22 'Celebrity is a construction of the media'. Debate this topic.

Going further

23 In small groups, discuss this statement: 'The cult of celebrity creates unrealistic expectations in impressionable people, particularly teenagers'.

LITERACY link

Positioning the reader

An underlying aim of media texts is to promote a certain set of beliefs and values. In newspapers and magazines, the headlines, photographs and articles all work together to persuade readers to accept these beliefs and values.

This may mean that they report for dramatic effect. Perhaps they select only certain facts to include; change the chronology of events; or provide a particular interpretation of events and actions. The writer's purpose is to persuade the reader to agree with their viewpoint. This is known as *positioning* the reader.

The reader can either accept and endorse the writer's viewpoint or can challenge the ideas, values and beliefs offered by the text. When we read a text the way the writer intended it to be read, and accept its values, we are adopting the *invited* reading. When we don't accept the underlying values of the text, we are adopting a *resistant* reading. As a reader, your social, cultural and historical background will influence whether your reading of a text is invited or resistant.

Experiment with rewriting a familiar fairytale such as *Snow White*. You could tell the story from a feminist point of view, for example, and change some aspects of Snow White's character. What is its new invited reading?

My view . . .

Is identity a simple or a complex concept? Do you think you can truly understand who someone really is from reading about and seeing them in the media?

How might political and social factors affect personal or group identity?

Throughout history, many people — minority ethnic groups, indigenous peoples, religious groups, social sub-cultures — have had to struggle to keep their identity in the face of deliberate or unintended discrimination, outright persecution or even well-meaning political policy. Their historical and ongoing struggles show how important a sense of identity and belonging is to the human species. The desire to preserve unique cultures and identities within a wider culture and national identity remains a burning issue for many groups, such as the Jewish people, the Lapps in Finland, the Romany people (often known as gypsies) and **Australia's Indigenous peoples**.
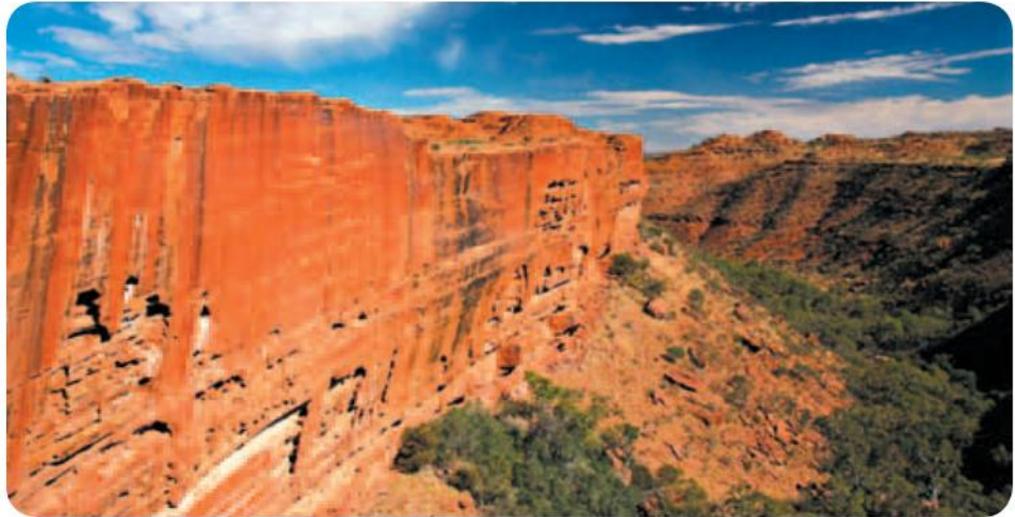
The following song lyrics tell of the spiritual connection to the land (or Country), which is fundamental to Indigenous identity and sense of self. 'Galupa', by Geoffrey Gurrumul Yunupingu, highlights the plight of Australia's Indigenous people and their struggle to keep or reclaim their traditional lands in the face of white settlement for more than two centuries. The impact on their wellbeing and sense of identity when separated from their Country is severe.

Before you read the lyrics, your teacher may ask you to complete the following Ready to Read activities.

eBookplus

Use the **Gurrumul** weblink in your eBookPLUS to read other lyrics by Gurrumul.

GEOFFREY GURRUMUL YUNUPINGU
GURRUMUL
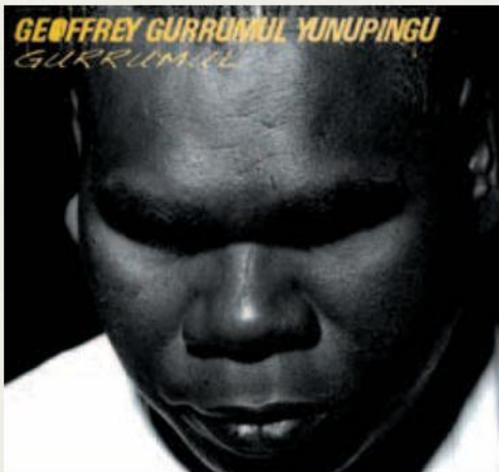
📖 READY TO READ …

- Note that because this is a song lyric, it is written in verses, with spaces between verses.
- Because this is not prose, some of the 'sentences' may read very differently. Often words, especially verbs, may be left out; look for examples of this.
- Note the absence of punctuation marks in the lyrics. Use the line endings to help you work out the sense of the verse.

Galupa
by Geoffrey Gurrumul Yunupingu

Wuyupthurrunana dhawal Galupangu
ngirrpunydja ngarraku ngathinana
nhenydja ngarraku djirrmilyurruna
manhanhayurra bayma Bekulngura
nirrpungura dhuwalinydja, bapawala Banynydjiwala

Go ngilimurru nhina yarrarrayun
yolngu Bandirriya dharwulngurana
wanga marrkapmirri wanga marrkapmirri
ngarrakungu bonal nherranhara gapany gopulu

Dhuwalana dhawal Nhalilangu Gunyangara. Gunyangarriyu
Gawupu Butjumurru. Lepa-Bandirriya Guymalamurru
nhenydja ngarraku milng'milngthurruna Nambangura Bandirriya

Y..a Djarrami. y..a Batumang
nirrpungura dhuwalinydja wawawala

Wanhakana gunda Yunupuyngu. Birayngu Luku-mangamirri?
wangawuy Dhamungura, Garrabalangu Djingupangu
ya gunda Yunupuyngu, ya gunda Birayngu
ya gunda Marrulayngu, wangawuy Dhamungura luku-nherranmina
luku-nherranmina, luku-nherranmina

(English translation)

The country Galupa disappearing from sight
My mind is crying
You stand there for me
Standing, stay there, at Bekulngura
In the mind of aunty Banunydji

Come let's all sit lined together
ancestors at Bandirriya under the dharwul shade tree
beloved country, beloved country
on Gumatj ground a site cleared by me

Here are the places Nhalilangu Gunyangara, Gunyangarri
Gawupu Butjumurru, Lepa-Bandirriya Guymalamurru
You my (country) are bright in my eyes

Oh Djarrami, oh Batumang
in the mind of my brother

Where is the rock called Yunupuyngu, Birayngu Luku-mangamirri?
of that place Dhamungura, Garrabalangu Djingupangu
oh Rock Yunupuyngu, oh Rock Birayngu
oh Rock Marrulayngu, put down its feet at Dhamungura
put down its feet, put down its feet.

The song was originally written in the language of the Gumatj clan. (1)

The song is broken into different stanzas, each of which explores a particular idea. (8)

The traditional names of the land are invoked to give the reader/listener a sense of their history and their importance for those who know them well. (12–13)

The narrator introduces the by making a very clear statement about what it is about: the loss of traditional lands. (2)

Emotive language conveys the narrator's feelings to the reader. (3)

Repetition of a phrase helps to reinforce its importance to the narrator and his community. (9)

The narrator sees his country as a person. (13)

The English translation retains place names in the Indigenous language. (16)

Activities . . .

UNDERSTANDING song lyrics

Getting started

1 What is the name of Gurrumul's country?
2 Choose (a) a line from the English version of the song you find easy to understand and (b) one that you find difficult to understand. Explain why you found this so.
3 What did you notice about the version in Gurrumul's own language?

Working through

4 Explain what you think Gurrumul meant in the following lines of 'Galupa'.
   a 'My mind is crying'
   b 'Come let's all sit lined together'
   c 'You my (country) are bright in my eyes'
5 Who do you think is the intended audience for the song 'Galupa'? What makes you say this?
6 Find an example of personification in the English version of the song lyrics. What is being personified?

Going further

7 With a partner, try to find all the place names in the lyrics and list them. Why wouldn't you find them on an atlas map of Australia?

RESPONDING to song lyrics

Getting started

8 Choose a line from the song that you find most powerful. Why does this line affect you more than other lines?

Working through

9 What is the mood of these song lyrics? Consider sad, joyful, angry, despairing, optimistic, excited, or any other word that you think sums up the mood. Use some evidence from the song lyrics to justify the word or words you have chosen.
10 Songs are not just meant to be read; they should be listened to as well. If you can, listen to 'Galupa' as a class, and then at least once more on your own. While listening, write down any impressions you get from the background music or from Gurrumul's voice. Then consider whether this adds to your understanding of the words of the song. Share your thoughts as part of a class discussion.
11 How do these song lyrics exemplify the issue of Indigenous identity? Discuss this question in small groups and report the result of your discussion to the rest of your class.

Going further

12 Use the **My Country** weblink in your eBookPLUS to read Dorothea Mackellar's poem 'My Country'. What similarities and differences can you notice between it and 'Galupa'? How would you account for these?
13 Very few non-Indigenous Australians can speak or understand an Indigenous language. Music is often described as a universal language. How might music break down barriers between cultural groups?

eBook plus

Stolen children

On 13 February 2008, the then Prime Minister, Kevin Rudd, delivered a historic speech saying sorry to the Aboriginal people for all the injustices that had been inflicted on them since the settlement of Australia by white people. As a result of various government policies, traditional Aboriginal communities were broken up and limited to certain areas under strict control. Administrators of the policies were given huge powers over Aboriginal peoples and this eventually led to Aboriginal children of mixed parentage being taken from their parents and families. This took place over a period of a hundred years from the late 1860s onwards. They were called the Stolen Generations.

Historical texts and primary sources, such as letters, documents and photographs, give first-hand accounts of events and help to create stories of past lives. The following texts give some insight into the lives of Aboriginal people who were separated from their families, communities and lands, and denied their culture by government policies and actions.

Before you view and read the texts, your teacher may ask you to complete the following Ready to Read activities.

📖 READY TO READ ...

- Look at the historical photograph and jot down things that you can see.
- Read the caption under the photograph and the background information in the text box beside it. Look up any unfamiliar words in a dictionary.
- In a three-column KWL chart, record what you Know (K) and Want to Know (W) about the Stolen Generations. Complete what you have Learned (L) at the end of this section.

Text 1

The advertisement at right appeared in the Melbourne *Herald* in 1934. The Minister of the Interior planned to find homes in Melbourne or Sydney for children from the Kahlin and Bungalow homes in the Northern Territory. The homes were for children who had been removed from their parents. Under the photograph is a reply from a woman wanting to take one of the children.

Homes Are Sought For These Children

A GROUP OF TINY HALF-CASTE AND QUADROON CHILDREN at the Darwin half-caste home. The Minister for the Interior (Mr Perkins) recently appealed to charitable organisations in Melbourne and Sydney to find homes for the children and rescue them from becoming outcasts.

I like the little girl in Centre of group, but if taken by anyone else, any of the others would do, as long as they are strong

Text 2

Peggy's story

During the Depression, Peggy was relocated with her family to Cherbourg, a state Aboriginal reserve in central Queensland. Her oral history has been recorded and transcribed as a part of the government's *Bringing Them Home: The 'Stolen Children'* report, written in 1997.

Bringing them home

National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from Their Families

Peggy

1   My family went to Cherbourg. They volunteered to go there during the
—   Depression. So I would have been about 6 months old when grandfather,
—   who was, I mean, he was independent. He had eight kids, all birthed
—   out in the trees you know, under the stars. My mother spoke her own
5   language. She had me with the promise to marry my father. And then
—   when the Depression came they talked to the policeman. He said go
—   to Buramba. When things get better come back out again. He was the
—   Protector so he sent them there. The thing is though; when we got there
—   you got caught up in the system. You weren't allowed out anymore.
10   The decision that my grandfather made at the time, he didn't know
—   that that would split his whole family up.

The opening sentence locates the extract and indicates a first-person narrative. The narrative is autobiographical in content and is an oral history. **(1)**

The text records the narrator's speech, so it is colloquial and natural. **(3)**

birthed: born **(3)**

Proper noun with capital letter indicates his official status and function. **(8)**

Children at Cherbourg c. 1959

My Dad was away. He thought we had died. He didn't know what had
happened. No-one else seemed to know where we had disappeared to.
The whole family went to Cherbourg. Mum said when they got there
they were immediately split up. Mum said the superintendent said,
'Agnes, you can't live in the camp with your small baby and you have to
go into the dormitory.'

Mum thinks that's just . . . She won't talk about it. She's in denial. She
said they did it for our good because there was no room in the camp. But
I said, 'You lived in Ayumba with your old people when you was outside.
Why would it now be different that you didn't want to live with them?'

She said, 'Well, they offered the dormitory to me, so I took you there.'
I was 6 months old. Because the dormitory is such a big place and it's
made up, you know . . . it's split that way [in half] downstairs with your
women that side, your girls that side.

I stayed with my Mum for 4 years on that side with the other mothers.
The boys went into the boys' home — my grandfather's sons. And he had
Mum's younger sister and younger brother — they stayed with the old
people. But the rest of them — the boys — were put in a home. Mum
was put in the dormitory. I stayed with her until I was 4 years of age. You
slept with your mother because there was basically no room for a cot or
anything and for the 4 years you're there living with her.

But when I turned 4, and because I was such an intelligent child,
sneaking off to school because all the other kids are going . . . matron
made the decision that 'Peggy has to go to school'. And so immediately
that decision was made, I was transferred over to this section. I was taken
away from her. Separating her from me was a grill. There was chicken
wire across there. That was the extent of how far you could go to this
[other] side.

Once you were separated from your Mum, you're not to go back to
her again. Absolutely no interaction. You have a bed on your own. No
contact during the day. I'm out of her control. She is no longer actually
my mother type of thing. So you go under the care and control of the
Government. That's what happened . . .

I didn't get to know her. To me she was just the woman who comes
and goes. When I was 5 she went again. They sent her out to work. I
remember the night the taxi pulled up to take her.

Again, there was nothing emotional because if you were a little girl
on this side you got into trouble for crying. You couldn't show emotion.
Here at this wire grill I could just hear the director of the management
call out to me, 'Is that you Peggy?'. They could just see my little form
there sitting at the wire grill.

'You don't get to bed, you'll be punished!' And so, go to bed. If I'm
crying at night, 'Is that you Peggy, crying again?' And so it just went on.
You've got about 60 or 70 other kids there, so why cry for your mother
because kids are going to look after you and think 'she's crying for her
mother'. You got to show your anger some place.

I remember that night. We had to sing prayers at night, and I could
catch up, I mean, it didn't take me long to know what the system is all
about. You're better off living within that system rather than out of it.
You go with it.

Peggy's narrative contains a
retelling of her mother's story.
(15)

An ellipsis indicates an
unfinished sentence and
reflects the spontaneity of
Peggy's narration. (18)

Non-standard use of grammar
(20)

Any comments by the recorder
or editor of Peggy's oral
narrative are shown in brackets.
(24)

Repetition of time spent
with her mother indicates its
importance to the narrator.
(26,30)

Repetition stresses the nature
of the separation involved
(40–42)

Use of pronouns when
referring to Peggy's mother
indicates the forced breakdown
of their relationship. (45–47)

Non-standard grammar (57)

A filler expression allows Peggy
to gather her thoughts. (59)

Activities . . .

UNDERSTANDING and ANALYSING personal histories

Getting started

1 Describe the group of young girls in the photograph (Text 1). Consider their dress, their age, and the expression on their faces.

2 The girls were described in the caption to Text 1 as *half-caste* and *quadroon*. Look up these terms in a dictionary to help explain their meanings.

3 In Text 2, what happened to Peggy's family when they reached Cherbourg?

Working through

4 Why did the photograph of the young girls (Text 1) appear in the Melbourne *Herald*?

5 What does the policeman's title of 'Protector' in Text 2 suggest about his role?

6 Describe the dormitory and the conditions in which the mothers and children lived, according to Text 2.

Going further

7 In Text 1, the woman who wrote to the minister requested one child in particular, but said that if she was taken then 'any of the others would do, as long as they are strong'. What does the request suggest about her attitude to the girls?

8 Explain what Peggy meant when she said, '. . . then I became a victim'.

9 When Peggy was separated from her mother, she was punished for sitting at the wire grill and not going to bed. Go to the **Ruth Hegarty** weblink in your eBookPLUS and listen to the audio file of Ruth describing her life at Cherbourg. Write an explanation of the rules and punishments for the young residents of Cherbourg.

RESPONDING to personal histories

Getting started

10 Out of texts 1 and 2, which creates the most emotion in you? What emotions do you feel? Explain why you feel this way.

11 How might your identity be affected if you were one of the girls in the photograph who was given to a white Australian family?

Working through

12 Do you feel empathy for Peggy and her experiences of separation from her mother? Write a short paragraph explaining aspects of the narration that might create empathy in a reader.

13 Peggy's story is told very differently from how it might be retold in a history book. What are the advantages and disadvantages of reporting history in this personal way? How would you prefer to read about Peggy's story?

14 Whose story is silenced in Peggy's narrative? What might this person's story add to the narrative?

Going further

15 Consider the ethical or moral aspects of what was, at the time, the legal removal of Aboriginal children from their families. Children were either sent to a mission, as Peggy was, or were adopted by a white family in Melbourne or Sydney, as the girls in the photograph would have been. In groups, discuss why we now view these actions differently in contemporary Australia.

16 Was your reading of Peggy's story an invited reading or a resistant reading? (See the Literacy link on page 69). Explain.

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eBook *plus*

LITERATURE link

World views and points of view

Our world view is the perspective from which we see and interpret the world. It helps us to explain the world and how it works. We develop our world view from our upbringing, experiences, education, reading and viewing.

In order to develop our personal understanding and point of view on controversial or sensitive issues such as the Stolen Generation, we need to read widely and critically. Picture books, novels and films such as *The Rabbits* by Shaun Tan, *My Place* by Sally Morgan and the film *Rabbit-Proof Fence* would add further representations.

Think of an issue that you feel strongly about and prepare a wide reading list for this topic. See how many items on your list are already in your school or local library.

eBook *plus*

Use the **Beyond Sorry** weblink in your eBookPLUS to watch the *Beyond Sorry* documentary.

Wordsmith . . .

TEXT FEATURES OF CONVERSATIONS

Spoken language, like written texts, has both structures and features. It is important to be able to critically analyse spoken texts, and in order to do that knowledge of the features is essential. The following are some of the essential structures and language features of a conversation.

Structures:

- **Address or opener.** This is a greeting, offer of hospitality (*please sit down*), or a comment on a neutral topic such as the weather.
- **Fillers.** Because speech is immediate, the speaker will often use fillers such as *I mean*, *um*, *you know*, *sort of* and *like* to give them time to work out a response to a question or to gather their thoughts.
- **Tag question.** This maintains the pace of the conversation and ensures that the listener is actually paying attention. Examples are *Do you know what I mean?* and *Do you see?*
- **Closing.** A reason is given for ending the conversation; for example, *Gotta go* and *Anyway, better not hold you up*.

Language features:

- **Vocative.** These are the names and titles that establish a relationship between speaker and listener; for example, *Hi Sarah*, *G'day mate*, and *Dude, what's up*?
- **Voice hesitation.** This allows the speaker to pause and then continue; for example, *er* or *mm*.
- **Colloquialisms.** These are popular, informal expressions, such as *hi*, *yeah*, *veggies*, *whatevs*, *drongo*, *ranga*.
- **Unfinished sentences.** The ends of sentences trail off and are left unsaid.
- **Contractions.** These are shortened forms of a word or words, such as *he's*, *I'll*, *don't*, *can't*.
- **Non-standard grammar.** Because speech is immediate and temporary, the formal rules of grammar are not always required. For example, a speaker might say, *We done our homework* or *I didn't see nothing*.
- **Non-verbal signals.** Much of a conversation is interpreted through body language such as a wink, a smile or a nod.

eBook *plus*

Interactivity:
You be the writer:
Colloquialisms
Searchlight ID: int-3051

OVER TO YOU …

1 Find a passage of dialogue in a novel you are reading and photocopy it. Annotate and colour-code the passage to show examples of as many of the structures and features listed above as possible.

2 In pairs, create an original dialogue between two people. Each of you should be responsible for one speaker's words. Print out copies for all the class. Perform your dialogue to the class, who must work in pairs to annotate the structures and features of the dialogue.

My view …

Think about the personal stories you have read, heard and viewed in this section. Consider what impact the denial or removal of identity has on a person or group. What does this suggest about the importance of identity and a sense of belonging to people everywhere?

3.3 CULTURE AND IDENTITY

How has our collective Australian identity changed over time?

If we took a snapshot of a 'typical' Australian, who would it be? Look around your class or your local community and see the diversity of ethnic groups that are probably represented. The Australian identity is constantly changing and evolving; in 2010, 27 per cent of our population were born overseas — a figure that has increased every year over the past 15 years. Our multicultural make-up and our collective identity change shape constantly. As well, we are more aware of Indigenous culture and history and how it forms part of our overall Australian identity. In the last census, over 520 000 people identified themselves as being of either Aboriginal or Torres Strait Islander origin.

Vernon Ah Kee is a visual and text artist, and a member of the Kuku Yalandji, Waanji, Yidindji and Gugu Yimithirr peoples. He has created an installation art work featuring surfboards. The designs on the surfboards represent shields — objects of war. Australia's beach culture is an area of life from which Vernon has always felt excluded because of his Aboriginality. Ah Kee perceives a **stereotype** that exists around Australian surf culture — that surfing is a 'white' pursuit. He objects to the idea that one culture claims ownership of the beach in this way, dominating the sport and marginalising the first owners and users of the beach and oceans of Australia.

Features of the installation include a scene showing surfboards wrapped in barbed wire and strung up in the trees, and a film showing a beautifully executed wave riding sequence. Ah Kee's specific target audience is people who think that Aboriginal people shouldn't have a stake in Australian culture.

Image courtesy of the artist and Milani Gallery

LANGUAGE link
Experimenting with texts

Australia has over 120 000 kilometres of coastline, so it's no surprise that surfing is part of Australian culture. Surfing has spawned its own lexicon (words associated with a particular subject) with words like *wipeout, gnarly,* and *grommet* common among surfers. Vernon Ah Kee's appropriation of *hang ten* (a position on a surfboard with all ten toes directly on the nose of the board) in his art installation is an innovative and empowering use of language from one context to make a statement in another context. **Vernon Ah Kee also uses the words 'first person' in the same art installation. What lexicon do you think this term comes from and what meaning has Ah Kee given it here?**

Multimodal stories of Australians from other lands

When migrants come to Australia, it may take them some time to settle into their new land. The culture of their adopted country may initially seem very alien to the culture they were born into. It is often the second generation of migrant families who engage fully with many of the cultural aspects that are considered to be uniquely Australian.

Surf lifesavers are considered to be almost synonymous with Australia and all that it has to offer: freedom, beaches, blue sky and sunshine. When we think of lifesavers, we often picture tall, bronzed Aussie men in yellow and red gear who protect swimmers from rips and sharks. But has the nature of the iconic surf lifesaver changed in modern-day Australia?

Stereotypically, we may think of them as always male and Australian by birth and heritage. Indeed, women were not allowed to be active lifesavers until 1980 even though lifesaving had been a feature of Australian beach culture from the early 1900s. Today the association's home page on its website shows both male and female lifesavers in active roles. But has the nature of the iconic surf lifesaver changed even more radically in modern day Australia? The images below capture two views of the change and continuity that characterises this quintessentially Australian activity.

1950s style Bondi lifesavers standing on the foreshore of Australia's iconic Bondi Beach in Sydney
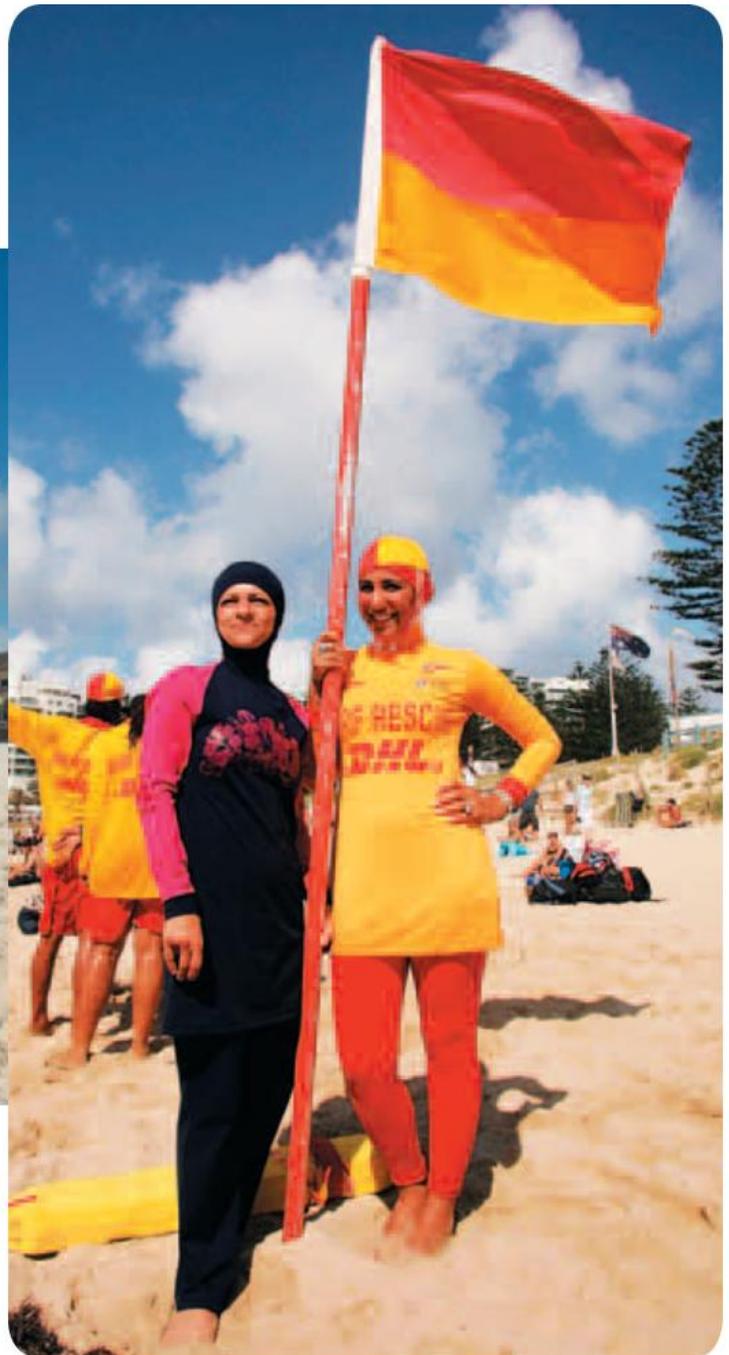
Muslim lifesavers unveil the burqini, 2007

LITERACY link

Stereotyping

A stereotype is a particular view that people adopt about social or cultural groups, which is based on bias, wrong information, simplification or generalisation. We speak of stereotypes as negative because they tend to devalue individuals and discourage independent thought. Stereotypes are often used as convenient means of unfairly judging the worth of people from a particular group before we have had a chance to see them as individuals with unique characteristics, strengths and weaknesses. Stereotypes are unfair descriptors of people on the basis of race, ethnicity, religious beliefs, financial or professional status, age, gender, physical appearance and level of physical ability. In all these examples, stereotyping reduces a person to a mere caricature — a cartoon of a real human being — and is therefore a negative practice.

Think of a stereotype you have observed about Indigenous Australians. How could this stereotype be challenged and countered?

eBook plus

Go to the **Africa to Australia** weblink in your eBookPLUS to view the story of two young Australian sisters originally from Somalia, who are involved in lifesaving. Watch the video clip of Ramla and Lucky Giire, who migrated to Australia in 1994, and are now making their contribution to the Australian identity.

Before viewing the website, your teacher may ask you to complete the following Ready to Read activities.

READY TO READ …

- Form a group with three other students and use the following questions as discussion starters before watching the video clip *No Migrants, No me*.
  – Where in the world is Somalia?
  – What is a civil war?
  – What is the aim of Surf Life Saving Australia?
- Use a two-column table to help you record important ideas from the video clip. After watching, add your responses to these ideas. Draw a table using the 'Insert table' function in Word to summarise the ideas and your responses.

Key ideas	Your response

- Share your ideas and responses from the two-column table with a neighbour.
- When you enter the **Africa to Australia** weblink, you can choose the language you want to hear and whether or not to have captions for the words that are spoken. Experiment to see what works best for you.

Activities . . .

UNDERSTANDING and ANALYSING a video story

Getting started

1 The sisters Ramla and Lucky were originally from Somalia. Use an atlas to find the location of Somalia. Approximately how far from Australia is it?

2 How does the website visually show the coming together of Africa and Australia? Is this an effective way to introduce the stories? Explain.

3 Why did the sisters become involved in surf lifesaving?

Working through

4 Why did the girls have to give up going to the beach when they became teenagers? How would you feel if you had to give something up for cultural reasons?

5 What did the sisters have to do in order to gain their Bronze Medallion?

6 The girls wore a *burqini* on the beach. How was this word coined? Can you think of any other words that have been recently invented as a result of Australia's multicultural composition?

7 The statement, 'There's ignorance' is short but loaded with meaning. Explain what you believe is implied by this statement. In what way might the girls' involvement in lifesaving challenge this ignorance?

8 Can you notice any patterns and expressions in the girls' speech that mark them as Australian?

Going further

9 Why might someone exclaim, 'Wow, I just saw a Muslim girl on the beach'?

10 Why could the graffiti at the beach be seen as a symbol of ignorance?

11 Is the statement, 'Nearly everyone has a migrant background if you dig deep enough' true in reference to Australia? In what ways is it true?

12 Why might it be important for all Australians to reassess what it means to be an Australian? Consider aspects such as globalisation, migration and refugee movements.

13 Ramla made the comment, 'I feel really Australian.' What makes you feel really Australian? Are there different ways to feel 'Australian'?

RESPONDING to a video story

Getting started

14 Click on the fact sheet about Somalia on the website and list the headings you find there. Under each heading, choose one fact of interest. Create a similar fact sheet about the country of your birth. Then swap fact sheets with a partner who has created a fact sheet on a different country to you. Discuss the differences.

Working through

15 Why is this story series called *No Migrant, No Me*? What does that title convey to you? Write a short paragraph explaining your view.

16 What does the statement, 'It just takes one person to change people's minds' mean? Do you agree? In pairs, discuss how true this statement is, or run a class debate on the topic.

Going further

17 In his artwork, Vernon Ah Kee also questions what it is to be Australian. His work shown on page 78 juxtaposed cultural images from Indigenous Australia and white or European Australia. The word *juxtapose* means 'to place side by side'. How are you positioned by these images? Do you think that this juxtaposition is a good metaphor for an inclusive Australian identity? Discuss in pairs or groups.

Wordsmith ...

'PUNCTUATION' IN SPOKEN LANGUAGE

All communication, whether written or spoken, involves the transfer of information. Speech, unlike a written text, is both immediate and temporary. While written text guides the reader by means of punctuation, speech guides the listener by intonation, pace and stress. These features help the listener to understand the content of the speech and to avoid ambiguities. Intonation, stress and rhythm are together called *prosody*.

- Intonation is important in conveying sentence meaning; people's voices reflect mood and emotion. Intonation also indicates whether an utterance is a statement, question, exclamation or command.

  Say the following sentence aloud three times: first as a statement, then as a question, and finally as an exclamation. Note the different intonations that you need to use to convey these different meanings.

  There's no milk in the fridge.

- The pace or speed at which a speech is delivered will affect audience response. A speech intended to persuade is far more effective if delivered at a fast pace. A slower pace can create anticipation or, if it continues too long, boredom. A change of pace in a speech adds to the effectiveness of its delivery. Pausing gives the listener time to think and also to form an opinion about the content of the speech.

There is no substitute for common sense. What am I talking about? Well, you may be as brilliant as Einstein but still have no idea how to poach an egg. You may be a member of Mensa but still spend an hour trying to lever off a screw bottle-top. Your Maths results may be in the ninety-seventh percentile but you still don't know that if you put prawn shells in the garbage five days before the bin is collected, you'll get a big stink and a lot of flies. Brains aren't everything! Lots of people with very average intelligence manage to lead very successful lives because they learned early on to use their common sense. It's called common sense because it's meant to be 'common' to everyone, isn't it? Well, how's this? Whoever said that has never seen my genius brother trying to open a jar of peanut butter with a can-opener!

In groups of three, read the passage at left aloud once each. One should read at a fast speed, one at a slower speed and one using a combination of slow pace, fast pace and pause. Note how this can create different effects.

- Stress is used by speakers to indicate the main points in a spoken sentence, and it gives language its rhythm. Content words, or words that have a meaning, are often the words that are stressed. In the sentence, *I am an Australian citizen*, the words *I*, *Australian* and *citizen* hold much of the meaning of the sentence. Yet each of these words could be stressed or unstressed and affect the meaning for a listener.

  ***I** am an Australian citizen.* Stressing the *I* suggests that the speaker is implying that someone else is not an Australian citizen.

  *I am an **Australian** citizen.* Stressing *Australian* emphasises that the speaker is not a citizen of another country such as Germany or Afghanistan.

  *I **am** an Australian citizen.* Stressing the verb *am* suggests that someone is accusing the speaker of not being an Australian citizen, and the speaker is insisting that he or she is.

🔴 OVER TO YOU ...

Listen online to a speech given by a famous speaker such as Barack Obama, Winston Churchill or Martin Luther King. Make notes on their use of intonation, pace and stress.

The great Australian dream

Many migrants come to Australia to seek a new life, variously escaping from famine, war, religious or political persecution or bad economic conditions. While they bring their culture with them and a strong sense of their identity within that culture, inevitably they must learn to live in a new culture. When they shape a new identity, it is often a hybrid (mixture or blend) of their old life and their new.

For their children who are born here or who arrive when very young, the Australian culture is the only one they know first-hand. Some retain a strong interest in the culture of their parents' homeland and some do not, because an identity conflict develops.

Alice Pung is an Australian lawyer and writer who was born in a migrant hostel in Footscray, Melbourne, to parents who had fled the **killing fields** of Cambodia. The following extracts are from her book *Unpolished Gem*, which explores through **anecdote** how a child of migrant parents moves between two cultures.

Before you read the extracts, your teacher may ask you to complete the following Ready to Read activities.

📖 READY TO READ …

- Skim (read quickly to form a general idea of the meaning) the following extracts to identify any words that are new to you. Use the blue annotations in the margin to help you understand unfamiliar words.
- Then use the green and purple annotations to help you understand the text structure and language features.

from *Unpolished Gem*
by Alice Pung

Extract 1

1   For my valedictory dinner, my mother bought me a white dress, because
    she thought it would make me happier. I wondered whether she could
    see that it would also be like dressing a body for a polished pine box. At
    my house, my friend Nina took one look at the scalloped lace and told
5   me she would lend me one of her frocks. She insisted that I come to
    her house after school the next day, so I did. Volition had disappeared
    altogether from me. If someone had told me to lie in the pine box in the
    white gown with the neat lace shells tumbling down my arms and knees,
    I would have obliged. If they had closed the lid, I would have gone to
10 sleep. I was in that semi-asleep state when Nina told me to turn around
    so she could see the fitted cheongsam she had put on me. It fitted like
    a black snake skin with a rash of orange and green blossoms 'You look
    good in that,' she said, adjusting the collar.
        When Nina and her mother came by in the afternoon of the dinner to
15 take me to the hairdresser, my mother was in bed staring at something
    — her hands, the light, the wall. Something. Beneath my coat, I wore
    the borrowed black dress. I preferred its fermenting scent of perfumed
    second-hand sweat to the cold sterility of a forced innocence. 'I am
    leaving now,' I called out to my mother in her room.
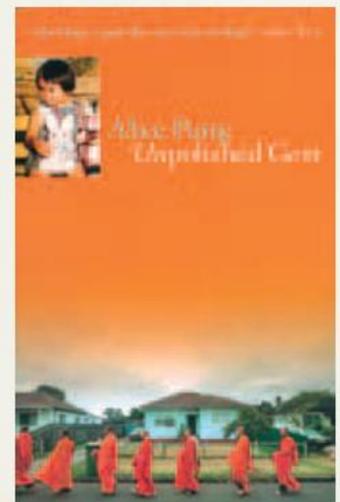
The narration is in first person, past tense. It could be described as an anecdote. **(1)**

valedictory: farewell **(1)**

The colour white in Asian cultures symbolises mourning but not in Australia. **(1)**

cheongsam: a straight dress, traditionally made from silk, with a stand-up collar and a slit down one side of the skirt **(11)**

A simile aptly describes Alice's appearance in the dress. **(11–12)**

This sentence fragment suggests the gulf of understanding between mother and daughter. **(16)**

20 'What are you wearing?' she yelled downstairs, without getting up from the bed.

Defeated, I could not lie.

As I finally got into my friend's car, I was as clumsy as a doll dressed by a child four decades ago. I was a wind-up obedience toy, or a coat hanger 25 for good intentions gone awry. I was almost eighteen.

'Look at her shoes.' Nina pointed them out to her mother as we waited at the hairdresser.

'My goodness, look at your shoes.' Nina's mother shook her head with a sad smile. On my feet were shiny plastic middle-aged-woman pumps, 30 yellowy-silver off-white. 'These white shoes match the dress,' my mother had said.

'Don't worry, you can come back to my house and borrow a pair of mine,' Nina reassures me. Again I was back at her house and this time I sat on the edge of the spa bath and looked down at a pair of stilettos, 35 with lots of thin white straps at the ankles. Nina had made my feet look like party feet, like feet that danced to synthesised tunes and rubbed against young men. I was grateful to Nina. She had taken me to her parents' ensuite bathroom and put her mother's expensive perfume on my wrists. She had prodded and poked me into perfection. She was even 40 diplomatic enough not to say anything in the car as I handed back the black dress in a plastic bag . . .

A simile and metaphor are used to create the picture more vividly for the reader. **(23–24)**

This short sentence allows the reader to understand why what has gone before between mother and daughter is unusual. **(25)**

The dialogue here emphasises the gulf between Alice's views and those of her mother. **(28,30–31)**

This sentence uses visual and tactile imagery. **(36–37)**

Alliteration keeps the reader engaged. **(39)**

This section of the narration finishes by indicating that Alice ended up wearing the dress her mother chose. **(40–41)**

In this extract, Alice brings her non-Chinese Australian boyfriend to meet her parents for the first time.

Extract 2

1 'Does he like our food?' she asked, meaning, did he at least eat the fluorescent lemon chicken in the touristy part of China-town? The trouble started on their first meeting, when I told her that he was vegetarian. It was her birthday, and I had asked him to come to meet the 5 entire family for the first time at the Dragon Boat Restaurant.

The question immediately highlights the differences between the two cultures. **(1)**

'No meat at all?' she asked. 'Buddhist/Taoist? Why doesn't he eat meat?'

I paused. 'Because he feels sorry for the animals.' I was repeating his exact words, but echoed to my mother, they no longer sounded endearingly compassionate. They sounded stupid.

'Never heard such nonsense in my life. Back in Cambodia people are scrambling for food scraps on the floor!' I knew what she was thinking. *How spoilt. How like one of those people who live inside their head.* 'Put some proper food on his plate,' she ordered me. 'He's skin and bones!'

I dutifully shovelled vegetables on top of his rice.

'I can eat prawns too,' he told me as a concession. 'And chicken.'

'Oh, I didn't know that.'

'Well, I do. Bring it on.'

I heaped the chicken slivers onto his plate.

'And crocodile.'

On went the croc.

'And venison, too.'

'Poor Bambi, eh?' I looked at him.

'Oh, I love Bambi,' he raved. 'He tastes just like chicken.'

'That was chicken. I haven't given you any deer yet.'

'Oh.'

'Would you like some?'

'Yes please.' I have never seen a more eager carnivore.

'Michael, I am impressed by the way that you handle chopsticks,' said my father. Why did they expect every non-Asian to be a bumbling jab-you-in-the-eye fool with chopsticks, and why was a twenty-year-old Caucasian's use of chopsticks something to clap about when little Chinese three-year-olds were using them like finger extensions? Why were white people so proud of their chopstick-wielding skills instead of seeing the abysmally low standards we had set for them?

'Wha, where did you learn that?' asked my father. 'Just like an expert.'

'Thank you Mr Pung, he said modestly.

There was of course, no 'Oh, just call me Bob/Joe/Jack, mate' from my father. My father's idea of getting familiar with someone was to tell them war stories. He didn't do it to sober them up or edify them, he did it to crack them up.

'This fish remind me of the Pol Pot years when the starved, dead bodies floated up the river during the flood. I got the job of dragging them to higher, drier ground. We wrapped them up in a blanket and me and my mate grabbed on to each end. Every time we tripped, the blanket would get water soaked and even heavier. Hah hah, so funny! There we were, both only weighing seventy kilos between us, trying to drag this dead body three times our weight, and listen to this — my mate turns to me and says, "Hope you're not going to be this heavy when it's time for me to drag you," and I say to him, "What do you mean when you drag me? I'm going to be the poor soul who will be dragging you!"'

Unfortunately, most of his guests had no idea whether' to laugh or cry . . .

When it was time to present the gifts we had bought for my mother, my brother gave her a handbag. My sisters gave her things they had made — a little gold-sprayed macaroni frame and thing to hang on the

Line numbers: 10, 15, 20, 25, 30, 35, 40, 45, 50, 55

Direct speech adds pace to the narrative. (6,8)

The brief sentences that form the conversation add some light humour to the tense situation. (16–28)

Internal monologue of rhetorical questions expresses Alice's anger. (30–35)

Caucasian: a white person (32)

Colloquialisms show Alice is at ease with colloquial English. (41)

Mr Pung's joke is not appreciated because of cultural differences. (46)

door. The thingo had Alison and Alina's photograph glued to it. I gave
— her a new skirt. And Michael pulled out a bunch of flowers — little white
— jasmines wrapped in tasteful brown paper and tied with a raffia ribbon.
60 'Tank you velly much,' said my ma politely. I should have reminded him
— the more garish the paper, the better, especially if it was red. My mother
— didn't understand that sometimes the more understated things cost the
— most. All she knew was the bigger and brighter, the better. Of course she
— would rather have had a durian.

Colloquialism (57)

Phonetic spelling of her
mother's pronunciation (60)

The colour red means good luck
for Chinese people. (61)

durian: an Asian fruit (64)

Activities . . .

UNDERSTANDING anecdotal texts

Getting started

1 What facts in Extract 1 lead you to think that Nina was a good friend to Alice?
List these facts.
2 What occasion is being celebrated in (a) Extract 1 and (b) Extract 2?
3 Do you find the extracts humorous or sad? Explain your choice with an example
from each extract.

Working through

4 Alice had the choice of two dresses to wear to the dinner. Use quotations to
describe the two dresses.
5 Why do you think that Alice's mother thought that buying Alice the white dress
would 'make her happier'?
6 Explain why Alice felt compelled to wear the white dress her mother had chosen.
Would you have made the same choice if you were Alice? Why or why not?
7 Under the Pol Pot regime in Cambodia, people often starved to death. The usual
greeting there when you first met family or friends was, 'Have you eaten today?'
How does this explain Mrs Pung's reaction in Extract 2 when she was told that
Michael was a vegetarian?
8 Alice became very frustrated by her father's statement about Michael's ability to
use chopsticks. Explain that frustration, using quotations from the text.

Going further

9 In Extract 1, Alice said that she preferred the cheongsam with 'its fermenting
scent of perfumed second-hand sweat to the cold sterility of innocence'. Explain
her preference, making reference to the text.

ANALYSING and EVALUATING anecdotal texts

Getting started

10 Most schools hold a traditional valedictory dinner at the end of secondary
school. Describe the celebration at your school and what people wear. Why
might the decision of what to wear have been difficult for Alice Pung?

Working through

11 Alice experiences a conflict of identity between her Australian existence and her
duty to her parents and their traditional identity. Which extract best shows this
conflict? Explain your choice.
12 In Extract 2, the question, 'Does he like our food?' was a simple one, yet it implied
many more hidden issues. Discuss the implicit meanings and especially the
power of the pronoun our as used by Alice's mother.
13 Explain how Mrs Pung's reaction to Michael's gift was based on culture.

LANGUAGE link

Using spelling creatively

Spelling is the way we
form written words, using
letters in an accepted order.
However, sometimes writers
use spelling creatively
for particular effects; for
example, to create humour,
show character, or capture
accents and styles of
speech. In the extracts from
Unpolished Gem, Alice Pung
shows her mother's migrant
origins in the line of dialogue
'Tank you velly much,' with
misspellings of *thank* and
very.

Similarly, a writer might
describe a character as
a *grisly bear of a man*
deliberately misspelling
grizzly as *grisly* meaning
'horrible or frightening' to
create a vivid impression of
the character.

**In pairs, think of a way
you could misspell a word
to create humour in a
narrative.**

14 *Comic relief* is a term that means including a humorous scene, character or dialogue to provide relief from tension. In Extract 2, why was the dialogue between Michael and Alice an example of comic relief?

RESPONDING to anecdotal texts

Getting started

15 Can you think of a situation in which you felt uncomfortable, or like an outsider, because of your culture and customs? Describe it briefly. If not, create and outline a scenario in which you might feel this way.

16 Is culture and identity about more than food and clothes? Think of two to three other things that create a sense of culture and identity.

Working through

17 Alice Pung is a female. If she were a male, would her experiences be different in similar situations? If possible, discuss this in three different groups: a group of all female classmates, a group of all male classmates and a group of mixed male and female classmates. Each group should try to come to a consensus view. How difficult is this and why?

Going further

18 Expand the following scene from Extract 1 with more dialogue between mother and daughter, so that the reader knows just what is said. Try to capture the different characters and their perspectives in your expanded scene.

> 'I am leaving now,' I called out to my mother in her room.
> 'What are you wearing?' she yelled downstairs, without getting up from the bed.
> Defeated, I could not lie.

eBook *plus*

Use the **Alice Pung interview** weblink in your eBookPLUS to watch a podcast of an interview with Alice Pung.

LANGUAGE link

Loan words

Loan words are words that have been taken from one language and incorporated into another language. A loan word can also be called a 'borrowing'. The word *doppelganger* is a good example of a loan word. It originated from the German language and means 'the ghostly double of a living person'. *Déjà vu* is a French word meaning 'to feel that you have already experienced a present situation'. Both words are now commonly used in the English language.

Loan words are usually borrowed from another language at times when two different cultures come together, as in trade, war, invasion, colonisation, marriage, travel and, more recently, the internet.

The English language has a long history and has borrowed words from many different cultures. With the growing movement of people and information around the world, this will increase.

When loan words are nouns and are imported from another language, they often do so without changing. Some, however, may change in meaning, spelling or pronunciation. A *calque* is a phrase or compound word that is borrowed from another language and then translated literally into the new language. The English word *skyscraper*, for instance, has been translated into many languages literally, so in French it is *gratte-ciel* ('scrapes sky') and in German *Wolkenkratzer* ('cloud-scraper').

Find out the country of origin and the meaning of each of these words: *zeitgeist* and *schadenfreude*. If you cannot find them in your print dictionary, search online. Try to use the words in a sentence to show you understand their meanings.

My view …

Can you say what it means to be an Australian? How important to you is your national identity compared to your personal identity? Do you expect that to change as you get older? What have you learned about your own values, attitudes and beliefs?

COMPOSE AND CREATE

Productive focus: speaking, listening and creating

Either

Create an interview about personal identity

1

You have been selected to be a guest on a popular television talk show. The interview will focus on what makes you an individual and how you perceive your personal identity. You will need to collaborate with a partner in both the writing of the script and in presenting the interview to your class. Begin by brainstorming with your partner the topics to be covered in the interview. Then write the interview collaboratively, with each taking on a role. Next rehearse the presentation of the interview. You might set up a studio scene with comfortable chairs, coffee table and so on. Finally, present your interview to the class.

Or

Create an interview with a public identity or persona

For this task, work in pairs and follow the steps below to present a fictional interview with a celebrity figure whom you admire. You may need to research that person's life and public 'image' in order to compose authentic questions and answers. You might also watch some celebrity interviews online to help you.

> Topics might include:
> - early life
> - family
> - school
> - friends
> - hobbies
> - sporting and leisure interests and activities.
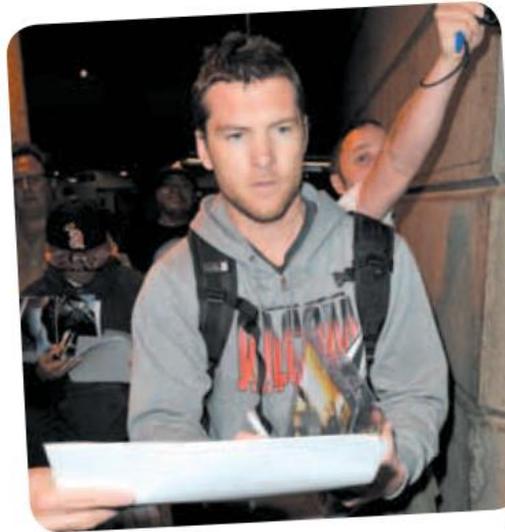
Some key points to remember

- An interview is meant to both entertain and inform.
- The interviewer sets the scene by inviting the guest into the conversation. The guest is introduced together with the topic of the interview.
- The interview progresses through the settling-in stage, where simple questions are posed, through to questions of a more controversial nature.
- The interview concludes with the interviewer thanking the guest and telling the audience about the guest for the next show.
- Remember that body language and non-verbal signals such as nods and smiles will make the presentation more entertaining.
- Use intonation, pace and stress in your speaking. Refer to Wordsmiths on pages 77 and 82.

> **eBook plus**
>
> Use the assessment criteria rubric to guide you through your chosen task.

2 Create an oral history

Oral histories provide an opportunity to build an understanding of our community and raise awareness of our past. Your task is to present an oral history of a member of your local community. You need to discover how Australian identity has developed through the lives and stories of ordinary Australians. Follow the steps below.

Step 1: Brainstorm the names of some individuals within your local community who might share their stories and insights about our Australian identity. This person might be a local politician, an older resident, a returned soldier such as a Vietnam veteran, a local sportsperson or a writer, for example.

Step 2: Once your subject has been selected, contact him or her to organise a time for the interview. It is useful to now gather personal details such as name, address, age and information to guide your research.

Step 3: Prepare your questions so that the interview includes an introduction, middle and end. You may need to conduct some research into the subject's background and experiences so that you ask informed questions. Your questions should provide answers about:

- background or biography
- what the subject did
- where and when these events took place.

    Ensure that you ask open questions, that they are non-judgmental, and that you pose them in a respectful manner.

Step 4: Use the *Audacity* software to record your interview and ensure that you use active listening skills:

- Face your subject.
- Make good eye contact.
- Minimise distractions.
- Respond appropriately with positive body language such as nods, smiles and raising your eyebrows. Provide verbal prompts, such as 'What happened then?' and 'Really?'
- Engage in the conversation by asking clarifying questions and paraphrasing.

Step 5: Edit your interview using the *Audacity* software. Once you are happy with the content and quality of your audio file, upload the podcast to your class blog for sharing and comment from your peers. If you need to start a class blog, talk to your teacher about using *Edublogs*.

Some key points to remember

To create an oral history, follow these steps:

- *Discovering:* conducting research and preparing for the interview
- *Documenting:* noting the interview techniques and recording the interview
- *Interpreting:* providing a medium for sharing the stories; for example, a transcription, journal entry, multimedia presentation or podcast. This provides you with an opportunity to interpret and reflect on the story.

eBook*plus*

Use the **Edublogs**, **Oral History Education** and **Audacity** weblinks in your eBookPLUS to help you with the task.

eBook*plus*

Use the assessment criteria rubric to guide you through your chosen task.

3 Create a photo documentary

Create a photo documentary of what you consider it means to be an Australian. Use either the Photo Story or Movie Maker software to record your representation. It might not be possible for you to take all the photographs for the documentary, so use free images instead from Public domain websites. Follow the steps below.

Step 1: Create a mindmap to show your understanding of the concept of what it means to be Australian. Use the software to record your ideas. Develop a plan or framework for what you want to include.

Step 2: Gain inspiration and motivation by exploring other works on this topic. Under teacher supervision, go to the **Aussie** weblink in your eBookPLUS and watch the 'What it means to be an Aussie' YouTube clip.

Step 3: Think about the 'angle' or position that you want to present. Will your documentary present a humorous view of Australia? Will your documentary present the dominant view of Australian identity? Add details of how you are going to represent Australia to your plan or framework.

Step 4: Create a storyboard to record your ideas. You could use the 'Insert table' function in Word to lay this out.

Step 5: Before you begin creating your documentary, read through the rubric for this task in your eBookPLUS so that you can keep the assessment criteria in mind.

Step 6: Write a content statement to accompany your photo documentary. This personal reflection should record your current understanding of what it means to be an Australian. It should include comments on:

- the purpose of your photo documentary
- your intended audience
- the types of images used and where these were chosen
- the mood you have tried to capture in your work.

Some key points to remember

- Make sure you have the best possible content and sequencing of your content.
- Pay careful attention to layout.
- Consider using effects such as music, sound, transitions and narration.
- Check your spelling, punctuation and grammar in all your written text.

eBook *plus*

eBook *plus*

Use the **Public domain** weblinks in your eBookPLUS to access these sites.

eBook *plus*

Use the assessment criteria rubric to guide you through your chosen task.

? Self-evaluation . . .

Complete a reflective journal of your learning during this unit. Consider the following questions:

1 What have you found interesting and want to explore in more detail?

2 What have you found difficult in the unit? What can you do to gain a better understanding?

3 What new vocabulary did you learn in this unit?

INDIVIDUAL PATHWAYS

eBook *plus*

Worksheet 3.1
doc-1019

Worksheet 3.2
doc-10110

Worksheet 3.3
doc-10111

UNIT 4
IMAGERY

The BIG question
How and why does imagery appeal?

Key learning ideas
- Imagery appeals to our physical senses.
- Imagery appeals to our emotions.
- Imagery appeals to our thoughts.

Knowledge, understanding and skills
Students will:
- learn how language techniques are used to create sensory imagery in texts
- understabd how imagery can heighten the emotional impact of texts
- explore how imagery in texts can provoke thought and inspire action
- learn how to critically analyse poetry.

The mind's eye...

Uncompromising rock, you stand
In silence, countless eons old
Hugging the flatness of the land
Proud like the Sphinx, secrets untold.

— From *Ode to Uluru*
by Michelle Williams

'You oughta see him on the footy field when he's coming at you in a tackle — he's like a stampeding buffalo.'

— Paul Symons

Rasping tongue tossed
by blazing breath
the predator roars
its rage.
Leaping hell-hot claws stab
the crown's rump
spilling its life in a shower
of embers
under a blood-red sky.

— From *Bushfire*
by Maggy Saldais

'Poetry is … the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity.'

—William Wordsworth

What is imagery?

Imagery is the term we use for vivid descriptions that are conveyed through **figurative language**. Imagery is created using language choices and techniques that engage our physical senses, our emotions and our intellect. Descriptions that engage our physical senses are called sensory images. These can conjure vivid pictures in our minds that relate to what we might see, hear, smell, taste or feel.

Imagery may also evoke emotional responses, involving our thoughts and feelings. When we feel certain emotions in response to language, our connection to a text goes deeper than physical description. The emotive effects of imagery can be very powerful. Sometimes, we may even be compelled to take action in response to what a particular text makes us feel. Poetry is one text type that relies heavily on imagery for its impact.

Tuning in

1 **Think:** Consider the various meanings of the word *image*:
   - picture
   - photograph
   - artwork
   - computer graphic
   - a reflection seen in a mirror
   - the public identity of a person.

   Which of the physical senses is most involved in how we perceive these types of images?

   The mirror reflects the names of two literary techniques that composers use to create sensory imagery in words. Can you decode them?

2 **Reflect and share:** Recall an interesting place you have visited. Think about one visual image that you found particularly striking and describe it in detail to a partner. What words and images will you use?
3 **Research:** Locate a poem by one of the following poets:
   - T. S. Eliot
   - e. e. cummings
   - John Keats
   - Kenneth Slessor.

   Find a striking word image in the poem and record it in your notebook. Share with the class.
4 **Write:** Write your own one-sentence definition of poetry.

LITERATURE link

The popularity of poetry

Is poetry a dead form of literature? Have you noticed a book of verse on the bestseller list recently?

If you wanted to express your feelings about an experience you'd had, would you choose poetry as the form in which to do so? Possibly not, but in past centuries, poetry *was* popular literature.

People in nineteenth-century England actually waited eagerly for books from poets like Keats, Coleridge, Wordsworth and Byron. Many forms of poetry were popular among newly educated and literate social classes. In today's mass Western culture, our main exposure to verse is in popular song lyrics. However, many songwriters use the same techniques to create imagery as poets do.

View the movie *Bright Star* about the life of Romantic poet John Keats.

4.1 SENSORY IMAGES

How do writers use imagery to appeal to our physical senses?

Imagery that appeals to our physical senses can be created through descriptive techniques. These tools are helpful to writers because they convey a lot of meaning using few words. In poetry and other creative writing, we frequently encounter images created by figurative language using figures of speech such as **similes** and **metaphors**. The poem extract below is a good example of how the poet has used imagery through metaphor.

from *The Jaguar*
by D. J. Brindley

1   Sleek-bodied,
    With gleaming flanks.
    Nature's latest model.
    Caught in the rays of the afternoon's dying sun
5   For a brief moment,
    The light shining and rippling down the long smooth side.
    There she stands,
    Purring gently,
    Engine ticking over.
10 Then,
    Deftly, gracefully,
    She moves into first gear;
    Slides forward,
    Gathers speed;
15 Until with throttle open
    She utters her full-throated roar,
    And unleashed
    Leaps across the intersection —
    Steel-muscled acrobat
20 Arching through the dark.

Images suggest a living thing — an animal. (1–3)

Nature suggests an animal. (3)

Images of light and texture/touch (6)

Sound echoes the sense in this example of onomatopoeia. (8)

Engine suggests a car. (9)

First gear suggests a car. (12)

Throttle suggests a car. (15)

Both an engine and a jaguar can roar. (16)

Intersection suggests a car. (18)

Strong verbs show movement such as a jaguar might make. (18,20)

Activities . . .

UNDERSTANDING the poem

Getting started

1 How can you tell 'The Jaguar' is a poem? Write down at least three things you can notice.

2 Identify and name the two related subjects being presented in 'The Jaguar'.

Working through

3 List five words or phrases used in the poem that refer to feline (cat-like) characteristics.

4 Identify the words in the poem that show light, sound and movement. Organise your response into a table format.

Going further

5 'The Jaguar' makes use of an **extended metaphor**. Explain how the poet keeps the metaphor going.

ANALYSING and RESPONDING to imagery in poems

Getting started

6 Which three physical senses are engaged in the extract from the poem 'The Jaguar'?

7 Underline all the images in the poem that appeal to your sense of touch. What effect do these images have on you?

8 Create a different metaphor that the poet could have used in 'The Jaguar'. Write a couple of lines to show how the image could be created.

Working through

9 With a partner, discuss whether you think the true subject of the poem is the animal or the machine. Were you able to agree? Share your response with the class.

10 Do you agree that the figurative connection between the car and the jaguar is effectively created? Can you think of something else that would work equally effectively?

11 Create a photographic image collage that illustrates the metaphor in 'The Jaguar'.

Going further

12 If you were to set the poem to music, which piece of music would you choose? Explain your reasoning, detailing how the music would help to enhance the sensory effect of the poem.

> **NEED TO KNOW**
> **extended metaphor** a figurative description that continues beyond a single image to other related images

'Sense' appeal

Similes and metaphors are powerful literary devices that can deliver messages directly to our physical senses. Australian poet Kenneth Slessor uses them extensively to achieve this in his poem 'Country Towns'.

Before you read the poem, your teacher may ask you to complete the following Ready to Read activities.

- Do you live in a city or a country town?
- Describe to a partner the sights and sounds you know or imagine can be experienced in a country town.
- Take it in turns with a partner to read the poem aloud.
- Look at how the poet uses punctuation and use this to guide you as you read.
- Count the verses or stanzas in the poem.

1 *Country Towns*
   by Kenneth Slessor

Country towns, with your willows and squares,
And farmers bouncing on barrel mares
5 To public houses of yellow wood
With '1860' over their doors,
And that mysterious race of Hogans
Which always keeps the General Stores …

At the School of Arts, a broadsheet lies
10 Sprayed with the sarcasm of flies:
'The Great Golightly Family
Of Entertainers Here To-night'—
Dated a year and a half ago,
But left there, less from carelessness
15 Than from a wish to seem polite.

Verandas baked with musky sleep,
Mulberry faces dozing deep,
And dogs that lick the sunlight up
Like paste of gold — or, roused in vain
20 By far, mysterious buggy-wheels,
Lower their ears, and drowse again …

Country towns with your schooner bees,
And locusts burnt in the pepper-trees,
Drown me with syrups, arch your boughs,
25 Find me a bench, and let me snore,
Till, charged with ale and unconcern,
I'll think it's noon at half-past four!

The poem consists of verses or stanzas. The structure is regular, with four lines in each stanza, and a regular rhyming scheme. **(1)**

Sight imagery features in the first stanza. **(3–8)**

Alliteration creates the image of farmers riding overweight horses. **(4)**

public houses: pubs **(5)**

Sound imagery features in the second stanza. **(9–15)**

Alliteration captures both a visual and aural image. **(10)**

Smell and taste imagery feature in the third stanza. **(16–21)**

Metaphor engaging the sense of smell **(16)**

Metaphor uses colour to create image of people's suntanned faces. **(17)**

A simile engaging the senses of smell and taste **(18–19)**

Tactile imagery (physical sensations) dominates the fourth stanza. **(22–27)**

The poet's voice intrudes at the end. **(27)**
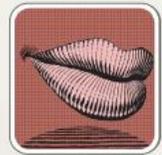
Activities . . .

UNDERSTANDING the poem

Getting started

1 In your own words, describe five things the poem shows we might expect to see in a country town.

2 In the first line, to whom or what is the word *your* referring?

3 List as many adjectives from the poem as you can (up to ten) that appeal to the reader's sense of sight.

Working through

4 In the first three stanzas of the poem, Slessor uses imagery to *figuratively* describe some sights that he has seen in Australian country towns. Complete a *literal* description that explains each of the things in the list below, using your own ideas to fill in the details. Remember, unlike figurative language, literal language describes things as they truly appear.

    a willows

    b farmers bouncing on barrel mares

    c public houses of yellow wood

    d a broadsheet lies sprayed with the sarcasm of flies

    e mulberry faces dozing deep

    f schooner bees

5 Word-process a copy of the poem and use the colour function of Word to colour code all the sensory images in the poem. Shade or highlight the words and phrases according to the following key.

Red	Blue	Purple	Yellow	Green
Sight	Sound	Smell	Taste	Touch

6 What do the Hogans do and why are they 'mysterious'?

7 How do we know that this country town has existed for many years?

Going further

8 Comment on the way Slessor makes general statements (generalisations) about country towns in Australia. Are his comments objective or subjective? Explain.

ANALYSING the poem

Getting started

9 Slessor uses lots of plural words in 'Country Towns'. List all the plurals you find in the poem. Can you suggest two reasons for the inclusion of all these plural words and phrases?

10 Schooners are slow-moving ships. They are also a beer glass in a pub.

    a What living things are compared to schooners in the poem?

    b Do you think the metaphor is intended to evoke an image of ships or beer glasses or both? Explain.

LITERATURE link

Matching and repeating sounds to create aural effects

In rhyming poetry, it is particularly important to select words that match in their vowel sounds. These matching vowel sounds create *assonance* as they are repeated; for example, in 'Country Towns' the *i* sound is repeated in *lies/flies*.

Rhyme is created when assonant vowel sounds appear in a pattern at the ends of lines. The vowel sound that repeats must be in the last stressed syllable of the end word. All the sounds that follow the last stressed syllable also need to be matched when creating rhyme; for example, the *p* sound in *sleep/deep*, or the *l* and *o* sounds in *hollow/follow*.

Read the second stanza of 'Country Towns' aloud. What vowel sounds can you hear in the rhyming words contained in the lines?

LITERATURE link

A different type of apostrophe

As well as meaning a kind of punctuation mark, the word *apostrophe* refers to a literary technique. It is a figure of speech in which an absent person or non-living object or entity is addressed as if they were able to hear and respond. When a non-living entity is addressed, this figure of speech is similar to personification, in which non-living things are described as if they had living or human qualities.

Can you identify the subject being addressed through apostrophe in the last stanza of 'Country Towns'?

Working through

11 Consider the images created by **alliteration**. Quote two such images from the poem.

12 What do you think the metaphor 'sarcasm of flies' means?

13 Think about the isolated settings of many country towns in Australia. What images in the poem support the idea that country towns are isolated?

Going further

14 What emotions were evoked in you when you read this poem? Do these feelings match the opinions of country towns that are expressed by the poet?

15 Do you feel that Slessor is being critical of country town life in this poem? Explain your response.

RESPONDING to the poem

Getting started

16 Imagine you are a resident of a country town similar to the one Slessor describes. Describe your reaction when you read this poem. Are you insulted, amused, offended, struck by its accuracy, or angry? Choose one or two images that make you feel this way.

Working through

17 Imagine this scenario: A resident of an isolated country town visits a major Australian city. Write a paragraph to describe the person's impressions of city life. Create a second paragraph in which you describe the person's emotional response to the city.

18 Imagine you are on a committee to promote the town in Slessor's poem as a tourist attraction. What images might you use to describe the town so that it appeals to a certain type of tourist?

Going further

19 What aspects of city life could be cleverly contrasted with the existing content of the poem? Use your responses to the previous writing activities to develop your ideas.

20 Write two stanzas to be added to 'Country Towns', in which you describe the contrast between country town life and city life in Australia.

LANGUAGE link

Onomatopoeia — suggestions, not sounds

Onomatopoeia is not a very realistic way to portray sounds. Over the years, readers have become conditioned to accept various ideas about how certain things sound; for example, bells go *ding dong*. Onomatopoeic words are usually quite familiar to us from childhood. Although they don't really represent realistic noises, they enable us to make attempts at spelling common sound effects. Many poets enjoy making up new onomatopoeic words, as there are no rules for their creation. Have you ever heard a cat say *meow*, *mew* or *miaow*? Did you know that in Greek cats say *niaou*, and in French dogs say *ouah ouah*. With onomatopoeia, the possible variations are endless.

Create your own onomatopoeic word to describe the sound of a bell ringing, a loud car stereo or the rain on a tin roof.

Wordsmith . . .

RECOGNISING SENSORY IMAGERY
Visual images

We call descriptions that appeal to our sense of sight *visual imagery*. In 'Country Towns', Slessor presents us with some strong visual imagery that focuses our attention on the physical appearance of towns he has visited. Objects, colours and actions are described:

- *farmers bouncing on barrel mares*
- *public houses of yellow wood*
- *dogs that lick the sunlight up.*

1 List the colours, objects and actions in the poem that appeal specifically to the sense of sight. Then create an additional visual image of your own.

Aural images

Sound effects in poetry are called *aural imagery*. For example, when describing the flies in country towns, Slessor imitates the sounds they make in the line 'sprayed with the sarcasm of flies'. This repetition of consonant sounds (the *s* and *z* sounds) is called *alliteration*. Another way of creating sound images is to use the actual sound effects of words to describe a noise. Examples include *buzz, hiss, meow, moo, hoot* and *pop*! This technique is called *onomatopoeia*.

2 Are there any onomatopoeic words in 'Country Towns'? Say them aloud.

Poets can also use vowel sounds or assonance to alter the pace of a poem. If you read the last stanza of 'Country Towns' aloud, you will notice the dominance of long vowel sounds. These have the effect of slowing down the pace of the poem, to reflect the way Slessor perceives the pace of life in a country town.

3 Refer to 'Country Towns'.
- **a** Which pair of lines contains assonance?
- **b** What vowel combinations are used to slow the pace down?
- **c** Are the vowel sounds in *drown*, *arch* and *drowse* long or short?
- **d** What effect do they have?

Gustatory and olfactory images

The word *gustatory* relates to our sense of taste, while the word *olfactory* relates to our sense of smell. Taste and smell imagery is often created by using similes and metaphors. For example, Slessor describes the sunlight as if it is something edible, using the expression 'lick the sunlight up/Like paste of gold'. From this we can perhaps imagine dogs licking the sunlight as if it were some kind of honey or nectar — a warm, sleepy image overlaid with memories of sweet tastes.

4 Which three living creatures are described in 'Country Towns' using taste and smell images? Create an additional gustatory or olfactory image of your own.

Tactile images

The word *tactile* refers to the sense of touch. Imagery describing tactile experiences connect with recollections of physical feelings. In 'Country Towns', Slessor helps us recall the physical feelings we experience when we are relaxed, including stretching, having heavy eyelids, and having our muscles so relaxed that we drift off to sleep. These sensations are described using words such as *drown* and *drowse*, which appeal to our sense of touch.

5 Create an additional tactile image of your own.

Images that engage multiple senses

Often, writers will use imagery to appeal to more than one of the physical senses. An example of a combined image in 'Country Towns' is the line 'Mulberry faces dozing deep'. The word *mulberry* brings to mind both the colour (visual) and the fruit (gustatory), while *dozing* makes a *z* sound (aural) like snoring.

6 Discuss with a partner the power of combining the effects of sensory imagery to create a lasting impression.

OVER TO YOU …

Close your eyes and try to visualise the scene that Slessor is describing. Now think of the suburb or town where you live. Think about the following prompts.

- Which objects are in view? What are their relative sizes and shapes?
- Which colours dominate the landscape? How do they make you feel?
- What movements do you notice in the scene you are imagining?
- What sounds can you hear in the scene you are visualising?
- How do the sounds make you feel? Describe your mood.
- Can you smell or taste anything that is connected to life in your suburb or town?

Write an example of every sensory image to describe your suburb or town, based on the prompts above. Then see if you can structure these images into a poem using 'Country Towns' as a model.
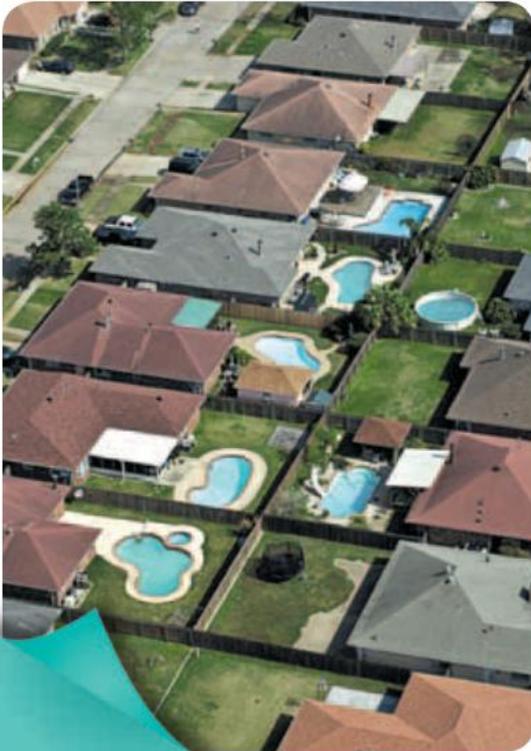
My view …

Why do you think poets and other writers try to create images that appeal to our physical senses? Is poetry the best way to write with an appeal to the senses? Imagine how your world would be without one of your five senses. How different would it be?

How do writers use imagery to evoke emotional responses?

Imagery is a powerful means of creating an emotional response in a reader. We all use imagery to express our ideas in writing and in everyday speech, though we may not always be aware of it. Imagery enables our words to have powerful effects on others. Its use may cause a reader to feel a range of emotions such as sad, joyful, frightened, disappointed, excited, outraged, shocked, appreciative, humble or grateful.

Poetry is a form of writing that is highly suited to the use of imagery, because the artistry of poetry requires a poet to convey meaning concisely (in few words). Communicating thoughts, feelings and ideas through poetic language involves selecting images that appeal to the senses *and* the emotions. By combining the physical and emotional effects of language, poetic texts can present a message and cause others to respond to it.

Well-crafted imagery can also engage our memory and imagination, prompting us to dig deeper in our search for the composer's meaning. Sometimes imagery asks us to imagine sights based on our previous experiences. We use our past experiences, imagination and intelligence to picture new sights that are described in writing. If certain themes and ideas are beyond our life experience, we may engage with a piece of writing by imagining, rather than remembering.

The poem, 'Post-mortem', deals with a sight that some of us may have encountered on an ocean beach. We certainly hear about this event in the news media when it occurs. The poem conveys a strong message, using evocative imagery to create an emotional response in the reader.

Before you read the poem, your teacher may ask you to complete the following Ready to Read activities.

📖 **READY TO READ …**

- Try to imagine this sight: You are standing on a beach watching a stranded whale struggling to get back to deep water. What can you hear, feel, smell and taste in this scene?
- From the title of this poem, what do you predict it is about?
- Look at the photograph under the poem on page 102. What information does it give you?
- Read the poem, ignoring the annotations.
- Now read the poem again using the annotations. Think about how they help you to understand the poem. Does reading them change the feelings you experienced on your first reading? How?
- Remember to look out for any words and phrases that appeal to your senses or create images in your mind. Think about which of your physical senses are being appealed to.
- List some words that come to mind when you think of whales.
- Use the punctuation in the poem to guide you in your reading.

Post-mortem
by Mary B. Armitage

This was the first post-mortem I had seen:

1 The first incisions, long, precise and clean,
_ Inscribing red, obscenely glistening welts
_ With knives drawn keen from scabbard-belts.
_ Above, the clinic sun in stark blue sky;
5 On sandy slab, the whale, where it had come — to die.

_ I'd seen it, lying on the beach, just yesterday;
_ Obstructing traffic, getting in the way
_ Of fishermen. Although, for those intent on leisure,
_ The pristine carcass added to their pleasure:
10 A curiosity — another 'sight' — to see and photograph.
_ And so they'd pause, to gently touch, to pose and laugh.

_ Today, forensic fingers, asking — Why?
_ Where did it live, and breed? How did it die?
_ As if, in crimson flesh and blood congealed,
15 The scientific mind could find revealed —
_ When was its time and place of birth?
_ And what its stated purpose here on earth?

_ Probing brain and gut and still red heart,
_ All daubed with gore in demonstration of their art:
20 Flailing skin from flesh; flensing flesh from bone.
_ They bring indignity to death and then go home
_ With body parts each sealed in plastic bag
_ — But none has 'whale song' written on its tag.

_ And if I knew a way of whispering to whales,
25 I'd tell them all to thresh their winging tails;
_ To sing one last, wild, lovely, wailing song;
_ To wend that long, last journey — oh so long:
_ 'Sing!' I'd whisper, 'Fly! Swim! — for your lives!
_ 'To die — away, far, far, away from men with knives.'

Annotations:

Adjectives describe a cold, sterile approach. (1)

Emotive word (2)

Imagery suggests a potential attack, rather than science. (3)

Setting words on their own after a dash emphasises the image and confronts the reader. (5)

Indent signals comments from the poet. (6–11)

The whale is reduced to being just a nuisance or an object of passing interest to sightseers. (6–11)

The poet seems to find these questions pointless; the scientists cannot answer the deeper questions about the meaning of life. (12–17)

The poem has a simple rhyme scheme: *aa bb cc* and so on. (16,17)

Here the alliteration conjures up the ugly repetitiveness of the dissection, making it seem like butchery. (20)

The scientific accuracy is at odds with what the poet values in the next line: whale song — a symbol of the whale's freedom and beauty. (22,23)

The alliteration of the soft *w* sounds contrasts with the earlier harsh, clinical descriptions of flesh and flensing. (24–28)

Repetition of the idea of whale song (26,28)

The poet would prefer that the whale had died a natural death in the sea. (29)

Repetition strengthens urgency of advice. (29)

Activities . . .

UNDERSTANDING the poem

Getting started

1 Create a table like the one below, and use it to list some common sensory experiences you might expect to have during a family day trip to the beach. Add one more example of each sense.

Sight	Sound	Smell	Taste	Touch
people swimming	children playing	sunscreen	cold drinks	gritty sand

2 Now, think about the very different perspective of the beach presented in the poem. Imagine you are at the beach on a summer afternoon, watching the scene described in the poem 'Post-mortem'. Think about the sensory experiences you might have and complete this table.

Sight	Sound	Smell	Taste	Touch

3 In your own words, describe the detailed scene portrayed in the first stanza of the poem. Explain why it would be easy to draw or paint this scene.

4 List all the words and phrases that relate to the objects involved in a post-mortem examination.

5 List all the senses that are affected by the imagery in this poem. Notice how they work together to build a scene that compels you to feel a certain way.

Working through

6 Write the phrases from the box below into a table like the one below. Place them under 'Sight' or 'Touch', according to the physical sense each one evokes.

incisions	glistening welts	clinic sun	stark blue sky
sandy slab	forensic fingers	crimson flesh	blood congealed
probing brain	red heart	daubed with gore	flensing flesh from bone

Sight	Touch

7 Which colours are suggested by the imagery? Using quotes from the poem, discuss the colour theme maintained in the poem. How effective is this?

8 Identify two metaphors for the sun and the sand. What feelings do these images convey?

Going further

9 Who are 'those intent on leisure'? What attitude does the poet have towards these people? What is your attitude to these people?

10 Match the opinions with those who hold them by inserting the names from the box below in the correct spaces under the heading 'Held by'.

the poet	tourists	fishermen	researchers

Opinion	Held by
The whale is obstructing boats.	
The reasons for the whale's death should be investigated.	
The whale should be allowed to die with dignity.	
The sight of a dead whale on the beach is interesting.	

ANALYSING the poem

Getting started

11 What idea is the poet expressing about 'whale song'?

12 Why does the poet wish she was able to whisper to whales?

13 Summarise why the poet finds the behaviour of the researchers upsetting.

Working through

14 What is the poet's purpose in this poem? Who is she speaking to?

15 Identify the emotive words and phrases in this poem. List them under the headings 'Positive feelings' and 'Negative feelings'.

16 Which words are repeated in the last stanza? What effect does this repetition have on the mood of the poem?

17 How closely do the poet's feelings match with yours when you read this poem? Do you think she is being overly sentimental or do you have feelings similar to those she expresses?

Going further

18 The poet is relying on emotive language to persuade readers that scientists are wrong to treat whales in this way. How successful is she in achieving this?

RESPONDING to the poem

Getting started

19 Write a paragraph in which you describe the whale the hour before it became stranded on the beach. Use adjectives and similes to create a sensory and emotive description.

20 Write a letter to Mary B. Armitage telling her how her poem made you feel. Use some quoted lines from the poem as examples.

Working through

21 Write a short dialogue between Mary B. Armitage and one of the researchers depicted in 'Post-mortem'. In the conversation, try to convey the viewpoints of both individuals, as they are represented in the poem.

Going further

22 Imagine that the whale depicted in 'Post-mortem' died of old age somewhere away from human interference. Describe the scene. Use imagery that appeals to the physical senses and the emotions to show the contrast between the new scene and the undignified scene described in the poem.

Wordsmith . . .

MAKING ANNOTATIONS WHEN ANALYSING TEXTS

It is often useful to make margin notes or annotations on texts you are studying. By making short notes around specific words and phrases, you can quickly identify language features and techniques. Annotations allow you to quickly summarise aspects of the composer's style. It is important to use a systematic approach when annotating, such as colour-coding, underlining or highlighting.

When making annotations in a word-processed document:

- lay out the text at the centre of the page, in double-spaced format or a three column table. This allows you space to make your explanatory notes.
- ensure that your notes are systematic. Use a key that allows you to clearly mark out certain language techniques and visual features.
- jot down a point form description of the effects of those techniques and features
- after you have made the annotations, take a minute to look for patterns. For example, has one type of technique been used repeatedly? Is there more aural imagery than visual? Can you identify a rhyming scheme? Are there more similes than metaphors? Are there techniques that produce strongly emotive effects?
- determine whether the poem is more than just a collection of images. Is it, for example, an extended metaphor?

Use the poem below to practise making annotations.

The Catch
by Michelle Williams

They caught it and thought they were heroes.
Smiling like idiots they posed with stubbies
And punched one another playfully
While bulbs popped in the dark.
The crowd applauded with gusto
Ogling the monster hanging from the winch,
Fantastically curious now the attraction could not be fatal.
Some prodded the black, jellied eyes
Marvelling how Death's intensity seemed still to chill them …
Some stroked the leathery skin
And relished the slime of blood on their fingertips
As if touching the beast made them part of his capture …
Involved them somehow in the ignominious end, where
'He got his due for tangling with us!'

The shark, head down and swaying slightly
Obliged with a vacant smile,
His teeth the picture of perfection,
Apart from the greyness of blood-drained gums
And three trophy-holes where specimens
Were removed for threading on chains.
Through my six-year-old eyes I saw not capture
But slaughter.
This shark was neither monster nor beast.

Even now, I could sense the sleekness of his form
And feel the thrill of his fin slicing the water.
This shark was a master, a prince of the sea
Betrayed by the trickery of a hook.
'Doesn't he look savage?' declared the hero,
Colluding the crowd in his victory.
'Isn't he fierce?' Look at those teeth!'

But I knew where savagery lay
And it encircled me.
I saw it in the leering smiles
Of those with blood on their hands,
I smelt it in the fetid odour of an innocent death
And I heard it in the puny pride of self-sung heroes.
All that night, my head still painful
From the brightness of flashlights,
My mind ran reels of horror that tortured my sleep.
They were there, I knew,
The beasts that stalked me,
The savages that would pitilessly pull me from safety
And rip my insides bare.
All night I saw them approaching
Sometimes in twos, sometimes in threes,
Walking towards me, stubbies in hand
Mouths hungry for blood
Grinning.

👉 OVER TO YOU …

1 Copy out 'The Catch' in double spacing on a blank page. Alternatively, cut and paste the poem from your eBookPLUS into a Word document. Then practise making annotations to highlight the emotive imagery.

2 Devise a key to explain your annotation system. For example, you could decide to mark metaphors in yellow, personification in purple, visual images in red, tactile images in orange, and alliteration in blue.

3 Ensure that each annotation is linked to a brief explanatory note.
Warning: Some words or phrases may be examples of more than one poetic technique — just to keep you on your toes!

💬 My view …

Strongly emotive imagery may make some people feel uncomfortable. Why do you think this is? What is your emotional response to some of the word images you have encountered in this section? Do you feel comfortable experiencing strong emotions and thinking about your feelings and thought processes? If not, how could you get more connected to your feelings through your writing?

4.3 IMAGERY THAT INSPIRES ACTION

How can imagery inspire people to take action?

We can have sensory and emotional experiences by connecting with the imagery created by others. However, beyond our emotional responses, the power of imagery to influence, persuade or inspire us is remarkable. If we look at history, especially such movements as **nationalism** and **imperialism**, we can see the power of imagery in the **rhetoric** of speeches and songs. The song 'Rule, Britannia!' is a good example of the use of imagery to make an appeal to nationalism and patriotic fervour.

Before you read the song lyrics, your teacher may ask you to complete the following Ready to Read activities.

READY TO READ …

- Find out what Britannia refers to before you start reading.
- Keep in mind that the language in the song lyrics is from 300 years ago.
- If possible, listen to a recording of the song before you read it.

1 **from *Rule, Britannia!***
  (common modern version)
  by James Thomson, 1763
  When Britain first, at heaven's command,
5 Arose from out the azure main,
  Arose, arose from out the azure main,
  This was the charter, the charter of the land,
  And guardian angels sang this strain:

  CHORUS:
10 Rule, Britannia!
  Britannia, rule the waves.
  Britons never, never, never shall be slaves.
  Rule, Britannia!
  Britannia, rule the waves.
15 Britons never, never, never shall be slaves.

  Still more majestic shalt thou rise,
  More dreadful from each foreign stroke,
  More dreadful, dreadful from each foreign stroke,
  Loud blast above us, loud blast that tears the skies
20 Serves but to root thy native oak.

  CHORUS Repeat

The song is structured as a traditional anthem: each verse is followed by the same chorus. (1)

Example of metonymy (see page 109): heaven stands for God. God granted Britain the authority to rule the whole earth. (4)

Visual image of Britain rising out of the blue ocean (5)

Britons: people from Britain (12)

The use of apostrophe (see page 98) is a command to the nation to go forth and assert its divinely given authority. (13,14)

Repetition of the assertion that Britain will always enjoy the status of the most powerful ruling empire of the world (15)

Archaic language shows historical context of this song. (16)

The structure of each verse consists of the second and third lines being repeated for emphasis. (17–18)

An aural and visual image that refers to cannon fire ripping a hole in the sky (19)

The oak tree is a symbol of Britain's strength. This creates a visual image of the roots of patriotism going deeper with every threat or attack. (20)

Other views, other images

In contrast to the vision of Britain presented in 'Rule, Britannia!', the song lyric below presents a bitter criticism of the British Empire's invasion of Australia. Australian lyricist Roger Corbett mocks Britannia's pride in ruling the waves by presenting their 'glorious conquests' from the point of view of those they enslaved with their military might. Australian band *The Bushwackers* released this song in 1984, around 200 years after Britain's First Fleet landed in Australia.

When Britannia Ruled the Waves
by Roger Corbett

1 When the British came here
— It was just another outpost
— Of a white colonial giant
— In an empire-crazy world.

5 They dispossessed the black man
— And shot him when he argued.
— And stood around and cheered
— As the Union Jack unfurled.

(CHORUS)
— If you were white you had a chance.
10 If you were well born you were lucky.
— If you were wealthy then the country
— Was good as yours to keep.
— But the black and poor and homeless
— Were as good as British slaves.
15 Let's never forget
— The fate they met
— When Britannia ruled the waves.

— They scoured England's cities
— To send unwanted people
20 To populate in servitude
— On Australia's sunny shores.
— They sent the dregs of the upper class
— Who misruled and then abused them.
— Soldiers, thieves and seamen,
25 Officers and whores.

— With a riding crop and jackboot
— They stole Australia's riches
— And shipped them home to England
— To support the British cause.
30 The young men went to Europe
— To fight in England's battles
— And die in tens of thousands
— On a thousand foreign shores.

Annotations:

Britain is personified as a giant. **(3)**

The last words of each fourth line rhyme. This rhyming pattern is written as *abcd efgd* **(4,8)**

A strong verb describes how Indigenous Australians were removed from their lands and waters. **(5)**

Connective word to sustain the song's pace **(6,7)**

The chorus presents the British governors' taking of the land from Australia's Indigenous people **(9–17)**

Irony: this echoes and mocks the proud patriotism represented in the popular anthem to which it refers. **(17)**

A symbol of military rule and dictatorships, in particular Hitler's regime in Nazi Germany during World War II **(26)**

Hyperbole (exaggeration) is used in this image of Australian men dying while fighting for Britain in many battles. **(32–33)**

Activities . . .

UNDERSTANDING the songs

Getting started

1 Draw up a table like the one below, either with a ruler in your notebook, or using the 'Insert table' function in Word on your computer. Fill it in after reading both songs.

While reading	'Rule, Britannia!'	'When Britannia Ruled the Waves'
Emotions I felt		
Thoughts I had		
Lines I liked		
Lines I didn't understand		

2 Complete a KWL chart on both songs.

Working through

3 With a partner, discuss how the two songs compare. Then write a paragraph in which you summarise your initial impression of each song.

4 List three positive images of Britain portrayed in 'Rule, Britannia!'. Are they realistic, in your view?

5 List five negative images of Britain portrayed in 'When Britannia Ruled the Waves'. Are they fair in your view? Explain your response.

6 Whose voice do you think is represented as saying 'Rule, Britannia!'? Explain your reasoning.

7 What does each of these songs say about the nature of power and the spirit of nationalism?

Going further

8 What emotions are stirred by each song? Draw a graphic organiser or diagram to illustrate the various contrasting emotions generated by the two songs.

ANALYSING and EVALUATING the songs

Getting started

9 Would either poem make someone from Britain (a) proud to be British (b) ashamed to be British (c) proud to be Australian or (d) ashamed to be Australian? Explain.

Working through

10 Find specific examples of imagery drawn from nature in each poem. How is this imagery used to strengthen the persuasive power of each song?

11 The song 'Rule, Britannia!' was popular in Britain for centuries. Why do you think this was so?

12 Is it necessary to be familiar with 'Rule, Britannia!' in order to understand the message of 'When Britannia Ruled the Waves'? What meaning might you miss in the second song lyrics if you hadn't read the first song lyrics?

13 Roger Corbett uses **hyperbole** in his song lyrics. Does this make his message more or less persuasive? Explain.

LITERATURE link

Metonymy

'The pen is mightier than the sword' is an example of *metonymy*, a kind of metaphor in which the name of one thing is replaced by another word that we closely associate it with. The *pen* really means the words that the pen writes and the *sword* really means the warfare, force or violence that a sword (or other weapons) can inflict.

Another example of metonymy is calling accountants, lawyers and bankers *suits*, because formal suits are closely associated with those who work in offices. Likewise, we often talk about *Hollywood* when we mean the American film industry.

Standard metaphors make use of similarity whereas metonymy is based on a close association between two things. The other difference between them is that when we use metonymy, we are not claiming that one thing has the qualities of the other thing. Members of the American film industry, for example, don't have the qualities of a Los Angeles suburb. They are simply associated with it.

What word in this sentence is an example of metonymy?

The press is renowned for ignoring the privacy of those who have suffered a tragedy.

NEED TO KNOW

hyperbole (pronounced *hi-per-buh-lee*): exaggeration, often for comic effect; also used to persuade

Anthems

Certain songs are designed to fill people with national pride. They are called 'anthems'. Traditional anthems have a structure that includes a repeating cycle of a verse and then a chorus.

Australians have a number of popular songs that are sometimes regarded as anthems, even though they were not all written for that purpose. These include *Waltzing Matilda, I Still Call Australia Home, I Am Australian* and *Land Down Under*. Despite these songs being popular, only *Advance Australia Fair* has the title of our official 'national anthem'.

Do you have a favourite song that could be described as an 'anthem' in a certain culture or subculture? Compare your choices with a partner.

14 Examine the table to aid your understanding of the contrasting imagery in the two songs.

'Rule, Britannia!'	'When Britannia Ruled the Waves'	Contrasting imagery
at heaven's command	*the fate they met*	divine plan versus fate
arose from out the azure main	*When the British came here*	mystical origins versus a planned invasion
the charter of the land	*stole Australia's riches*	legal versus illegal
guardian angels	*the dregs of the upper class to misrule*	protective versus abusive power
Britons never, never, never shall be slaves.	*to populate in servitude; as good as British slaves*	freedom from slavery versus enslaving of others
rule the waves	*misruled*	rightful versus wrongful leadership
root thy native oak	*a thousand foreign shores*	native versus foreign

Choose two of the contrasts presented in the table and write one paragraph explaining the emotive impact of the ideas expressed when they are considered side by side.

15 Create a mindmap that summarises in point form the ideas presented in the two songs. Think about how you will visually represent the contrasting emotions in each one. Draw or copy pictures or graphics that can be added to your mindmap to reinforce the key ideas. Think about how your images relate to the physical senses as well as the emotions associated with this topic.

Going further

16 Both songs appeal to a sense of national pride. How have the writers used imagery to appeal to a citizen's national pride?

CREATING responses to the songs

Getting started

17 Imagine you are one of the people referred to in 'When Britannia Ruled the Waves'. Write a short paragraph in the first person, saying why you agree or disagree with the songwriter.

Working through

18 Choose one aspect of 'When Britannia Ruled the Waves' and develop five additional sensory images that help to illustrate the ideas being presented.

19 Obtain a copy of Australia's national anthem 'Advance Australia Fair'. What similarities can you find between it and 'Rule, Britannia!'? Write a paragraph discussing this, considering subject matter, tone, and use of imagery in your discussion.

Going further

20 Should songwriters be free to criticise past governments in the way that Roger Corbett has done?
Discuss your ideas with a partner.

21 Choose one of the 'anthems' referred to in the Literature link above left and find a copy of the lyrics. How important is imagery in the anthem as a means of inspiring the reader or listener?

Imagery to make a protest

In 1975, Indonesia occupied **East Timor**, a former Portuguese colony on the island of Timor. This was despite the fact that the East Timorese had declared their independence that same year. But 24 years later, the movement for independence was growing and, in 1999, Indonesia sent militia groups into East Timor to frighten its people into submission. It is alleged that East Timor's neighbours, including the Australian government, did little to prevent crimes against humanity carried out in East Timor. Many Australian activist groups did, however, organise protests in an attempt to force the Australian government into intervening. Australian band 'The Whitlams' added their voices to the public outcry, recording the protest song '400 Miles from Darwin'. The band's frontman, Tim Freedman, made these explanatory comments about the origins and inspiration of the song, making **allusion** to events in Nazi Germany during World War II:

> The song about East Timor was really about going to see *Schindler's List* and about why we were crying in the movies but not doing anything about the nearest example of political persecution.
>
> > 'Maintaining the Rage: Tim Freedman on pokies, politics and piano players', by Nigel Bowen, Sydney City Hub, 10–16 August 2000, vol. 5, issue 52

> Some thoughts about East Timor on seeing the movie *Schindler's List*. Our lightly bruised consciences assuaged by the cinematographic palliative. One day we'll see the movie about East Timor and how very touched we'll be.
>
> > From 'The Whitlams' website

Before you read the lyrics, your teacher may ask you to complete the following Ready to Read activities.

LITERACY link

Texts that should be heard, not just read

Certain language techniques depend on audible sounds to be effective. Poems are designed to be read aloud and song lyrics are meant to be sung. It is therefore difficult to appreciate aural effects without hearing them. For example, the effects created by *alliteration* and *onomatopoeia* suggest different noises in order to establish a specific mood. *Assonance* is another technique that manipulates sound and can help to unify the overall sound of a text.

Always try to read a poem or listen to a recording of a song aloud before you complete any analysis.

📖 READY TO READ …

- Read the information on this page so that you clearly understand the context for this text. Discuss it with your teacher or do some further research.
- What feelings are evoked as you read the song lyrics? Consider your emotional journey as you read the lyrics.
- If you can, use the internet to find a sound recording of the song and listen to it at least once.
- Read the annotations to understand the allusions in the song lyrics.
- Keep in mind that these are song lyrics set to music that is slow and sombre (gloomy) in pace and tone.

1 ***400 miles from Darwin***

by Tim Freedman

We pay to shed a sombre tear in the darkness together here
One among the hundreds, crying for the millions
5 And when the house lights break the trance
Only then unclasp our hands
Compose ourselves and fix our hair
'We would have all been Schindler there'
Drive in silence slowly home
10 Now horror's more than skin and bone

And can you see in twenty years
We'll pay to shed the same cheap tears
In a film about an island, watch our hero take a stand
Pay our money gladly to wash our hands

15 Watching the movie we'll ask how the people might have known
Let it happen there without a fight
Kept driving on quietly home
Left the Timorese alone — 400 miles from Darwin

The two-minute hate is now the three-hour love
20 With any action left to up above
Those people then could turn their heads
Now all the same we sleep instead
While 400 miles from Darwin
East Timor is dying.

The chorus includes this key phrase, which is repeated again at the end of the last verse to emphasise Australia's proximity to East Timor. (1,18,24)

The name *Schindler* is an allusion to a person who saved many Jews from the Nazis during World War II. Here the specific reference is to the film about his life. (8)

This line extends the allusion to the Nazi Holocaust, where visual images of people starving in concentration camps have reached saturation point, causing us to remain emotionally distant from the harsh reality of crimes against humanity. (10)

A film about East Timor is predicted, but doesn't yet exist. (11)

The phrase *wash our hands* is a Biblical allusion to Pontius Pilate. It is now a commonly used expression. (14)

The expression *two-minute hate* is a literary allusion. It refers to George Orwell's novel, *1984*, in which the 'Two Minutes Hate' is a compulsory public ritual where people must watch a film showing the ruling party's enemies. As part of the party's program of mass brainwashing, people must express their hatred of the enemies by chanting, yelling and screaming, in an emotional frenzy. (19)

The length of the movie (19)

Last line states brutal truth. (24)

Activities . . .

UNDERSTANDING the song

Getting started

1 This poem is about (a) a man called Schindler (b) enjoying movies (c) the plight of the East Timorese or (d) life in Darwin. How do you know?

Working through

2 What is the 'film about an island' likely to be about?

3 Who do you think the person described as 'our hero' might be?

4 What physical signs are described to show that the viewers of the film are getting emotional?

5 What ideas are suggested by the expression *cheap tears*?

Going further

6 Numbers figure prominently in this song. How has the songwriter used numbers to convey his message?

ANALYSING and EVALUATING the song

Getting started

7 Who do you think the songwriter wants to influence with his words? Does he include himself in the reaction of Australians to events in East Timor? How?

Working through

8 The allusion to Schindler in the song conveys the idea that if someone made a film about the East Timor situation, filmgoers would all consider themselves potential heroes, like Oskar Schindler, had they been in East Timor in 1999. What emotions is the songwriter trying to evoke in the listener or reader by the Schindler allusion?

Going further

9 What effect do the lines contrasting our peaceful sleep with the violent deaths occurring in East Timor have on the listener or reader?

RESPONDING to the song

Getting started

10 Choose two images from the poem and write a letter to Tim Freedman telling him why they affected you emotionally.

Working through

11 The songwriter outlines the issue he feels strongly about in his song. However, he does not suggest a solution. Does this weaken his message? What action could people take as a result of hearing the message in this song? Write a plan with at least three action points.

Going further

12 Freedman seems to be saying that getting emotional for three hours over historical events in a film is all very well, but we also need to respond to the real plight of people who are suffering here and now. Part of his message is that the *three-hour love* is false empathy generated by special effects, music and the viewing experience — all a form of brainwashing. By the time the film is over, everyone has forgotten their 'love' for the people who remain in crisis. Discuss this idea with a partner in reference to the evening news we watch on television.

Wordsmith . . .

ANSWERING 'HOW' QUESTIONS

Many students dread being asked analysis questions about imagery, such as 'How does the writer convey a vivid picture of the experience?' In fact, the skill of analysis is quite easy to master, once you have a plan of attack. The word *how* is an important clue about what the question is really asking us. How writers create imagery and effects in texts is related to their use of techniques.

When you are presented with a 'how' question, it is generally asking you to *identify the techniques* appearing in a text. Sometimes, analysis questions are presented in a form that requires only a single-sentence response. In these types of questions, you simply need to name a technique that has been used and give an example from the text. Other 'how' questions ask you to write more extensive answers in paragraph form.

To write a good paragraph in response to a 'how' question, follow these steps.

- *Step 1:* Identify the *name* of one technique used by the writer.
- *Step 2:* Locate an *example* of that technique in the text. This will be the line, phrase or word that you will quote in your answer.
- *Step 3:* Discuss the *effect* of that technique.

To determine the effect of a particular technique, we need to look at some general effects that result when specific techniques are used.

Techniques that create general effects

Technique	What it is	What effect it has
Simile	A simple comparative description	Creates simple imagery that adds clarity and extra information to the description
Metaphor	A figurative description that depicts one thing in terms of another	Creates a more complex description that appeals to the physical senses and/or the emotions. This creates more forceful imagery and communication.
Extended metaphor	A figurative description that is composed of individual images that have a collective effect	Builds on simple metaphors to create a collection of images that have deeper meaning when they appear together
Personification	Attributing human-like qualities to non-human things	Enables the reader to evaluate the non-human object or idea in human terms
Apostrophe	A figure of speech in which a non-living entity is addressed as if they were able to hear and respond to the speaker	Adds interest to a text by evoking the idea that a non-living entity has feelings, power and motives, and provides a vehicle for including direct speech in a text without the need for a character
Symbolism	A literary device that uses one thing to represent or suggest something else	Appeals to the readers' intellect by asking them to think beyond the literal meaning to a symbolic or figurative meaning
Hyperbole	Deliberate exaggeration for effect	Stresses theme or creates humour or irony

Some specific effects of aural techniques appear in the table below. Use the information presented to complete the Over to you activities.

Techniques that create sound effects

Technique	What it is	What effect it has
Alliteration	The repeated use of one consonant for special effect; for example, *suspicious signs*	The sound pattern catches the reader's or listener's attention and makes the words memorable. It can sometimes have an onomatopoeic effect.
Assonance	Creates sound effects with vowels; for example, *slow blowing of the bellows*	The sound pattern catches the reader's or listener's attention and makes the words memorable. It can sometimes have an onomatopoeic effect, and can be used to speed up or slow down the language.
Rhyme	The matching of vowel and consonant sounds in a given pattern at the end of a line of verse	Creates a pattern so that the reader or listener knows what to expect, and can remember the poem or song more easily
Rhythm	A pattern of stressed and unstressed syllables; also known as *meter* when it is a consistent, repeating pattern	Makes the difference between prose and poetry; helps to make a poem or song memorable
Onomatopoeia	The use of words that imitate the sound they refer to; for example, *the hiss of escaping gas*	Adds to the aural sensory experience by imitating sounds

OVER TO YOU …

Follow steps 1 to 3 on page 114 to write paragraph-length responses to your choice of two of these 'how' questions:

1 How have the poets created unpleasant sensory images in 'Post-mortem' and 'The Catch'?

2 How has Kenneth Slessor captured the sounds of a typical country town in his poem 'Country Towns'?

3 How has the creator of 'The Jaguar' used feline (cat-like) imagery to present their idea? Compare their use of imagery. Remember to use examples from the poem.

4 How has one poet whose poem you have read in this unit powerfully conveyed his or her views on universal human themes?

Refer to the Wordsmith on structure of a paragraph using a topic sentence and supporting sentences in *Unit 5*, page 145.

My view …

Why do you think some writers use poetry or songs as a vehicle to express criticism? What issues do you feel strongly about? How could you best express your own personal protest about some of these issues? How valuable a tool would imagery be in this endeavour?

COMPOSE AND CREATE

Productive focus: writing and creating

1

Create a sensory image collage or poem

Either

Create an image collage that shows the effectiveness of sensory imagery. Work through the steps below, and then, on a sheet of A3 paper or cardboard, paste the word-imagery that you created using a variety of interesting fonts and colours. Add appropriate photographic images from magazines or the internet as illustration. Aim for a design and 'feel' that will appeal to an audience's visual sense. Alternatively, create your collage digitally, using the suggested **Collage** weblink in your eBookPLUS.

Step 1: Write similes to describe each of the following things:

- an iceberg
- a storm
- a volcano
- a feeling of excitement.

Step 2: Write metaphors to describe each of the following things:

- the sea
- a surfboard
- a garden shed
- a disease.

Step 3: Create an image that appeals to each of the following senses on the subject of the seasons, holidays or friendship:

- visual
- aural
- gustatory
- olfactory
- tactile.

Or

Write a poem that uses sensory imagery following the steps below.

Step 1: Listen to a sound recording of a piece of classical music, performed by an orchestra. A suggestion is 'Spring', from Vivaldi's 'The Four Seasons'. As you listen, close your eyes and try to picture a place that suits the sound of the music.

Step 2: Make a list of any words or phrases that come into your mind. They may refer to places, objects or colours, or they may be adjectives, names or common nouns.

Step 3: Select the most suitable words from your list. Use them as starting points to make up six descriptions containing imagery to convey your feelings about the music. You might choose to use one technique or a variety to create the imagery.

Step 4: Draft a short poem in which you use these six descriptions. You will need to add other lines to make the poem complete.

Step 5: Listen to the music again. Check to see that the poem captures your thoughts and feelings about that piece of music.

Some key points to remember

- Have a clear idea of your audience and purpose before you start.
- Follow the steps outlined for each task.
- Avoid clichéd or over-used imagery and language; aim for originality.
- Complete a draft of each stage and confer with a classmate or your teacher before proceeding to the next stage.

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Use the assessment criteria rubric to guide you through your chosen task.

② Write a story-poem containing imagery

William Wordsworth (1770–1850), a famous English poet from the Romantic era said: 'Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity'. The 'spontaneous overflow of powerful feelings' refers to an overwhelming of the senses by an emotional experience, which some time later, the poet can remember and recreate through writing poetry.

Think of an emotional experience you have had that involved your senses: for example, getting a puppy for your birthday as a child; seeing a sunset on holiday; saying a final farewell to a beloved pet; smelling the flowers in a beautiful garden; experiencing the excitement of surfing or skateboarding; or some other significant experience in your life so far.

Compose a short story-poem that uses imagery to capture your emotions about that event or experience.

You might like to use the poem below as a model.

That day
by Janice Cousens

It was a day like any other
That day you went away.
If I'd known your thoughts
My airy goodbye would have been
More solid, more grounded.
Perhaps it would have held you fast,
Stopped you floating skywards
Like a balloon in the breeze.
How was I to know
That day was different?
Why didn't you say,
'This day is not like any other
This day will end
With your tears'?
Why didn't you say?
That day.
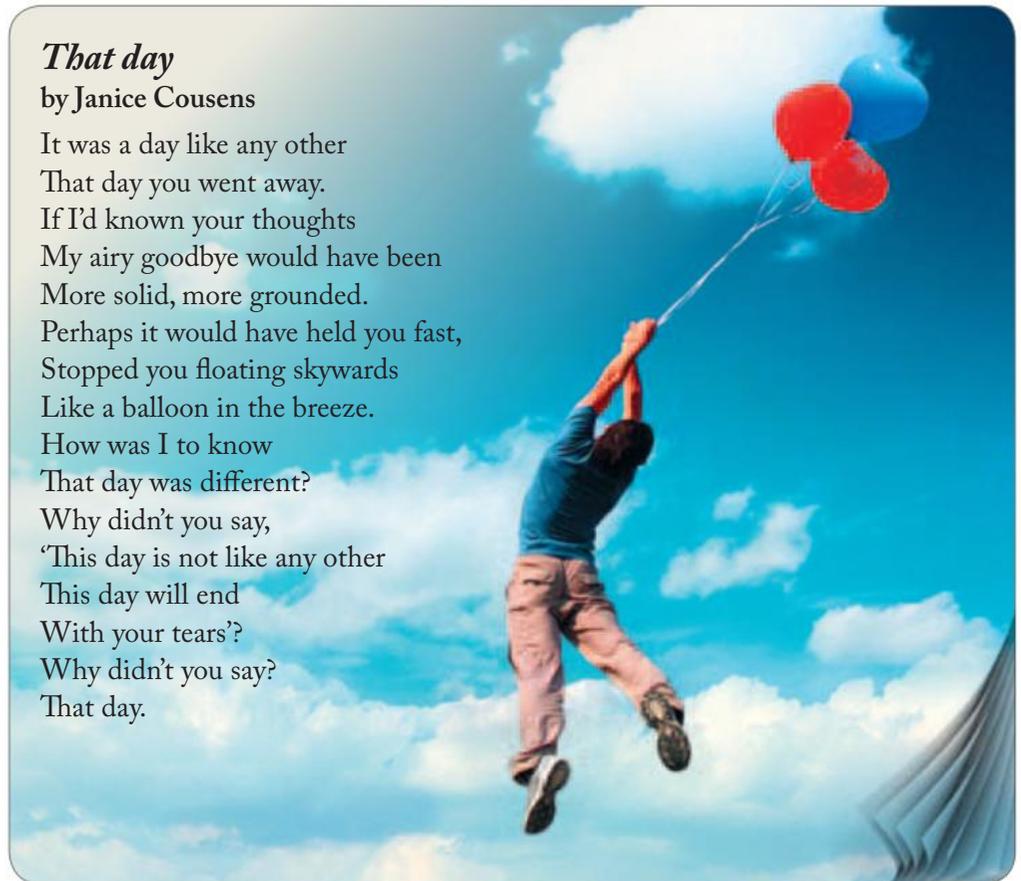
Some key points to remember

- Be clear about your audience and purpose.
- Think about how you can use imagery to communicate your feelings to a reader and how you want the reader to feel.
- Consider if you might present your poem as a recorded reading, a slide show, short film or animation using technology such as PowerPoint, Presenter, I Can Animate 2, Voicethread, Google Sketchup or Audacity.

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Use the assessment criteria rubric to guide you through your chosen task.

3 Write an issue poem or an analytical response

Read the following extract from a poem by Bruce Dawe.

The Sadness of Madonnas
by Bruce Dawe

On the famous news-photo of
an Ethiopian mother and child…

Admittedly, the arms are far too thin
for comfort, bony fingers
framing the child's large skull
suggest the truth which plainly speaks

in the lustrous eyes, the xylophone
rib-cage and the wasted
music of leg-bones — such images
separate, and blur, and coalesce
in the terrible litany of particulars:
the thousands lying silent in the dirt,
the dehydrated children's skin as tough as leather,
the little fingers creeping out for comfort,
the grieving hearts that hold them…

Either
Use the poem extract as a stimulus to write your own poem about a global issue that you feel strongly about, using strong imagery to make your point. Suitable issues might be:
- the destruction of rainforests
- the extinction of animal and plant species
- global warming
- unequal distribution of the world's resources
- the plight of refugees.

Or

Write an analytical response to the question: How does Bruce Dawe use imagery in the extract from the poem 'The Sadness of Madonnas' to convey a vivid and emotional experience for the reader?

Some key points to remember

- Do some research into your issue or the issue behind Dawe's poem.
- Use a range of sensory imagery and other techniques to create both an emotional and an intellectual response in your reader.
- Revisit the Wordsmith on pages 99–100 to use as a guide.

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Use the assessment criteria rubric to guide you through your chosen task.

Self-evaluation …

1. What new writing strategies have you learned or developed during this unit?
2. How did you feel about tasks that asked you to create your own poetry?
3. Do you feel you have a better understanding of how imagery can be used to appeal to the physical senses?
4. Do you feel that you value poetry differently, now that you have learned more about how imagery can also appeal to the emotions and thoughts?

INDIVIDUAL PATHWAYS

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| Worksheet 4.1 | Worksheet 4.2 | Worksheet 4.3 |
| doc-10112 | doc-10113 | doc-10114 |

UNIT 5
INTERPRETATION

The BIG question
How do we interpret texts, and what gives texts value?

Key learnings
- We can interpret and value texts in different ways and for different reasons.
- Our perspectives, values and interests shape our interpretation of texts.
- The purpose, audience and features of texts influence our interpretations.

Knowledge, understanding and skills
Students will:
- understand what it means to interpret texts
- examine what gives texts value and meaning
- creatively interpret a text by transforming it into a different type of text
- write an analytical interpretation of a text in the form of a literary essay.

On the outside looking in...

'Within our culture, every school has a swimming pool. We lived on the coast. People swam in the surf. It's a very sporty nation and at that particular time anyone who had an artistic bent was very much an outsider. So if you liked reading or ideas or playing the piano then your dad viewed you as a sissy, basically.'

— Geoffrey Rush

If you don't learn about this place and love this land, then your spirit will be restless and you will feel like you don't belong.

— From *Maybe Tomorrow* by Boori Monty Pryor

No unauthorised persons allowed beyond this point

THE DIRECTOR OF "BATMAN" & "BEETLEJUICE" INVITES YOU TO MEET HIS NEWEST CREATION:

edward SCISSORHANDS
His story will touch you even though he can't.

She unwraps the Mars Bar with her practised teeth, her head lodged against the window frame …
Tears seep down her cheeks as she eats, and slip past her chocolated lips; she is making a dull, unbroken, grief-encouraging noise, 'Brr, brr, brr'…
She has always been more mocked, more misunderstood, more sidelined. Presumably it is her fate, to be persecuted until something — something foretold on parchments lying undiscovered in a cave, something that will occur when three dark stars align — makes her rise and spread her awesome wings; and then the whole world, gulping, will understand.

— From *Butterfly* by Sonya Hartnett

What does it mean to 'interpret'?

You will have noticed that the text and images in the collage opposite all explore the **theme** of 'the outsider'. Those who feel outcast, **marginalised** or alienated from others have long been the subject of literary texts. It makes sense to explore the concept of interpretation by considering the way 'outsiders' are represented in texts; after all, an outsider is often someone who feels misinterpreted. As the character Plum suggests, in the novel *Butterfly*, we sideline people when we don't understand them. When we interpret something — a person, an image, an event or an emotion — we are trying to make sense of it and fit it into our own world. Likewise, when we interpret a literary text, we make a judgement about its value, meaning and relevance. Just as we judge others according to our own tastes, background and experiences, we measure the worth of literary texts against what is important to us. Those texts that earn the label '**classic**' generally deal with universal and enduring notions of what it means to be human. Of course, not everyone agrees on which texts deserve this label!

Tuning in

1 Think and say why:
   a Texts can also have personal importance. Think about the picture books and stories you enjoyed as a young child. What were your favourites? Why did they appeal more than others?
   b Of the texts featured in the opening pages, which ones do you think will have lasting value in western **culture**? Why?

2 Find out:
   a Who wrote the novel *Frankenstein* and when? Find out some interesting facts about the author's life.
   b Using the library or the internet, find out the titles of some other literary texts that examine the theme of the outsider. Remember that a literary text can be a novel, a poem, a play, a short story or a film. Why do you think it is a popular theme for authors to explore? Choose one of the titles and add it to your wide reading list for this year.

3 Discuss and then write a response to actor Geoffrey Rush's observation that Australians value sport more highly than artistic talent, and regard artists as 'outsiders'.

LITERATURE link

What do we value about texts?

Why do we regard some texts, such as literary texts, as having greater value than others? When we interpret or make sense of any text, we are making a judgement about its value or importance. When a text is regarded as culturally significant, we may refer to it as a 'classic'. Classic literature is regarded as having lasting appeal and artistic quality. Novels, short stories, poems and films may also be deemed classics if they provide an insight into the human condition. So defining a classic text is quite subjective; in other words, it is a matter of what is valued in a particular time and by a particular culture.

Compile a list of the literary texts you believe will come to be regarded as 'classics' some time in the future. Share the reasons for your selection with your classmates.

What do we mean by perspectives, interests and values?

Just because literary texts are deemed classics doesn't mean that they will appeal to everyone. Many people argue that definitions of 'good literature' only take into account the interests and **values** of a particular social or cultural group. For example, classic authors are sometimes referred to as 'dead white males' to suggest that we place too much importance on the male British, American or European writers of past centuries.

Part of interpreting a text involves understanding the **perspective** of the text; in other words, the values and ways of thinking that underpin the text. Our values are shaped by who we are, where we come from and our life experiences. They are also shaped by whether we are male or female (our gender), our age and our personal interests. When we read a book, we often encounter values very different from our own. Part of our enjoyment of a book is determined by how much we agree with the perspectives and values it communicates.

Insiders and outsiders in literary classics

The following extracts are from literary texts generally regarded as classics and as belonging to the literary 'canon' (see the Literature link on page 124). They also depict different kinds of outsiders. Each of the extracts reveals a distinctive **voice**.

Before you read the extracts, your teacher may ask you to complete the following Ready to Read activities.

📖 READY TO READ …

- With a partner, read the extracts aloud. Look up any unfamiliar words in the dictionary and note their meanings.
- Study the covers of these texts. What does each cover suggest about the story to be told within?
- If titles and authors were removed from the covers, could you still match them with the correct extracts? Explain how you could do this.
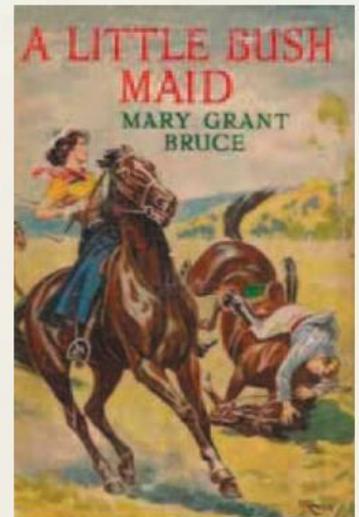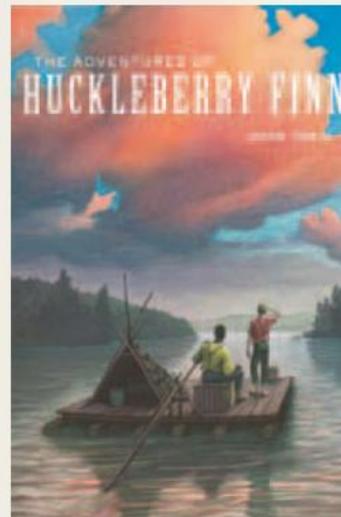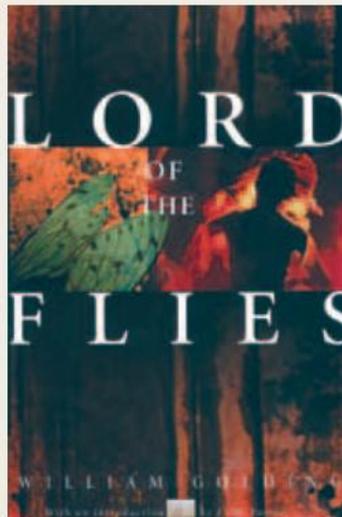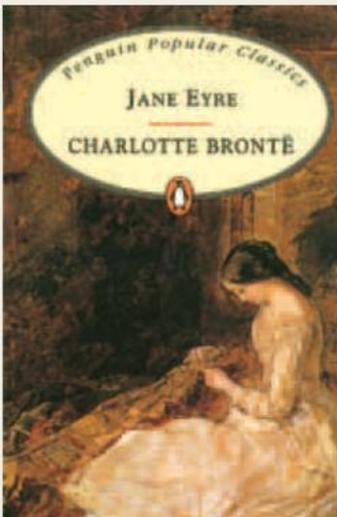
from *Jane Eyre*
by Charlotte Bronte

1　There was no possibility of taking a walk that day. We had been
　　wandering, indeed, in the leafless shrubbery an hour in the morning; but
　　since dinner (Mrs. Reed, when there was no company, dined early) the
　　cold winter wind had brought with it clouds so sombre, and a rain so
5　penetrating, that further out-door exercise was now out of the question.
　　　　I was glad of it: I never liked long walks, especially on chilly afternoons:
　　dreadful to me was the coming home in the raw twilight, with nipped
　　fingers and toes, and a heart saddened by the chidings of Bessie, the
　　nurse, and humbled by the consciousness of my physical inferiority to
10　Eliza, John, and Georgiana Reed.

The opening sentences of the novel thrust the reader immediately into the situation being described. This is an example of *in media res*, a Latin phrase meaning 'in the middle of things'. **(1)**

The setting and mood are established: it is a depressing, rainy day. The narrator's tone is 'whingey'. **(4–5)**

Conflict or tension is introduced, a feature of narrative texts such as novels. **(8–10)**

from *Lord of the Flies*
by William Golding

1　'We've got to have special people for looking after the fire. Any day
　　there may be a ship out there'— he waved his arm at the taut wire of the
　　horizon — 'and if we have a signal going they'll come and take us off.
　　And another thing. We ought to have more rules. Where the conch is,
5　that's a meeting. The same up here as down there.'
　　　　They assented. Piggy opened his mouth to speak, caught Jack's eye and
　　shut it again. Jack held out his hands for the conch and stood up, holding
　　the delicate thing carefully in his sooty hands.
　　　　'I agree with Ralph. We've got to have rules and obey them. After all,
10　we're not savages. We're English; and the English are best at everything.
　　So we've got to do the right things.'

The boys, stranded on an island, build a fire to signal passing ships. Ralph, the speaker, values organisation and rules. **(1)**

Dialogue is used to help the story come to life and to show the relationships among the characters. **(1–5, 9–11)**

conch: a tropical shell that can be blown like a trumpet or bugle **(4)**

Piggy is clearly the outsider, and is intimidated by Jack. **(6–7)**

Jack also values rules and being English, rather than being a 'savage'. **(10)**

from *The Adventures of Huckleberry Finn*
by Mark Twain

1　Now the way that the book winds up is this: Tom and me found the
　　money that the robbers hid in the cave, and it made us rich. We got six
　　thousand dollars apiece — all gold. It was an awful sight of money when
　　it was piled up. Well, Judge Thatcher he took it and put it out at interest,
5　and it fetched us a dollar a day apiece all the year round — more than a
　　body could tell what to do with. The Widow Douglas she took me for
　　her son, and allowed she would sivilise me; but it was rough living in
　　the house all the time, considering how dismal regular and decent the
　　widow was in all her ways; and so when I couldn't stand it no longer I lit
10　out. I got into my old rags and my sugar-hogshead again, and was free
　　and satisfied. But Tom Sawyer he hunted me up and said he was going
　　to start a band of robbers, and I might join if I would go back to the
　　widow and be respectable. So I went back.

Unusually, the narrator refers to the book in which he is a character. Huckleberry Finn almost seems to be talking aloud to the reader. The long, rambling sentences and the use of slang help to create a distinctive voice and style of writing. **(1)**

The misspelling of *civilise* establishes that the narrator is young or poorly educated. **(7)**

lit out: left; took off **(9–10)**

sugar-hogshead: a large barrel used to store sugar **(10)**

Huckleberry Finn values his freedom. **(10–11)**

from *A Little Bush Maid*
by Mary Grant Bruce

1   She wound up her line quickly, and flung her bait to the lazy
inhabitants of the creek as a parting gift. Then, unnoticed by the
boys, she scrambled out of the tree and climbed up the bank,
getting her blue riding-skirt decidedly muddy — not that Norah's
5   free and independent soul had ever learned to tremble at the sight
of muddy garments. She hid her fishing tackle in a stump, and
made her way along the bank.

    A little farther up she came across black Billy — a very cheerful
aboriginal, seeing that he had managed to induce no less than nine
10   blackfish to leave their watery bed.

    'Oh, I say!' said Norah, round-eyed and envious. 'How do you
manage it, Billy? We can't catch one.'

    Billy grinned. He was a youth of few words.

    'Plenty bob-um float,' he explained lucidly. 'Easy 'nuff. You try.'

15   'No, thanks,' said Norah, though she hesitated for a moment. 'I'm
sick of trying — and I've no luck. Going to cook 'em for dinner,
Billy?'

    'Plenty!' assented Billy vigorously.

    It was his favourite word, and meant almost anything, and he
20   rarely used another when he could make it suffice.

    'That's a good boy,' said Norah, approvingly, and black eighteen
grinned from ear to ear with pleasure at the praise of twelve-year-
old white.

    'I'm going for a walk, Billy. Tell Master Jim to coo-ee when
25   lunch is ready.'

    'Plenty,' said Billy intelligently.

---

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Use the **Gutenberg** weblink in your eBookPLUS to read *A Little Bush Maid* online.

Side notes:

Norah's character qualities are established through her actions. Her love of outdoor adventure makes her unconventional for a girl of the time the novel was written. (1–7)

'riding-skirt' indicates that this text was written at least a century ago. (4)

Aborigine is regarded as the correct noun form today; *aboriginal* is an adjective. (9)

'Oh, I say!' is an old-fashioned expression similar to today's exclamation *Wow*. (11)

Billy speaks in a broken form of English known as *pidgin English*. Spelling is altered to capture the sound of Billy's speech. Manipulating spelling for effect is another way of creating a character's unique voice. (14)

Dialogue is formatted so that each speaker begins on a new line. (15–18)

Notice that Norah's language becomes more informal when she is talking to Billy. She feels she needs to simplify her language so he can understand her. This shows us the difference in their social positions: Billy is Indigenous, poor and uneducated. (16)

The writer highlights the racial difference between Billy and Norah in the way they are classified or categorised here. (21,22–23)

Coo-ee is a traditional bush greeting or call. It was originally used by Indigenous Australians before being adopted by Europeans. (24)

LITERATURE link

What is a canon?

The word *canon* comes from the Greek word *kanon*, meaning 'measuring rod'. Canonical texts are regarded as having lasting cultural and artistic value, so they become the measure against which other texts are judged. Literary classics are often regarded as belonging to the western canon; that is, literature written by writers from Europe, North America, Australia and the rest of the 'western' world. There is also the English literature canon: classic works written in English.

However, there are many different canons; for example, the canon of Australian children's literature, the canon of science fiction novels, and the canon of Indigenous Australian poetry. To become part of these canons, a work still has to be regarded as being of lasting value.

Can you think of a text you would regard as an Australian classic?

Activities ...

UNDERSTANDING style and 'voice' in literary texts

Getting started

1 Read the definition of **narrative point of view** in the Need to know at right.
   a Which two extracts feature the first-person point of view?
   b Which two extracts feature the third-person point of view?
2 Which extract was the most difficult to read? Why?
3 Which extract did you most enjoy? Why?

Working through

4 In the extracts that use third-person point of view, which character is the focus of the writer's attention and interest?
5 Which extract features the most distinctive and striking narrative voice? What makes it so distinctive?
6 Which writer's style is most appealing to you? Why?
7 From which of the following cultures does each extract originate: (a) English, (b) Australian or (c) American? How can you tell?

Going further

8 Choose an extract that features dialogue. How does the author use dialogue to capture the voice of the characters? Consider the use of **colloquial language**, vocabulary and sentence structure in your answer.

ANALYSING and INTERPRETING values and perspectives

Getting started

9 Can you find any reference to any of the following attitudes or values in the four extracts? Draw up a table like the one below and fill it in by referring to each extract. Use a tick or cross with an example as shown below.

Value	Jane Eyre	Lord of the Flies	The Adventures of Huckleberry Finn	A Little Bush Maid
Rules are important.	X	✓ Ralph says 'We ought to have more rules.'	✓ Huckleberry Finn finds rules restrictive, preferring to be 'free'.	X
Cooperating with others gets things done.				
Money is more important than happiness.				
Girls should not have adventures.				
Childhood is a carefree time.				
Some people are naturally superior to others.				

10 Which of the extracts do you think presents values that are closest to your own? Can you explain?

Working through

11 Which of the four extracts match the following statements about values and beliefs? Remember that you won't necessarily approve of or share these values and beliefs. You could draw a table like the one in question 9 to record and present your responses.
- It is not acceptable for girls to be too active and energetic; they belong indoors.
- Indigenous people can be surprisingly intelligent.
- Civilised people have rules and discipline.
- It is important to encourage and praise those less fortunate than us.
- Boys do not want to see girls behaving like boys and having adventures in the great outdoors.
- If you are English and speak English, you are privileged and powerful.
- Childhood is one big exciting adventure.
- Money is important; so is looking after it properly.

12 In the extract from *Lord of the Flies*, who would Jack regard as 'savages'? Why?

13 *A Little Bush Maid* is an Australian story written in 1910. From the extract, what can you deduce about the attitudes towards Indigenous Australians in the early twentieth century?

14 What themes or ideas do you think are explored in *The Adventures of Huckleberry Finn*?

REFLECTING on literary texts

Getting started

15 When you read a literary text, do you prefer to read about times, places and events that are different from your own experiences? Explain.

16 Who is your favourite literary character (from any book)? Why?

Working through

17 Why do you think the books from which the four extracts were taken are still being read today, many years after they were written? With a partner, rank the extracts in order of importance, from greatest to least literary merit. Was it easy to agree? Explain the criteria you used to determine your ranking.

18 Can a book published recently (in the last decade) already be categorised as a 'classic'? Discuss in small groups any such books you feel fit into the classic category.

19 How important are television series or film versions of classic books in keeping them fresh and popular with new generations of audiences? Explain your view with reference to any films or television programs of classic books that you have viewed or know about.

Going further

20 Using the library or the internet, compile a list of Australian literary classics. These may include novels, children's books, poems, short stories and plays. Why are these worthy of being labelled a classic? Why do you think classic literature has traditionally been regarded as British or American?

Interpreting visual texts

Like literary texts (such as novels), visual and mass media texts are also based on values and perspectives. Visual texts are texts that include photographs, paintings, advertisements, websites, films and picture books. Visual texts can be 'read' or interpreted by understanding how visual language works to create layers of meaning.

In the picture book *The Lost Thing* by Shaun Tan, a boy recalls meeting a bizarre 'thing' on the beach. He helps the 'thing' find somewhere to belong. To make sense of the story, we need to consider the symbolic meaning of the lost 'thing'. Tan's 'thing' is deliberately unrecognisable and unnamed, leaving the reader to interpret its possible meaning. Like many picture books, *The Lost Thing* works on a literal or surface level; it also has layers of meaning. When we interpret a text, we uncover these layers of meaning.

Before you view and read the pages from the book, your teacher may ask you to complete the following Ready to Read activity.

There was nothing left to do but take the thing home with me. I mean, I couldn't just leave it wandering the streets. Plus I felt kind of sorry for it.
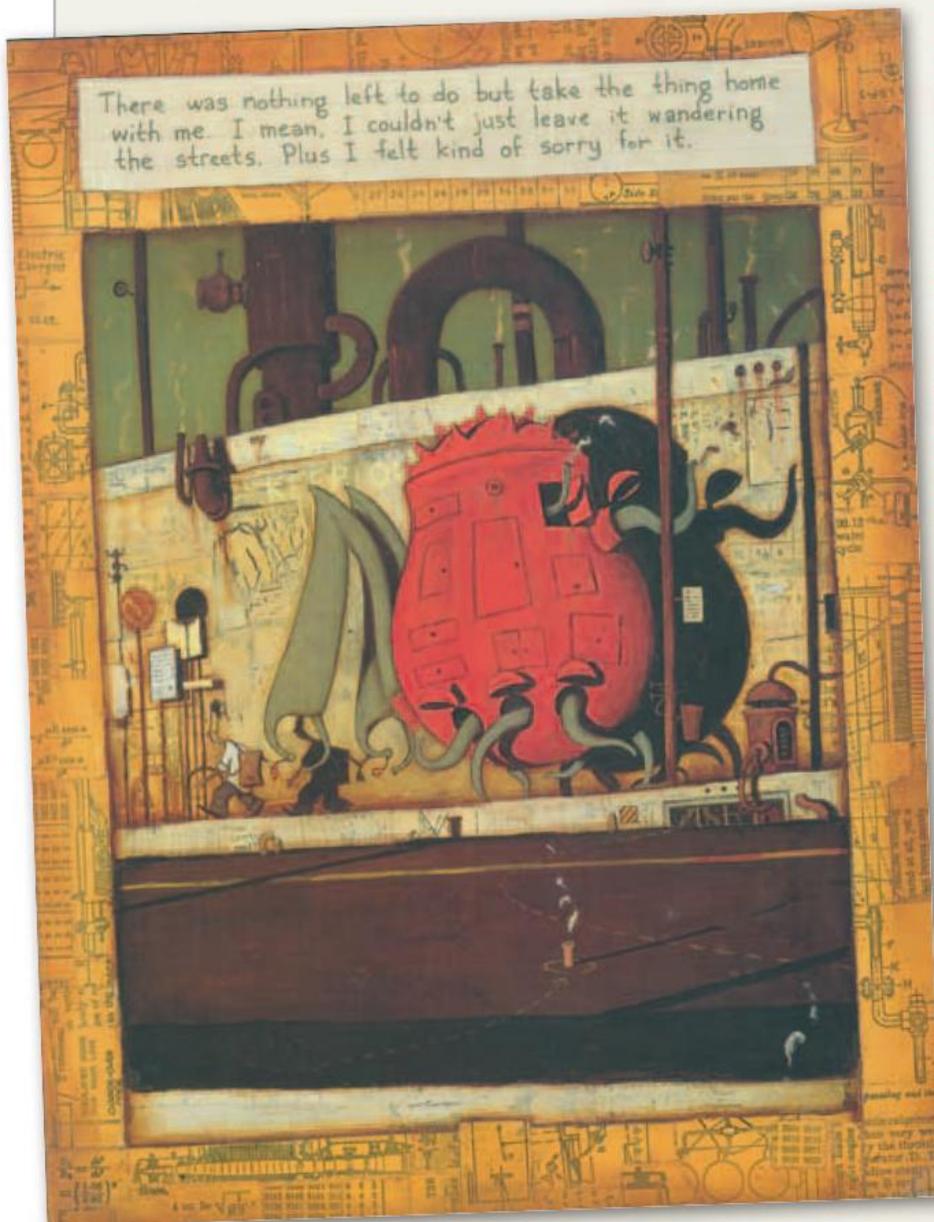
📖 READY TO READ …

- Can you recall a time you were lost? Describe how you felt.
- Look at the pages from the picture book and make a mental list of all the objects you can see. Are these familiar or unfamiliar?
- How important do you think the words will be to your understanding of the pictures?

Meaning is created through the combination of visual illustrations and written text. Notice the industrial drawings in the background. Don't forget to read the fragments of graffiti on the wall.

The colour red emphasises the 'thing's' size, making it more surprising that no-one but the boy notices it. The boy is tiny in relation to the 'thing'.

Most of the page consists of visual text. Few words are needed to convey the book's message. Written text is brief and simple.

It was quite friendly though, once I started talking

Humour is achieved through the fact that the parents are unaware of the huge 'thing' in their living room. When it's pointed out to them, they don't register how massive and bizarre it is.

The detail in the illustration showing the living room paints a vivid picture of the family and their life.

My parents didn't really notice it at first. Too busy discussing current events, I guess.

Eventually I had to point it out to them.
'Its feet are filthy!' shrieked Mum.
'It could have all kinds of strange diseases,' warned Dad.
'Take it back to where you found it,' they demanded, both at the same time.
'It's lost,' I said, but they had already started talking about something else.

The typeface looks handwritten, giving the impression that this is the boy's own journal.

The lost 'thing' exhibits many 'human' characteristics; for example, talking, walking and being friendly, yet it is very non-human in appearance.

Visual symbols are used to make a comment about the boy's world.

Activities . . .

UNDERSTANDING textual features and audience

Getting started

1 Do you think this picture book is intended for children, adults or both? Why?
2 What is your first impression of the illustrations? Do you like them? Explain.

Working through

3 In what ways is this not a typical picture book that we might find in the children's section of a library?
4 What do you notice about the size of the 'thing' in relation to the boy?
5 Can you recognise any of the background drawings outside the main illustration on each page? If so, can you name them?

ANALYSING and INTERPRETING a picture book

Getting started

6 How would you describe the physical appearance of the 'thing'? Of what does it remind you?
7 What can you observe about the physical environment surrounding the 'thing'? For example:
   a what objects and buildings can you see?
   b what colours are used?
   c how would you describe the texture of objects (e.g. smooth, rough)?

Working through

8 Look at the various objects littering the ground on the second page shown. What do these reveal about the society represented in the text?
9 Why do you think the 'thing' is never physically described in the book?
10 How do the boy's parents react to the 'thing'?
11 Why has no-one claimed or rescued the 'thing' until now?
12 Why has Shaun Tan used simple written language?
13 What do you think is the moral or message of the story?

Going further

14 Read author Shaun Tan's comments on *The Lost Thing* below, and answer the following questions.
   a How important is it to know the author's intention in crafting a text?
   b Has reading Shaun Tan's comments altered the way you have interpreted the book?

> The creature exists in contrast to the world it inhabits, being whimsical, purposeless, out-of-scale and apparently meaningless — all things that the bureaucracy cannot comprehend, and so it is not worthy of any attention. Being a curiosity is only effective if the populace is curious, and they aren't, being always 'too busy' doing more important things.

15 What is a bureaucracy? Elaborate on what you think Shaun Tan means by the phrase 'all the things bureaucracy cannot comprehend'.
16 Using a dictionary, find out the meaning of the words *whimsical* and *populace*.
17 Write a reflective paragraph in which you explore the author's claim that people have lost their curiosity about the world.

LANGUAGE link

Symbolism

A symbol is something concrete that is used to represent something abstract. For example, a dove symbolises peace, while the colour red can represent danger or passion. The meaning we give to particular symbols is often determined by our cultural background. In western cultures, black is the colour of death, while in other cultures, for example, the Chinese culture, death is represented by the colour white.

Writers and illustrators use symbolism to explore an idea, a state of mind or an emotion more deeply. An important part of interpreting texts is being able to appreciate the symbolic meaning of words and images.

What might these symbols represent: a skull-and-crossbones, a rose, the colour green?

Knowledge Quest 2

Quest
Symbolism
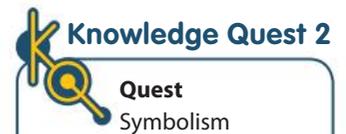
eBook plus

Use the **Shaun Tan** weblink in your eBookPLUS to read more about *The Lost Thing*.

Wordsmith . . .

THE SENTENCE

A sentence is a group of words containing a *subject* and a *verb*. A group of words containing a subject and a verb is also known as a *clause* (though not all clauses are sentences). Sentences are the building blocks of good writing; they express a complete thought. For example:

Charles Dickens wrote the novel A Christmas Carol.

The *subject* tells us who or what is performing the action of the verb in the sentence. In the previous example sentence, Charles Dickens is the subject. The rest of the sentence, including the verb, is called the *predicate*. It tells us what action was performed.

A main or *independent clause* can stand alone as a complete sentence. A subordinate or *dependent clause* adds extra detail to a main clause, and cannot stand on its own as a sentence.

Simple sentences

A simple sentence consists of one clause. For example:

Old Marley was as dead as a doornail.

Compound sentences

A compound sentence consists of two independent clauses, connected by a conjunction (such as *and*, *but*, *if*, *or*, *because* and *although*). For example:

| Independent clause | Conjunction | Independent clause |

I don't make merry myself at Christmas, and I can't afford to make idle people merry.

Complex sentences

A complex sentence consists of an independent clause and at least one dependent or subordinate clause. In the example sentence below, the first part of the sentence up to the comma is a subordinate or dependent clause. It cannot stand on its own.

| Dependent clause | Independent clause |

When they were within two paces of each other, Marley's Ghost held up its hand.

Compound-complex sentences

These are sophisticated sentences that consist of two or more main clauses and at least one subordinate clause. For example:

| Independent clause | Dependent clause |

He gave the cap a parting squeeze, in which his hand relaxed;
and had barely time to reel to bed, before he sank into a heavy sleep.

| Independent clause | Dependent clause |

1 Work out whether the following sentences are simple (S), compound (C), complex (CX) or compound-complex (CCX):

a To Scrooge's horror, looking back, he saw the last of the land, a frightful range of rocks, behind them; and his ears were deafened by the thundering of water, as it rolled, and roared, and raged among the dreadful caverns it had worn, and fiercely tried to undermine the earth.

b External heat and cold had little influence on Scrooge.

c A light shone from the window of a hut, and swiftly they advanced towards it.

d The brightness of the shops, where holly sprigs and berries crackled in the lamp-heat of the windows, made pale faces ruddy as they passed.

e Scrooge had often heard it said that Marley had no bowels, but he had never believed it until now.

WHEN SENTENCES GO ASTRAY

Sentence fragments

A sentence fragment is a group of words that lacks either a subject or a verb or both. Writers may use sentence fragments for particular effect in novels, short stories or plays. However, they are generally to be avoided in analytical writing. For example:

Oh, a wonderful pudding!

Run-on sentences or comma splices

Run-on sentences are not considered acceptable. These occur when two or more sentences are joined with commas. The example below shows two sentences fused with a comma:

We ate Christmas lunch, it was delicious.

This error could be avoided by using a conjunction or linking word, such as *and*.

We ate Christmas lunch and it was delicious.

Alternatively, it could be joined by a semicolon — often used for joining closely related independent clauses.

We ate Christmas lunch; it was delicious.

OVER TO YOU …

Write a description of a party or social gathering you have really enjoyed. In your description, use at least one of the four sentence types: simple, compound, complex and compound-complex. Make sure you vary the way you start your sentences to keep things interesting for the reader. Watch out for sentence fragments and run-on sentences. When you've finished, read your writing aloud to yourself or a partner to check that it sounds right.

Knowledge Quest 2

Quest
Sentence fragments
Run-on sentences

My view …

What do you now think defines a text as 'literary'? What are your top three literary texts? Why might your choices differ from someone else's choices? Who should decide on what constitutes a classic text?

5.2 CREATIVE INTERPRETATIONS

How can we interpret texts imaginatively?

Interpreting a text involves making a connection between the text and our own lives. It can also mean responding emotionally and personally to a text. Interpretation can also be creative and imaginative. By tinkering with a text — for example, by transforming it from one **genre** to another, or by assuming the role of a character in the text — we can appreciate the inner workings of the text.

An interpretation of a novel considers the way in which setting, characters, plot, narrative point of view, **imagery** and symbolism work together to communicate its themes. In the novel *A New Kind of Dreaming*, the harsh Australian landscape is almost another character.

Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.

📖 READY TO READ …

Before you read the extract, recall a time when you arrived somewhere new and unfamiliar. It might have been your first day of school, or your first visit to a small town or big city.

from *A New Kind of Dreaming*
by Anthony Eaton

1 Reaching the end of the path, Jamie paused. The house was unpainted and transmitted a feeling of lived-in disrepair. Rust marks streaked the metal roof, and the guttering at the edges of the verandah was pulling away. Jamie took in the neighbourhood. There wasn't a lot to see. A few similar houses, a couple of
5 them abandoned, judging by the broken windows and holes in the walls. Over the road lay the rest of Port Barren, dotted across the flat scrubby plain towards the sea, and in the other direction, to the south behind Archie's place, stretched the empty expanse of the Great Sandy Desert. Not a sound reached him. The whole place rested in a kind of deathly, unnatural silence.
10 Uncertain whether it was okay just to walk in, Jamie took a couple of hesitant steps. Behind the flyscreen, the front door was wide open, a rectangle of cool darkness. It looked inviting from where Jamie stood, slowly turning to toast in the blazing glare of the morning sun.

A slight breeze stirred the air, and the flyscreen swung on its hinges. The
15 heat and dust gave the morning a shimmering, surreal quality, like watching a film that has been slowed down and is slightly out of focus. Jamie approached the steps on unsteady legs, grabbing at the handrail for support. A sense of uneasiness and foreboding had settled upon him the moment he'd stepped off the bus, and now it permeated every fibre of his being. It was as though some
20 unsettling energy was rising from the landscape, oozing up out of the dusty ground and decrepit shacks, drifting in the dirty, glowing air. Dizziness picked him up and carried him.
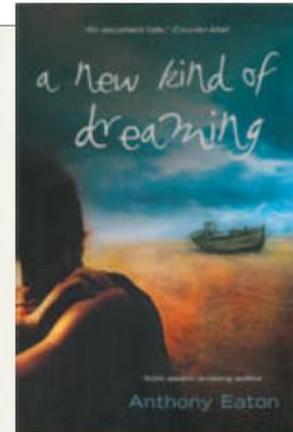
Jamie is a fourteen-year-old juvenile offender sentenced to exile in Port Barren, a remote town. **(1)**

Notice the closely observed details of the 'small town' setting. **(1–9)**

The writer builds suspense by delaying Jamie's entry into the house and by using imagery. **(10–11)**

A variety of sentences are used: simple, compound and complex. **(14–22)**

Alliteration creates the mood of the setting. **(20,21)**

Activities

UNDERSTANDING setting

Getting started

1 After reading the extract, use the library or the internet to find an image that could illustrate this novel's setting.

2 What is your first impression of Port Barren from this extract?

ANALYSING and INTERPRETING setting

Working through

3 What words does the writer use to give Port Barren a sinister, eerie quality?

4 What aspects of Jamie's behaviour are, in your view, not typical of a juvenile offender?

5 What do you think the 'unsettling energy . . . rising from the landscape' might be?

6 What state of mind is symbolised by the description of Port Barren?

7 Even though the novel is written using the third-person point of view, we are given an insight into Jamie's feelings and perspectives. Find an example from the extract of where the narrative focuses on Jamie's point of view.

Going further

8 What do you think is particularly or uniquely Australian about the setting of Port Barren, as described in the extract?

CREATING a reflective response

Getting started

9 Brainstorm a list of words to describe Jamie's feelings upon arriving in Port Barren, other than those used in the extract.

Working through

10 Imagine you are Jamie Riley and you have just arrived at Port Barren. Write a diary entry — a first-person account — of your thoughts and feelings about this harsh and remote landscape and township. Try to evoke the senses of touch, taste, smell, sound and sight in your reflection. Use words evocatively to make your reflection vivid for your reader. See the Literacy link below as a guide.

LITERACY link

Evocative language

Evocative language is language that evokes (or causes) a powerful response in the reader. One way to write evocatively is to appeal to the reader's senses. For example, 'slowly turning to toast in the blazing glare of the morning sun' brings to life the touch of hot sun on skin. In *A New Kind of Dreaming*, our visual sense is evoked in the description of the morning's 'shimmering, surreal quality'.

Evocative language also appeals to our emotions. It does this by using nouns, verbs and adjectives that make us feel a certain way. A newspaper headline such as 'Deadly disease claims next victim' contains several highly emotive words, instilling fear in the reader. The word *victim* implies someone who has been stalked and killed by a predator. Media texts, such as advertisements, frequently use evocative language to persuade or position audiences.

Read through a newspaper or a magazine and find some examples of evocative language. Does it appeal to your senses or your emotions?

Wordsmith . . .

HOW TO WRITE COHESIVELY

Cohesive writing is writing in which everything fits to form a unified whole. Cohesion refers to the way ideas are connected logically and clearly within sentences. It also refers to the way we make a transition from one sentence to the next, using *cohesive ties* or linking words. See the Language link on page 149 for more hints on using cohesive ties to connect ideas in essay writing.

Parallelism

Parallelism, or parallel construction, is a way of writing sentences that are stylish, balanced and succinct. It's particularly important when constructing sentences in which there are several connected ideas. The basic rule is: similar ideas in a sentence are expressed using similar grammatical structures.

Read the following sentences, and see if you can spot the difference.

Not parallel: <u>Study</u> is as important as <u>relaxing</u>. ✗
Parallel: <u>Study</u> is as important as <u>relaxation</u>. ✓
Parallel: <u>Studying</u> is as important as <u>relaxing</u>. ✓

In sentence 1, the words *study* and *relaxing* are both nouns but *relaxing* is a kind of verbal noun known as a gerund — it ends in *ing*. Because *study* is not a gerund (it doesn't end in ing), the sentence is not parallel.

Sentences 2 and 3 are examples of parallelism, because in sentence 2, *study* and *relaxation* are both nouns, and in sentence 3, *studying* and *relaxing* are both nouns that are gerunds.

Consider another example:

Not parallel: She went to the shops, the library, and to her grandmother's house. ✗
Parallel: She went to the shops, the library, and her grandmother's house. ✓
Parallel: She went to the shops, to the library, and to her grandmother's house. ✓

And here is another:

When he was young, he played basketball, wrote poetry, spent time with friends and he worked at a café. ✗

By adding *he* to the third element in this sentence, the writer has upset the balance by not maintaining the structure established in the earlier clauses. There is no need to repeat *he* in this list of activities.

Take care to maintain parallel structure also in bulleted or numbered lists.

This report will explain:
- *how to create a magazine spread*
- *dealing with photographs in magazines*   ✗
- *what the role of the designer should be.*

Notice how the first words in each bullet are not parallel: *how to*, *dealing*, *what*. A much better way of writing this is shown below:

This report will explain how to:
- *create a magazine spread*
- *deal with photographs in magazines*   ✓
- *decide the role of the designer.*

Sometimes you need to tinker with the wording to make your list parallel, but it is worth the effort.

Work out which sentence in the following pairs is better:

(i) She has the looks, the motivation, and she has the dedication to work as a model.

(ii) She has the looks, the motivation and the dedication to work as a model.

(i) There's nothing I like better than going to the beach, heading out into the surf, and doing a bit of body surfing.

(ii) There's nothing I like better than going to the beach, heading out into the surf, and to do a bit of body surfing.

(i) Dickens's writing is complicated, irrelevant and uninteresting.

(ii) Dickens's writing is complicated, irrelevant, and is uninteresting.

(i) Shakespeare is a writer who makes us think and, at the same time, he is making us laugh.

(ii) Shakespeare is a writer who makes us think and, at the same time, makes us laugh.

A word on punctuation

Correct punctuation is also necessary to achieve cohesive sentences. Go back to the previous Wordsmith on pages 130–1 and check the definition of dependent and independent clauses.

The comma as a cohesive tie

Commas have several functions. One is to separate two independent clauses when they are joined by the following words: *for*, *and*, *nor*, *but*, *or*, *yet*, *so* (meaning 'as a result'). In the sentence below, two independent clauses are joined by the linking word *and*, so a comma is placed before *and*.

Independent clause   Independent clause

The high winds caused trees to fall on power lines, and people were without electricity for several hours.

The comma in this situation helps us to avoid misreading a sentence. If the comma were not there in the sample sentence above, a reader might briefly think that the sentence was 'The high winds caused trees to fall on power lines and people…'

The semicolon as a cohesive tie

Connective (or transitional) words and phrases include *however*, *therefore*, *additionally*, *furthermore*, *nevertheless*, *otherwise*, *consequently* and *for example*. They are used to indicate the relationship between two clauses and are known as *conjunctive adverbs*. When using these adverbs, you must either start a new sentence or join the two sentences with a semicolon, like this:

I would love to go swimming. However, I forgot to bring my boardies. ✓
I would love to go swimming; however, I forgot to bring my boardies. ✓

Note that a comma comes after the connective.
Never write:
I would love to go swimming, however I forgot to bring my boardies. ✗

OVER TO YOU …

Read the following paragraph, and note where the writer has ignored the rules regarding parallelism. See if you can spot errors with commas and semicolons. Rewrite the paragraph, using the rules of parallelism.

We had a wonderful time at the beach. We swam, snorkelled and we played beach cricket every day. I covered myself with sunscreen, however I still managed to get terribly sunburnt. My skin started to peel, therefore I made sure I wore my sunshirt after that. I need to take care in the sun, otherwise I'll end up looking like a wrinkly lizard when I'm older. Beach holidays are great for relaxing and to have a break from work and school.

Damsel in distress: *The Lady of Shalott*

The Lady of Shalott, written by the Victorian poet Tennyson in 1833, is a literary **ballad**. The Lady of the poem is possibly based on Elaine of Astolat who fell in love with Sir Lancelot, one of the legendary King Arthur's most fearless knights. According to the medieval writer Thomas Malory, Elaine died of grief when Lancelot did not return her love. Lancelot's claim to fame was that he was in love with King Arthur's wife, Queen Guinevere.

In Tennyson's version, the Lady is confined to a tower overlooking the town of Camelot, the seat of King Arthur's royal court. Owing to a curse, she is unable to view Camelot directly; instead, she must be content to look through a mirror at the world beyond the tower, or face certain death. When she catches sight of the dazzling Sir Lancelot in the mirror, she cannot resist moving over to the window.

LITERACY link

Saying poetry out loud

Sound is a key feature of poetry, particularly ballads and lyrics, which are designed to be sung or recited. When you read a challenging poem, try to read it aloud to get a sense of its rhythm or beat. This also helps you to identify the poem's rhyming pattern, and to experience the momentum and pace of the poem.

Many classic poems have been set to music. See if you can find a recording online of 'The Lady of Shalott' by folk singer, Loreena McKennitt. Does listening to the poem as a song make it easier to follow?

Before you read the extract from the poem, your teacher may ask you to complete the following Ready to Read activities.

📖 READY TO READ …

- Can you think of any fairytales that feature women who are locked in towers, or trapped or imprisoned?
- When you hear the phrase *knight in shining armour*, what kind of man do you picture in your mind?

	from *The Lady of Shalott*		
1			
	by Alfred, Lord Tennyson		
	Part I		
	On either side the river lie	**a**	
5	Long fields of barley and of rye,	**a**	
	That clothe the wold and meet the sky;	**a**	
	And thro' the field the road runs by	**a**	
	To many-tower'd Camelot;	**b**	
	And up and down the people go,	**c**	
10	Gazing where the lilies blow	**c**	
	Round an island there below,	**c**	
	The island of Shalott.	**b**	

The Lady lives in a tower on an island, so she is completely isolated. **(1)**

wold: an area of open, uncultivated land **(6)**

The ballad has a regular rhyme scheme: aaaabcccb. This gives the poem pace and momentum, as well as a song-like quality. The poem also has a regular rhythm or beat. **(4–12)**

__	Willows whiten, aspens quiver,	Visual images are used to capture the poem's setting, with references to colour and to vegetation (*willows, whiten, flowers*). They help us to visualise the Lady's situation. **(13,19)**
__	Little breezes dusk and shiver	
15	Thro' the wave that runs for ever	
__	By the island in the river	
__	Flowing down to Camelot.	*Quiver* and *shiver* form a type of rhyme known as a feminine rhyme. This is a rhyme created with words of two syllables. **(13,14)**
__	Four gray walls, and four gray towers,	
__	Overlook a space of flowers,	
20	And the silent isle imbowers	
__	The Lady of Shalott.	

Thro' is still pronounced *through*, so why did Tennyson use this spelling? Up until about the twentieth century, poets felt they had to use 'poetic diction': words that looked or sounded 'poetic', like *hath* instead of *has*. **(15)**

__	…	
__	Part II	*Ever* forms what is known as a near rhyme or imperfect rhyme with *river*. **(15)**
__	There she weaves by night and day	
25	A magic web with colours gay.	
__	She has heard a whisper say,	
__	A curse is on her if she stay	Tension and drama build as we learn how dangerous and precarious the Lady's life is; just one look out of the window will bring on the curse. **(24–32)**
__	To look down to Camelot.	
__	She knows not what the curse may be,	
30	And so she weaveth steadily,	*Weaveth* (two syllables) is used instead of *weaves* (one syllable) in order to maintain the metre (regular rhythm). **(30)**
__	And little other care hath she,	
__	The Lady of Shalott.	
__	…	
__	But in her web she still delights	
35	To weave the mirror's magic sights,	
__	For often thro' the silent nights	
__	A funeral, with plumes and lights	The reference to a funeral procession foreshadows that something sinister might happen. **(37)**
__	And music, went to Camelot:	
__	Or when the moon was overhead,	
40	Came two young lovers lately wed:	
__	'I am half sick of shadows,' said	
__	The Lady of Shalott.	

__	Part III	
__	A bow-shot from her bower-eaves,	
45	He rode between the barley-sheaves,	
__	The sun came dazzling thro' the leaves,	
__	And flamed upon the brazen greaves	greaves: a piece of armour used to protect the shins **(47)**
__	Of bold Sir Lancelot.	
__	A red-cross knight for ever kneel'd	red-cross knight: the red cross is associated with St George, the patron saint of England **(49)**
50	To a lady in his shield,	
__	That sparkled on the yellow field,	*Kneel'd* is spelt here the way it is pronounced. Again, this spelling was the fashion in poetry at that time. **(49)**
__	Beside remote Shalott.	
__	…	Lancelot is represented using images of light and gold. **(51,60)**
__	His broad clear brow in sunlight glow'd;	
55	On burnish'd hooves his war-horse trode;	burnish'd: polished **(55)**
__	From underneath his helmet flow'd	
__	His coal-black curls as on he rode,	
__	As he rode down to Camelot.	
__	From the bank and from the river	
60	He flash'd into the crystal mirror,	The phrase *tirra lirra* comes from Shakespeare's play *The Winter's Tale*. **(61)**
__	'Tirra lirra,' by the river	
__	Sang Sir Lancelot.	

	She left the web, she left the loom,
---	She made three paces thro' the room,
65	She saw the water-lily bloom,
	She saw the helmet and the plume,
	She look'd down to Camelot.
	Out flew the web and floated wide;
	The mirror crack'd from side to side;
70	'The curse is come upon me,' cried
	The Lady of Shalott.

Now that the lady has looked directly at Camelot, she is doomed to die. (69)

Direct speech is used to give the poem immediacy and a sense of drama. (70)

	Part IV
---	In the stormy east-wind straining,
	The pale yellow woods were waning,
75	The broad stream in his banks complaining,
	Heavily the low sky raining
	Over tower'd Camelot;
	Down she came and found a boat
	Beneath a willow left afloat,
80	And round about the prow she wrote
	The Lady of Shalott.
	…
	Lying, robed in snowy white
	That loosely flew to left and right —
85	The leaves upon her falling light —
	Thro' the noises of the night
	She floated down to Camelot:
	And as the boat-head wound along
	The willowy hills and fields among,
90	They heard her singing her last song,
	The Lady of Shalott.

The imagery indicates a change in the poem's mood. The stormy weather, which foreshadows the Lady's death, is an example of pathetic fallacy. (73–77)

The words *snowy white* emphasise the Lady's innocence and her state of near-death. (83)

	Heard a carol, mournful, holy,
---	Chanted loudly, chanted lowly,
	Till her blood was frozen slowly,
95	And her eyes were darken'd wholly,
	Turn'd to tower'd Camelot.
	For ere she reach'd upon the tide
	The first house by the water-side,
	Singing in her song she died,
100	The Lady of Shalott.
	…
	Who is this? and what is here?
	And in the lighted palace near
	Died the sound of royal cheer;
105	And they cross'd themselves for fear,
	All the knights at Camelot:
	But Lancelot mused a little space;
	He said, 'She has a lovely face;
	God in his mercy lend her grace,
110	The Lady of Shalott.'

The images of the Lady's *frozen* blood and *darken'd* eyes create a nightmarish picture in our minds (94,95)

Rhetorical questions express people's shock at finding the dead lady. They also reinforce the sad reality that she is dead, and no-one knows who she is. (102)

Activities

UNDERSTANDING a literary ballad

Getting started

1 Read the summary of the poem on page 136. Use the descriptions of the Lady of Shalott in the poem to help you draw a portrait of her.

2 Make a list of all the old-fashioned words used in the poem, apart from those already defined for you. Find out from a dictionary what they mean.

Working through

3 Find a quotation in the extract from Part I of the poem to show that the Lady of Shalott is isolated from the rest of the world.

4 How does she pass the time in the tower?

5 List some of the village sights she glimpses through the mirror in Part II.

6 What regrets and sadness does the Lady admit to in Part II?

7 In the first stanza of Part III, the fifth line is different from every other stanza. Instead of ending with the word Camelot, the line ends with Lancelot. Why has Tennyson made this change?

8 In Part III, how is Sir Lancelot described? Include a quotation from the poem to support your response.

9 What effect does he have on the Lady?

10 What features of this poem make it ideal for adaptation into song? In your response, consider the features of a literary ballad.

INTERPRETING and EVALUATING a literary ballad

Getting started

11 Do you think the poem *The Lady of Shalott* would make a good film? Why or why not?

Working through

12 Why do you think the Lady writes her name upon the prow of the boat in Part IV?

13 How does Sir Lancelot react to the sight of the dead Lady?

14 What is your view of the way Sir Lancelot treats the Lady? Does he live up to his name as a gallant and courteous knight? Explain.

15 What relevance, if any, does this poem have for us today? Explain.

RESPONDING to a literary ballad

Getting started

16 Write a short diary entry as the Lady of Shalott. You have just caught sight of Sir Lancelot. You know you must not look away from the mirror, but you are irresistibly drawn to him. Share your thoughts and feelings.

Working through

17 'In choosing life, the Lady of Shalott chose death.' Explain this statement with reference to the poem.

Going further

18 Tennyson uses **pathetic fallacy** to great effect in his poem. Using examples from the poem, explain the effect on the reader of this literary device.

LITERATURE link

Romance legend

These days, we tend to think the word *romance* simply means 'a love affair or emotional relationship'. However, the term *romance* originally came from the Old French word *romanz*, meaning 'a verse narrative'. It then became associated, in the 1300s, with tales of heroic and adventurous deeds. The legends of King Arthur and the Knights of the Round Table are examples of romances. These tales focus on the code of chivalry: a set of commonly accepted standards to which a medieval knight was supposed to adhere. Chivalrous knights were expected to display good manners and courtesy, to help those who had experienced injustice, and to show respect for women. Romance legends contain:

- a contrast between good and evil
- characters who display chivalrous qualities
- elements of magic
- a quest of some kind
- a moral or message.

What romantic heroes exist in today's culture?

NEED TO KNOW

pathetic fallacy the term given to descriptions of landscape or natural events that are used to mirror human emotions — for example, a storm could be used to suggest fear

Interpretation through adaptation

Transforming a text from one genre to another involves interpretation. Both classic and contemporary stories first published in print form are often adapted for another medium. The screen is a medium that offers an opportunity to tell a story in a multimodal way, adding sound and special effects.

Below is a promotional review of a film based on *The Lady of Shalott*. The purpose of the review is to convince audiences that the film is worth seeing. It provides an appealing synopsis of the film's plot, a summary of the key messages or themes, and the target audience.

The Lady of Shalott Looking at Lancelot, by John William Waterhouse

The Crack in the Mirror

Director Marc Creighton ventures into new terrain with his adaptation of Lord Tennyson's ballad *The Lady of Shallot*. The mournful tale of Elaine becomes a big-screen epic about a desire so potent that only death can bring salvation. Creighton's Elaine is no flimsy Victorian damsel. In *The Crack in the Mirror*, she is arrestingly beautiful and shrewd, well aware that she has been rendered powerless by that medieval boys' club, the Knights of the Round Table.

Imagine your world has been reduced to the four walls of a grim, vermin-ridden cell. You have been betrayed by that champion of ladies and that flower of chivalry, bold Sir Lancelot, a man snared by his vaulting ambition. Camelot, redolent with the scent of columbines and the strumming of troubadours, is but a mirrored reflection. Beware of the mirror. If it should crack, then death's chilled fingers will bear you away silently.

Creighton has drawn on Tennyson's original work to produce a dynamic cast of intoxicating characters. Elaine, the 'Girl Power' heroine, is portrayed flawlessly by Mia Pervushtin (*Alice in Wonderland*) in what is arguably her finest performance yet. Confined to a tower room, its four walls papered with self-portraits, she is driven to the point of lunacy by her love for Camelot's golden boy, Sir Lancelot (Orlando Ross).

Unlike her Victorian namesake, Creighton's Elaine is determined to get her own back. When condemned to death by the invidious Morgan Le Fay (Angelina Supre), she decides to pay a visit to Queen Guinevere, like any woman scorned, and give her a few home truths about her handsome lover.

Creighton has retained Tennyson's medieval setting, creating a sumptuous visual feast with all the tragic beauty of a Waterhouse painting — but with a modern twist. From the opening shot of Elaine violently unraveling a length of tapesty to the frozen image of her face in the magic mirror, the eerie rhythms of Snow Patrol and Taylor Swift remind us that Elaine will pay a heavy price for refusing to suffer in silence.

The Crack in the Mirror is not a film for the faint-hearted, nor for those expecting a romantic medieval romp. Creighton suggests that, while we might want women to stand up for themselves and be independent, especially in matters of the heart, we still do not have a level playing field. The Lancelots go from strength to strength, and the Elaines of our world are encouraged not to 'rock the boat'.

The title of the film alludes to the poem, but also appeals to modern audiences and fans of 'thriller' films. **(1)**

The theme or message of the film is established. **(4–5)**

Humour is created with colloquial language to appeal to a young audience. **(8)**

Second person (*you*) involves the audience and establishes the relevance of the film. **(9,10)**

A brief overview of the film; its connection to the poem is clear. **(16–21)**

Central characters/actors are introduced and their importance to the film's story is established. The quality of the acting is also mentioned. **(16–26)**

Evaluative language allows the writer to convey an opinion or judgement about the film. **(17,18)**

Visual feast is an example of metaphorical language. **(28)**

Comparisons are made between the film version and the original poem. John William Waterhouse created his famous painting of the Lady of Shalott in 1888. **(28–29)**

The theme or relevant message of the film is summed up in the conclusion. **(34–39)**

Activities

INTERPRETING text transformation

Getting started

1 What text has the director adapted for this film?

2 Based on what you learn about the film from the review:
   a List two facts from the poem that he appears to have used in the film.
   b What does he seem to have done differently?
   c Would you expect the film to a) make you laugh b) make you scared c) make you angry d) some other reaction. How can you tell?

Working through

3 What is the target audience for *The Crack in the Mirror?* Justify your response.

4 What is the film's theme or message? How does this differ from the themes explored in Tennyson's poem?

5 What is clever about the writer's declaration in the final sentence: 'the Elaines of our world are encouraged not to "rock the boat" '?

Going further

6 Would the Waterhouse painting make a suitable visual illustration for the film's promotional review? Explain the elements of the painting that might be appropriate.

7 Why might the director have chosen to entitle the film as he has? Can you think of a better title?

RESPONDING to interpretation by adaptation

Getting started

8 Imagine you are interviewing the director of the film *The Crack in the Mirror*. In pairs, brainstorm a list of questions you might ask him about his film interpretation of the original ballad.

CREATING a chat show interview

Working through

9 With a partner, imagine you are conducting an interview with the director on a popular daytime chat show. Decide who will play the role of television chat show host and who will play the director. Prepare some answers to the questions you have devised, using the review to help you. Present your interview to your class.

10 Imagine you are Tennyson (the poet who wrote *The Lady of Shallot*). Create an imaginary conversation that he might have with Marc Creighton about the two artistic works.

Going further

11 Take a section of the poem on pages 136–8 and create a storyboard that the director might use to show his interpretation of that section in his film.

My view …

After working through this section, consider the value of modernising and transforming traditional or classic texts. How does this enhance your understanding and appreciation of the original texts? What objections might people make to tampering with a famous poem like *The Lady of Shalott*? Do you think these objections are fair?

How do we interpret texts analytically?

While some people argue that over-analysis can interfere with appreciation and enjoyment of a literary work, others find that through **analysis** of structure and features, they arrive at a deeper understanding. Whatever the case, interpreting a text does demand a careful reading.

The literary classic *A Christmas Carol*, by Charles Dickens, was first published in 1843. Dickens's protagonist, Ebenezer Scrooge, is a miserly old man who refuses to celebrate Christmas. Even today, we refer to someone who is mean-spirited as a 'Scrooge'.

Scrooge is visited by the ghost of his dead business partner, Joseph Marley, who reveals that he (Marley) is doomed to wander the Earth as a ghost in chains owing to his greed. Marley also announces that Scrooge will be visited by three ghosts. The ghosts show Scrooge visions of himself as a child and scenes of his clerk and nephew enjoying Christmas festivities. Scrooge is finally shown himself as a dead man and realises that no-one is terribly saddened by his death. He begs the ghost to allow him to redeem himself so that he can live a full and happy life.

Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.

NEED TO KNOW

analysis the detailed examination of something in order to understand it; the breaking down of something into separate parts in order to see how they work together

eBook *plus*

Use the **Gutenberg 2** weblink in your eBookPLUS to read *A Christmas Carol* online.

📖 READY TO READ …

- What do you think will be challenging about reading an excerpt from a novella ('little novel') by Charles Dickens, written in 1843?
- What do you think of when you hear the word *Scrooge*?

from *A Christmas Carol*
by Charles Dickens

Extract 1

1 Oh! But he was a tight-fisted hand at the grindstone … a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him
5 froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait, made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one
10 degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, nor wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to
15 have him.
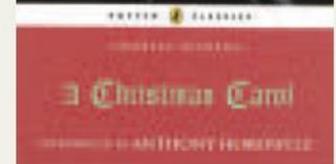
Alliteration emphasises Scrooge's nasty qualities. **(2)**

This close focus on Scrooge's physical attributes forms a caricature. **(5–8)**

Hyperbole is used to exaggerate Scrooge's coldness; he is colder than winter itself. **(11–15)**

The *foul weather* is wondering what to do with Scrooge — an example of personification. **(14–15)**

Activities . . .

UNDERSTANDING context

Getting started

1 The Christmas traditions of nineteenth-century Victorian England form the **context** of *A Christmas Carol*. Undertake some research on these traditions. For example, find out about the first Christmas tree and the origin of the Christmas card. How do the Christmas traditions of Victorian England differ from today's celebrations in Australia?

2 What are some of the ways other cultures celebrate Christmas?

Working through

3 What impression do the extract and the summary of *A Christmas Carol* at the start of this section give you about London life in the mid 1800s?

4 *A Christmas Carol* was, not surprisingly, published just before Christmas. It was an immediate best-seller. Why do you think this was?

5 What is old-fashioned and nineteenth-century about Dickens's style of writing? Consider his vocabulary, sentences and subject matter.

6 Find synonyms, or words of a similar meaning, for these words:
- covetous
- shrewdly
- gait
- pelting
- entreaty
- wiry
- grating.

ANALYSING and INTERPRETING texts

Getting started

7 Try sketching a cartoon **caricature** of Scrooge, exaggerating his notable features just as Dickens does.

Working through

8 Of the following themes or moral messages, which ones do you think are explored in *A Christmas Carol*?
- **a** Money doesn't buy happiness.
- **b** It is better to let others take care of themselves, rather than providing for them.
- **c** The person we are as a child influences the person we become as an adult.
- **d** Family and community are to be valued.
- **e** It is always possible to learn from our mistakes and become better people.
- **f** Greed is just a fact of life.

9 How does Dickens represent Scrooge's personality and values through physical description? Include a quotation from the extract to support your views.

10 Find examples from the extract of the following devices:
- **alliteration**
- **simile**
- **hyperbole**
- **personification**.

Knowledge Quest 2

Quest
Hyperbole

NEED TO KNOW

archetype a tyical example. An archetype is a character type that occurs again and again in narratives.

representation the way in which people, places, objects and ideas are depicted in texts

Going further

11 Find the origin of the expression 'dog-days'. Is this expression still used today? If not, do we have an expression that means something similar?

12 Since Dickens created the character of Scrooge over 170 years ago, this character has become an **archetype**. What other characters can you think of in other texts — print, visual and multimodal — that are modelled on Scrooge?

RESPONDING to literary texts

Read the extract below in which the Ghost of Christmas Present shows Scrooge a vision of a group of sailors celebrating Christmas aboard their ship. Answer the questions that follow.

> ### from *A Christmas Carol*
> by Charles Dickens
>
> ### Extract 2
> Again the ghost sped on, above the black and heaving sea — on, on — until, being far away, as he told Scrooge, from any shore, they lighted on a ship. They stood beside the helmsman at the wheel, the look-out in the bow, the officers who had the watch; dark, ghostly figures in their several stations; but every man among them hummed a Christmas tune, or had a Christmas thought, or spoke below his breath to his companion of some bygone Christmas Day, with homeward hopes belonging to it. And every man on board, waking or sleeping, good or bad, had had a kinder word for another on that day than on any day in the year …

Getting started

13 The sailors in this extract are at sea during Christmas time and away from their families and homes. How would you feel if you were away from your family at a time of a special celebration such as Christmas? Write a diary entry for the morning of that special time, reflecting on your thoughts and feelings about being away from home.

Working through

14 What view of Christmas is Dickens presenting here to his main character? What do you think makes a time such as Christmas, or another cultural celebration that you practice, a special time for many people? Write a brief paragraph of around 100 words explaining what your most significant celebration means to you and your family.

Going further

15 Dickens has sometimes been criticised for painting an idealised picture of poor and alienated members of his society. In other words, some critics have suggested that his **representations** of outsiders are not realistic; that they are romanticised or made to seem more positive than they really are. For which members of our own society might Christmas be a very unhappy and lonely time of year?

Wordsmith . . .

WRITING A PARAGRAPH

The paragraph is the building block of any essay. A paragraph consists of the one main idea or point, which is then developed in detail in the sentences that follow.

A properly organised paragraph has the following structure.

- *A topic sentence.* This introduces the main point or topic of the paragraph. The topic sentence of each paragraph must have some clear connection to the central idea or *thesis* of the essay.
- *Supporting sentences.* These develop the point introduced in the topic sentence and build depth and detail in your analysis. Supporting sentences allow you to elaborate, clarify, explain and give details. They also allow you to include examples, evidence and supporting quotations.
- *A summary sentence.* This is where you round off your paragraph by bringing the main point to a close. It should not simply be a repetition of your topic sentence.

Read the following paragraph from an essay on the novel *The Running Man* by Michael Gerard Bauer. The novel's protagonist, or main character, Joseph Davidson, gradually forms a friendship with his reclusive neighbour, Tom Leyton. A man haunted by his past, Tom breeds silkworms. This paragraph interprets the silkworms' symbolic meaning by analysing the ideas, attitudes and values they represent.

1　In *The Running Man*, silkworms are used to represent hope and transformation. When Tom Leyton rescues Mrs Battista's silkworms, he imagines he will be their temporary caretaker until she recovers. He can perform an act of kindness and help the elderly woman learn to 'laugh and dance again'. Even though
5　Tom, recuperating from the trauma of the Vietnam War, feels emotionally paralysed, he clearly needs to feel that there is hope for someone else to recover lost joy. He regards the silkworms as 'a metaphor for life' as they appear to have no real purpose: 'They are born, they live, they die'. The author's use of repetition emphasises the simplicity and predictability of the silkworms' life
10　cycle. He suggests that, for Tom, the silkworms signify failure, disappointment and broken dreams:

　　'Poor Mrs Battista — she dreamt of having wings, the wings of a flightless moth. She wanted to be just like them, but she already was. We all are. Flapping our crippled wings, dreaming we can fly.'

15　The fact that the silkworms live their entire lives confined to a box reminds Tom of his own life. When he mutters 'What use are they?' to Joseph, he is reflecting on his own feelings of uselessness. Joseph's fascination with the silkworms, however, helps to change Tom from a hopeless recluse to a man who regains a sense of purpose. The silkworms give them a common interest and the
20　opportunity to become friends. Tom shares with Joseph his surprise at seeing silkworm eggs hatch and their miraculous evolution from caterpillar to cocoon to moth. When Tom fastens silk cocoons to the mulberry tree, 'like golden droplets among the dark green leaves', he is acknowledging the beauty of these creatures. His intention is also to perform a 'miracle' — after all, silkworms do
25　not really grow on mulberry trees. The 'miracle' is that he has been transformed, and has not been defeated by pain and guilt.

The topic sentence establishes the focus or topic of the paragraph. (1)

Quotations from the text are integrated into sentences to support the writer's viewpoint. (4)

Conclusions are drawn about the symbolic meaning of the silkworms. (10–11)

Longer quotations are separated from the main paragraph, indented and blocked. (12–14)

The writer includes plenty of textual details to support the point of the paragraph and explain its significance. (20–24)

Summary sentence 'rounds off' the paragraph, summing up the main idea. (25–26)

Choose one of the texts featured in this unit, or a text you are currently studying in English. Write a paragraph that explores the character qualities of the protagonist. Begin by crafting a suitable topic sentence. Brainstorm all the qualities you wish to feature in the paragraph. Find evidence from the text to demonstrate these qualities.

Use supporting sentences and a final summary sentence.

The analytical essay

Another way of interpreting a literary text is by writing an analytical essay. The guiding principles of writing an analytical essay are:

- read and be familiar with the text
- make sure you understand what the question requires you to do
- form an opinion about what you have been asked to respond to
- set out to prove your opinion

In an analytical essay, the writer's task is to explore the 'big ideas' or themes of the text and show how these are conveyed to the reader through the writer's use of language. The writer puts forward an idea or thesis about what the text means. The thesis is the controlling or unifying idea of the essay.

Introduction
- Establish the thesis or controlling idea of your essay.
- Define or explain the meaning of key terms and concepts
- Identify the main points you will explore in the body of your essay.

Body paragraph 1
Examine your first point in support of your thesis.

Body paragraph 2
Examine your second point in support of your thesis.

Body paragraph 3
Examine your third point in support of your thesis.

Conclusion
- Sum up your thesis.
- Summarise your main points.
- Leave readers convinced that your argument is valid.

Here are the introduction and first 'body' paragraph of an analytical essay on *A Christmas Carol*. The writer's purpose is to interpret the message of Dickens's novel and to analyse the role played by the three ghosts in transforming Scrooge from a miser to a generous and kind-hearted man.

The essay question might have been, 'How does Dickens develop his central theme through the transformation of Scrooge by the three ghosts?'

1   *A Christmas Carol*, by Victorian-era writer Charles Dickens, communicates a very important message to its readers. Through the parable of Ebenezer Scrooge and the visitations of ghosts representing Scrooge's past, present and future, Dickens highlights the plight of the
5   disadvantaged and marginalised. Furthermore, he suggests that the happiness of an individual depends on the extent to which he actively works to ease others' suffering. The novella is structured as a journey in which Scrooge is transformed from a selfish and miserly master to a compassionate and generous friend and colleague. Scrooge is assisted on
10   his journey to redemption by the Ghosts of Christmas Past, Christmas Present, and Christmas Yet to Come.
     The Ghost of Christmas Past encourages Scrooge to develop a greater understanding of himself, a critical step in his journey to becoming a more just person. Scrooge is described as 'hard and sharp as flint' and
15   'solitary as an oyster'. Dickens's use of simile emphasises that Scrooge is a selfish loner. When Scrooge is offered the chance to donate to charity, he refuses, merely asking 'Are there no prisons?' and stating that he wishes to 'be left alone'. This coldness and lack of a social conscience is also suggested in Dickens's caricature of Scrooge: 'a frosty rime was on
20   his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him'. He is a man who shuns the company of others and prefers 'to edge his way along the crowded paths of life, warning all human sympathy to keep its distance'. By showing Scrooge the child he once was, the Ghost of Christmas Past begins
25   Scrooge's reclamation or recovery of his youthful kindness and decency. Upon observing a vision of himself as an abandoned, lonely child, he 'wept to see his poor forgotten self as he had used to be'. Clearly, Scrooge has not lost all feeling, as these memories evoke sadness and self-pity. When the ghost shows him a vision of Mr Fezziwig's party, Scrooge
30   marvels at the joyful scene, noting that 'the happiness he gives is quite as great as if it cost a fortune'. He is beginning to realise that money does not buy contentment and happiness. Furthermore, he starts to appreciate the value of community and the fact that he can improve Bob Cratchit's life through small acts of kindness: 'I should like to be
35   able to say a word or two to my clerk just now'. The Ghost of Christmas past teaches Scrooge a valuable lesson: that wealth can be measured in generosity and kindness.

The introduction establishes the controlling idea or thesis of the essay; the writer's argument. **(1–11)**

Note that the writer does not use the first person (*I, we*), because this is a formal essay. **(1–11)**

Cohesive ties such as *furthermore* are used to link ideas and to move logically from one point to the next. **(5)**

Last sentence of the introduction links or provides a transition to the next paragraph. **(9–11)**

The topic sentence of the first body paragraph must introduce the point of the paragraph. It should also have a clear connection to the controlling idea or thesis of the essay. **(12–14)**

The word *emphasises* describes what the author is doing. It shows that the essay writer is interpreting the effect of the author's writing. **(15)**

The writer Charles Dickens is referred to by surname only. **(19)**

Quotations are used frequently and are integrated into the writer's sentences. These help to prove or illustrate the writer's point. **(22–23)**

Clearly is an intensifier; that is, it adds intensity and emphasis to the writer's point. **(27)**

Quotations that are not integrated into the writer's sentences can be introduced with a colon. **(34)**

The summary sentence sums up the point of the paragraph in a way that ties in with the controlling idea of the whole essay. **(35–37)**

Activities …

UNDERSTANDING the structure of analytical essay

Getting started

1 Read the introduction of the essay. In your own words, what is the message of *A Christmas Carol*, according to the writer of this essay? Begin your response with 'The message of the novella is that…' or 'Dickens's purpose is to…'

2 How many quotations are used in the essay so far?

3 Read the annotations. Why is it important to quote from the text in an analytical essay?

Working through

4 What is the broad topic or focus of each body paragraph? *Hint:* Look at the last sentence of the introduction.

5 Why would saying 'Scrooge is a cold person' be a poor substitute for the topic sentence of the first body paragraph? What should a topic sentence do?

6 Apart from *furthermore* and *also*, what are some other cohesive ties or linking words that could be used in the essay?

7 If the writer were to continue with the essay, would this be a suitable topic sentence for the second body paragraph? 'Scrooge is then visited by the Ghost of Christmas Present.' Explain your answer.

ANALYSING word choices

Getting started

8 Choose a word from the list below to match each of the following definitions.
   a Mean with money
   b Ignores or rejects
   c Being saved or rescued from something
   d The appearance of a supernatural being
   e A description that exaggerates and distorts a character's features
   f A sense of right and wrong

visitations	miserly	redemption	shuns	conscience	caricature

Working through

9 Copy the table below and place a tick or a cross next to the language features that you would expect a writer of an analytical essay to use.

Language features	✓	✗
First person (*I, we, my*)		
Abbreviations (*e.g., i.e., etc.*)		
Contractions (*didn't, couldn't*)		
Slang or colloquial language		
Personal anecdotes or stories		
Similes and metaphors		
Dot points (bullets)		
Jokes		
Formal tone		
Headings and sub-headings		

10 Sort out the words and phrases below into one of three categories listed in the table.

Words for linking ideas and moving from one point to the next	
Words for drawing conclusions and making judgements about the author's writing	
Words for emphasising ideas and for positioning your reader to accept your interpretation of the text.	

similarly	definitely	demonstrates	conveys	in addition	undoubtedly
illustrates	certainly	as well as	indicates	another	criticises
examines	so	therefore	represents	not only	obviously

EVALUATING a conclusion to an analytical essay

> Scrooge transforms from a 'covetous old sinner' to a generous and selfless man. Readers are positioned to rejoice when he finally overcomes his cruelty and solitariness. He learns many valuable lessons as he is shown scenes of his past, present and future. Through the character of Scrooge, Charles Dickens teaches everyone to be kind and to care for others. He also asserts that true poverty comes from greed and blindness to human suffering.

Working through

11 What are the main differences between the introduction (on page 147) and the conclusion (above) of this essay?

12 Which words are featured in both the introduction and the conclusion, creating unity and cohesion?

13 Why is the conclusion shorter than the introduction?

Going further

14 Writing that communicates a strong moral message and focuses on instructing readers can be described as 'didactic'. In what sense is Dickens's writing didactic? What criticism could be made of this kind of writing?

LANGUAGE link

How to indicate cause and effect

Cohesive ties include words or phrases that indicate the relationship between things, particularly between cause and effect. These are useful in essays for showing that you are interpreting a text and not simply narrating the story.

Cause-and-effect phrases include:
- consequently
- as a result of
- for this reason
- as a consequence
- therefore.

Include some cause-and-effect phrases in your next analytical response.

Knowledge Quest 2

Quest
Cause and effect

My view …

Now that you have worked through each section of this unit, return to the big question: How do we interpret texts, and what gives texts value?
Write a reflective paragraph in which you elaborate on what defines the value of a literary or non-literary text. Is a text of value because it is studied in high school English classes? Is it of value because it was written a long time ago by a famous author? Or is it of value because it opens up a new and exciting world to you? What's your view?

COMPOSE AND CREATE

Productive focus: writing and speaking

①

Deliver a reflective speech

Prepare and deliver a speech in which you reflect on two or three literary texts that are important to you. Your texts might include a novel, a poem, a short story or a play.

Your speech should be two to three minutes long and may include a PowerPoint presentation that features key quotations and visual illustrations to support your reflections.

You may include a brief plot summary for each text; however, it is important not to tell the story. Make sure you reflect on:

- the themes and 'big ideas' explored in the texts; that is, the purpose and messages of the texts
- the characters, as well as the qualities and values they represent
- setting and symbolism
- how the texts have shaped your own values and sense of identity
- the qualities that allow these texts to be defined as literary.

Some key points to remember

- Your speech needs a clear, logical structure.
  - Introduction. Introduce your texts and establish what makes them 'literary' and of significance to you. Capture the attention of your audience with a quotation, a rhetorical question, a visual image on PowerPoint or a brief anecdote based on one of the texts.
  - Body. Organise your speech into sections (like paragraphs). Each section focuses on a particular text. Clearly signpost each section of the speech; for example, 'Another book which has been really important to me is…' Include quotations from your texts to illustrate your assertions.
  - Conclusion. Sum up what these texts have meant to you, and how they have contributed to who you are today. Include a concluding statement about the role of literature in your life.
- Reflection involves exploring our thoughts and feelings. It is appropriate to use the first person (pronouns *I* and *we*), because it enables you to engage with your audience.
- If you use a PowerPoint presentation, be careful not to include distracting animations or transitions. Use the slide presentation to highlight quotations from the texts, book covers, pictures of authors and other suitable illustrations.
- Once you have planned and drafted your script, practise your delivery so that it is confident and fluent. Consider the features of spoken communication:
  - volume, pace, pitch, pronunciation and fluency
  - gesture, body language, eye contact and facial expression
  - movement and stance.
- Choose your words thoughtfully. Include plenty of evaluative or opinionative adjectives and adverbs. Useful words to use when expressing your opinion of a literary text include:
  - inspiring
  - compelling
  - moving
  - chilling
  - light-hearted
  - suspenseful
  - heart-warming
  - memorable

There is more treasure in books than in all the pirates' loot on Treasure Island.

— Walt Disney

The best books… are those that tell you what you know already.

— George Orwell

eBook_plus_

Use the assessment criteria rubric to guide you through your chosen task.

② Write a promotional film review

Create a promotional review that advertises a film based on a literary or folk ballad. Your purpose is to inform film audiences about this new release, and to convince them that it is a film worth seeing. Use the model review on page 140 for inspiration. You might also collect some promotional film reviews to use as references next time you go to see a movie.

You might wish to consider one of the following ballads as the basis of your promotional review.

- *La Belle Dame Sans Merci* by John Keats
- *The Highwayman* by Alfred Noyes
- *The Silent Shearer* by A.B (Banjo) Paterson
- *The Ballad of Miss Gee* by W.H Auden
- *Sir Patrick Spens* — Anonymous
- *Lord Randall* — Anonymous
- *Edward* — Anonymous

Some key points to remember

- Your promotional review should include:
  - the poem on which the film is based
  - the genre of your film; for example, action film, thriller, 'chick flick'
  - a brief synopsis of the film's story, but without simply telling the story of the film
  - a summary of the relationship between the film and the poem from which it was adapted, including why the poem still has relevance and appeal as a film for today's audiences
  - the main characters represented in the film and the kinds of values and perspectives they represent
  - the themes or messages of the film
  - other important details such as the film's setting or key symbols and images.
- Remember your audience: film fans and poetry lovers.
- Remember that your purpose is to persuade your audience through the clever use of visual and written language. Write evocatively and persuasively.
- A promotional film review usually consists of two pages. A visual image features on one side, along with the film's title, a tag-line, a classification (M, PG, G) and some brief quotations from critics. The visual image might be a still from the film or a photograph of one of the actors.
- On the reverse side is the promotional blurb. Illustrations, perhaps in the form of a watermark, may also be included here.

3 Write an analytical essay

Write an analytical essay in response to either a literary text you have studied or one of the texts featured in this unit. Your purpose is to provide a well-structured and reasoned interpretation of the text, supported with detailed evidence and examples.
   Possible topics and ways of approaching your essay include:

- analysing the key symbols in the text and the way in which these allow readers to understand an important theme or message
- examining the way characters are used to represent particular values and ideas
- analysing the significance of the text's title. How does it help readers to understand the text's purpose?
- exploring the life lessons the text teaches.

Some key points to remember

- Follow the structure for an analytical essay on page 145. Be sure to construct complete paragraphs, with a topic sentence, supporting sentences and a summary sentence.
- Use the formal language of the literary essay. This means that you should:
  - write in properly constructed sentences that have a subject and a verb
  - avoid contractions (*don't*, *wouldn't*) and abbreviations (i.e. *etc.*)
  - avoid slang or colloquial language
  - use the third-person; that is, *he*, *she*, *the reader*. The first-person (*I*, *we*, *me*) is usually regarded as too personal and informal for a literary essay.
- Include plenty of detailed supportive evidence. This includes quotations from the text. When quoting from a novel, make sure you 'unpack' the quotation by explaining its significance and relevance to the point you are making. You should also make references, in your own words, to specific characters, events, ideas and images in the text.
- Remember to plan, draft, edit, redraft and proofread your essay.

? Self-evaluation . . .

After you have completed your chosen assessment, reflect on the experience by responding to the following questions:

1 How did you feel about completing this task?
2 What was difficult about the task?
3 What did you enjoy most about the task?
4 What would you do differently next time?
5 What have you learned most from doing the task?
6 Did you use the rubric to guide you through the criteria that would be used to assess your work?

UNIT 6
RELATIONSHIPS IN NARRATIVES

The BIG question

How and why do writers of narratives create relationships between characters?

Key learnings

- Characters in narratives must exist in a context.
- Relationships between characters drive a narrative's plot to its climax.
- Characters and their relationships are developed by writers using carefully chosen language.

Knowledge, understanding and skills

Students will:

- learn that writers use a range of techniques to create characters and their relationships
- understand why a writer chooses a particular context for their characters
- understand how a writer constructs a plot that leads the central characters to the narrative's climax
- use language in a way that brings characters, their relationships, and the context in which they are set, to life.

Characters and relationships …

My mom looks like me, except with short hair and laugh lines. I felt a spasm of panic as I stared at her wide, childlike eyes. How could I leave my loving, erratic, harebrained mother to fend for herself?

— From *Twilight*
by Stephanie Meyer
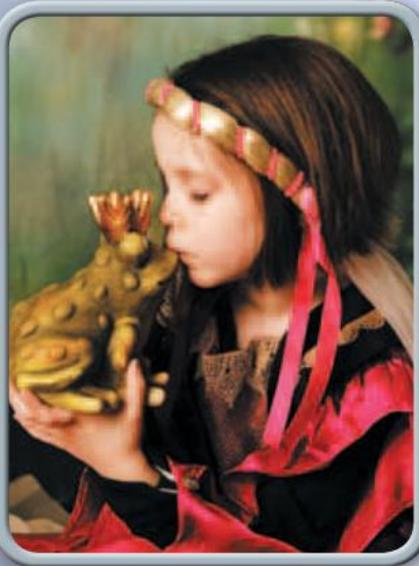
By the time Ralph finished blowing the conch the platform was crowded … Ralph sat on a fallen trunk, his left side to the sun. On his right were most of the choir; on his left the largest boys who had not known each other before the evacuation; before him small children squatted in the grass.

— From *Lord of the Flies*
by William Golding
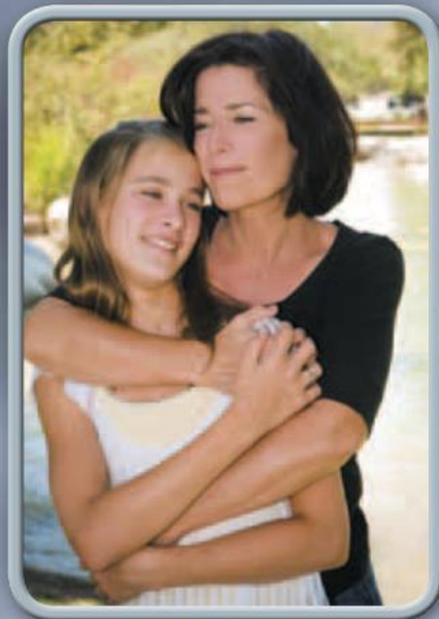
Atticus sat down in the swing and crossed his legs. His fingers wandered to his watch pocket; he said that was the only way he could think. He waited in amiable silence, and I sought to reinforce my position: 'You never went to school and you do all right, so I'll just stay home too. You can teach me like Granddaddy taught you and Uncle Jack.'

'No I can't,' said Atticus. 'I have to make a living. Besides, they'd put me in jail if I kept you at home — dose of magnesia for you tonight and school tomorrow.'

— From *To Kill a Mockingbird*
by Harper Lee
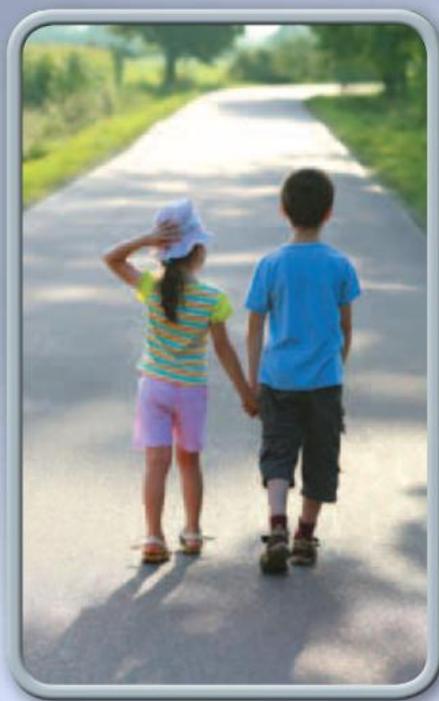
Dr John Watson:
   Did you bring your revolver with you?
Sherlock Holmes:
   Ah … knew I forgot something. Thought I'd left the stove on.
Watson:
   You did.

— From the film *Sherlock Holmes*, screenplay by Michael Robert Johnson & Anthony Peckham

A recipe for creating character

When you make soup, you decide on the ingredients and their quantities. You put the ingredients in some kind of liquid or stock. Again you consider the quantity and flavour of the stock depending on the soup you wish to make. Finally, you consider whether to cook the soup slowly over a low heat for a long time, or over a high heat briefly, depending on the final flavours and textures you desire.

It is much the same with creating relationships in a **narrative**. Characters do not exist in a vacuum. The writer puts them together like ingredients in a soup, and they then bring their own qualities to the story. They mix with other characters, change the flavour of those they meet, and are changed in turn by others and the situation they find themselves in. The writer puts them into a tasty **context** and cooks them — sometimes on high, sometimes slowly. As the characters swim around together, the flavour of the narrative develops with their **relationships**, and we have a delicious story to savour.

Tuning in

1 **Think and say why:** Why are our own relationships so important to us? What can cause them to change?
2 **Find out:** What are some famous relationships in literature? Who created the following famous literary relationships?
   - Sherlock Holmes and Dr Watson
   - Romeo and Juliet
   - Cathy and Heathcliff
   - Oliver and Fagin
3 **Think and then write:** What might be going on in the photo below? What is the nature of their relationship? What is the woman thinking? What might the other two say to each other?

LANGUAGE link

Language and audience

Whether we realise it or not, we all vary our language according to the people we are with and the situation in which we find ourselves. The need to persuade, entertain, impress and so on, drives us to alter aspects of our language, such as vocabulary, tone and sentence length, and we do this to suit the audience.

The context in which you meet and converse with someone can also affect the language you use. Again, your vocabulary, tone and sentence length would vary if you met your school principal eating a pie at the football as opposed to in his or her office on a Monday morning discussing why you are failing Science.

How might the language you use to speak to your best friend vary if you were speaking to him or her with parents present rather than just the two of you at the bus stop?

Cold War In 1945, the USA dropped two nuclear bombs on the Japanese cities of Hiroshima and Nagasaki, killing about 250 000 people from flash or flame burns, radiation sickness, and other injuries.

The Cold War between the United States and the USSR began soon after the end of World War II in 1945 and lasted until the collapse of the USSR, in the mid-1990s. It was a period that saw a nuclear arms race between the two blocs. Paranoia, threats, spying and mistrust dominated their attitude to each other but no direct military conflict occurred — hence the term *cold* war.

This arms race created a fear among ordinary people that the two countries might destroy each other and all other life on Earth. In this context, films and novels began to explore the idea of being the last few people left alive on Earth. They examined how important human contact is to our survival; whether being left alone and alive is better than being dead; and how far people will go to keep themselves alive.

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How do writers create a context for their characters?

A writer needs to imagine a time and place for their characters, along with some problem or difficulty they face. Writers often ask a question that begins, 'What if . . .?' For example, 'What if I was trapped in a lift with someone I strongly disliked? Or liked?'

The time, place and situation are vital to how the characters would behave. Think of how you behave differently towards people according to the circumstances in which you find them. Sitting next to your teacher at school assembly might be bad enough, but what if you found yourself sitting next to him or her in a cinema, with nowhere else to sit, or on a long plane flight overseas?

Writers do not always choose contexts from their own experience; they often look at dramatic times in history and wonder, 'What if my characters were living then? What might happen to them?'

LITERATURE link
Social and cultural contexts

History and current events provide a rich source for writers. The Cold War became the subject of many spy novels and films, feeding on the paranoia both sides felt about their situation. These narratives made characters like James Bond, and authors like Ian Fleming, Graham Greene and Tom Clancy famous. In these stories, the 'good guys' — American and British spies — battled against the 'bad guys' — ruthless, vicious assassins from either Russia or Communist East Germany. Of course, the good guys always won.

You can read more about the topic using the *Cold War spies* weblink and *Cold War novels and films* weblink in your eBookPLUS.

In the extract on the next page, writer Robert C. O'Brien has chosen the context of the **Cold War** period in which to set his story *Z for Zachariah*. He first shows the reader the context in which his characters will relate and interact.

Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.

📖 READY TO READ …

- Before you read, think about what the front cover at right suggests to you about the story. Identify the book title and the author. What information does other text on the cover give you?
- Z is the last letter in the alphabet. As you read, think about what this part of the title might have to do with the story.
- Have you ever wondered what it might be like to be the only person left on Earth?
- What do the dates at the beginning of sections in the first extract suggest to you?
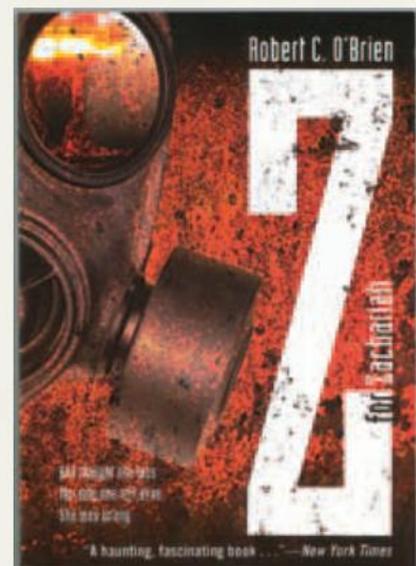
Synopsis of the story

As far as she knows, Ann Burden is the last person left alive on Earth after a nuclear war, until Mr Loomis comes unexpectedly into her valley, wearing a 'safe suit' to protect himself from radioactivity. Mistakenly believing one of the valley's rivers to be safe, Mr Loomis goes swimming and probably would die if Ann did not nurse him back to health.

But, upon recovering physically, if not mentally, Mr Loomis madly pursues Ann and tries to kill her to ensure his own survival. Ann finds herself trapped and in danger in the very place that had kept her alive, unable to leave the valley because of the radioactivity outside.

The extracts below take place at the beginning of the novel, before Mr Loomis arrives in the valley. The catastrophic events that have occurred previously are revealed to the reader through the narator's recount.

from *Z for Zachariah*
by Robert C. O'Brien

1 **May 20th**

— I am afraid.

— Someone is coming.

— That is, I think someone is coming, though I am not sure, and I pray

5 that I am wrong. I went into the church and prayed all this morning. I

— sprinkled water in front of the altar, and put some flowers on it, violets

— and dogwood.

— But there is smoke. For three days there has been smoke, not like the

— time before. That time, last year, it rose in a great cloud a long way away,

10 and stayed in the sky for two weeks. A forest fire in the dead woods, and

— then it rained and the smoke stopped. But this time it is a thin column,

— like a pole, not very high.

Time context is set: month and date **(1)**

First-person point of view narration and present tense **(2)**

Short sentences create a mood of fear and suspense. **(3)**

Complication includes the background to the present to establish context. **(9–10)**

And the column has come three times, each time in the late afternoon.
At night I cannot see it, and in the morning it is gone. But each afternoon
it comes again, and it is nearer. At first it was behind Claypole Ridge,
and I could see only the top of it, the smallest smudge. I thought it was a
cloud, except that it was too gray, the wrong colour, and then I thought:
there are no clouds anywhere else. I got the binoculars and saw that it
was narrow and straight; it was smoke from a small fire. When we used
to go in the truck, Claypole Ridge was fifteen miles, though it looks
closer, and the smoke was coming from behind that.

Beyond Claypole Ridge there is Ogdentown, about ten miles farther.
But there is no one left alive in Ogdentown.

I know, because after the war ended, and all the telephones went dead,
my father, my brother Joseph and cousin David went in the truck to find
out what was happening, and the first place they went was Ogdentown.
They went early in the morning; Joseph and David were really excited,
bur Father looked serious.

When they came back, it was dark. Mother had been worrying — they
took so long — so we were glad to see the truck lights finally coming
over Burden Hill, two miles away. They looked like beacons. They were
the only lights anywhere, except in the house — no other cars had come
down all day. We knew it was the truck because one of the lights, the left
one, always blinked when it went over a bump. It came up to the house,
and they got out; the boys weren't excited any more. They looked scared,
and my father looked sick. Maybe he was beginning to be sick, but
mainly I think he was distressed.

My mother looked up at him as he climbed down.

'What did you find?'

He said, 'Bodies. Just dead bodies. They're all dead.'

May 21st

It is coming closer. Today it was almost on top of the ridge, though
not quite, because when I looked with the binoculars I could not see
the flame, but still only the smoke — rising very fast, not far above the
fire. I know where it is: at the crossroads. Just on the other side of the
ridge, the east-west highway, the Dean Town Road, crosses our road.
It is Route number 9, a state highway, bigger than our road, which is
County Road 793. He has stopped there and is deciding whether to
follow Number 9 or come over the ridge. I say *he* because that is what
I think of, though it could be *they* or even *she*. But I think it is he. If he
decides to follow the highway, he will go away, and everything will be all
right again. Why would he come back? But if he comes to the top of the
ridge, he is sure to come down here, because he will see the green leaves.
On the other side of the ridge, even on the other side of Burden Hill,
there are no leaves; everything is dead.

The context of place is established with geographical detail. (20,22)

Complication. This dramatic statement also helps create the context. (23)

Further background to the present tells us what has happened. (25–26)

Dialogue is shocking in its flat statement of fact. (39,40)

Story continues in the present. (41)

The suspense continues to build. (42)

Further geographical details to give the reader a sense of place (45–48)

Another short sentence continues the suspense for the reader. (50)

A predicted complication: the context in which the characters will relate is a landscape devastated by nuclear war except for a small area. (53–55)

Activities . . .

UNDERSTANDING how writers create context

Getting started

1 Early in a narrative, the author often establishes the context in which the characters, setting and action exist. What do the opening pages of *Z for Zachariah* tell you about the people, places and events in the narrative? Use a table format like the one below to organise your notes.

People	Places	Events

2 What effect do the first two lines of the novel have on you? How do they make you feel?

3 The narrator has not yet told us her name. When do you think the reader will find this out?

Working through

4 Some of the key information about the context is conveyed directly — such as the facts you collected in the table above — but some of it is suggested. Why might a narrative writer use a mixture of suggestion and telling directly?

5 Complete the table below, explaining what ideas you think each detail *suggests* to the reader about Ann's situation. (Don't list what is directly *stated*.)

Details from the story	What is suggested?
I am afraid.	
For *three days* there has been smoke …	
A *forest* fire in the *dead woods* …	
That time, last year, it (the smoke), rose in *a great cloud* a long way away, and stayed in the sky for two weeks.	
But this time it is a thin column, like a pole, not very high … it was smoke from *a small fire.*	
They [the truck's lights] were the *only lights anywhere* …	
[These five words or phrases:] *church, forest, ridge, truck, County Road 793*	

6 If you had to guess, what do you think the age and gender of the narrator might be? Why do you think this?

7 The narrator watches 'the smoke' for three days. Why might the appearance of smoke be significant in the context of her situation?

8 The narrator, Ann Burden, tells the story as she sees it. Is she a trustworthy narrator? Might the other character, Mr Loomis, who is coming into the valley, tell it differently? Why or why not?

Going further

9 An important part of the setting is Claypole Ridge. What sort of geographical feature is a ridge? How might the ridge have enabled the inhabitants of the valley to survive the war?

10 Which details in the narrative show you the world outside the valley? Quote lines from the extract to support your answer.

11 What has happened in the narrative to change the valley from a haven (safe place) to a prison?

12 *Z for Zachariah* could be described as a dystopian novel. Find out what this means and say whether or not you agree with this description.

ANALYSING how language is used to create characters and context

Getting started

13 The story is written in the **present tense**. Draw up a list of words that show this and write the **past tense** versions of each. A table has been started for you.

Present tense in the narrative	If the narrative was in the past tense
I *am*.	I *was*.
Someone *is* coming.	
I *pray*.	
	But there *was* smoke.
	At night I *could* not see it.
I know where it *is*.	

14 In what form is the story written? What are the advantages and disadvantages of using this form of narrative?

Working through

15 Look again at the story's first sentence: 'I am afraid'.

   a Why is this a striking way to start a narrative?

   b What does it suggest about the narrator's situation?

   c What do you think has happened to the rest of the narrator's family?

   d Is this fate implied or stated?

   e Is this style repeated in the second diary entry? Quote the sentence that repeats this style.

16 What two colours in the text **symbolise** life and death?

17 How much do you know about the character who is about to arrive, and what feeling does this create?

Going further

18 What do short sentences, such as 'I am afraid'/'Someone is coming'/'But there is smoke'/'It is coming closer' suggest to you about the narrator's feelings about the person who is on his way?

19 What then, do you think, is the main problem the narrator faces? Why might this be a confronting situation for her?

Knowledge Quest 2

Quest
Symbolism

---

eBook*plus*

Interactivity:
You be the writer:
Changing tenses
Searchlight ID: int-3054

EVALUATING the power of the context

Getting started

20 Would the story lose any of its impact if it was told in the **third person** and the past tense?

Change these lines to third person, past tense and explain which you like better:
___ ___ afraid.

That is, ___ ___ someone ___ coming, though ___ ___ not sure, and ___ ___ that ___ ___ wrong . . .

But there ___ smoke. For three days there ___ ___ smoke, not like the time before . . .

21 Does the narrator ever state that she is alone in the valley, or does she only imply it? Is it more effective in this story to imply it or state it? Why?

Working through

22 In these opening pages, the writer does not tell us that the narrator is a fourteen-year-old girl, Ann Burden, or that the man who is coming has killed someone ('Edward') to survive the war. Does this information (which is revealed later in the novel) affect your response to the first two sentences of the story? Would the story's opening be more or less effective if you knew this at the start? Explain.

23 The author could have chosen to have Mr Loomis suddenly appear in the valley, but instead he has chosen to make 'the smoke' the first sign of his existence. Why do you think the author did this?

24 At the end of the first extract, the two main characters have not yet met. How do you think the story's context will affect their relationship when they do? What predictions would you make based on what you know from just these opening extracts?

Going further

25 *Z for Zachariah* was published in 1973. Would the story have had a greater impact on readers then than it might today? Explain your answer, after reading the Need to know on the Cold War on page 156.

26 What do you think is the significance of the title?

CREATING and RESPONDING to the text

Getting started

27 Draw a picture of the scene created in your imagination by the two days of Ann Burden's diary reproduced here. You could use the illustration on page 157 as a starting point for your ideas.

Working through

28 If you were creating an alternative front cover for the novel, which details from the opening pages of the story would you choose to picture? Draw a sketch to show what you would show.

Going further

29 If you were to write a story about what we fear most in the world today, what would it be about? Write a short paragraph outlining your views.

30 Search the internet for other editions of *Z for Zachariah* that have different covers to that shown on page 156. Cut and paste the covers into the first column of a two-column table. In the second column, list the key features of each cover. Then write a few sentences outlining which cover you prefer and why.

Wordsmith . . .

SHOWING VERSUS TELLING IN NARRATIVE

Why do good narrative writers 'show' rather than 'tell'? Readers like to see characters who are alive and real, and when a writer 'shows' us a character's traits or behaviours, we feel that the character is indeed a real, living person. For example, we can 'see' and 'feel' a character who chews his fingernails while watching a sporting final much better than one who is simply stated by the writer to be 'nervous'.

These sentences tell rather than show. Change them so that they show, rather than tell. The first one has been done for you as an example.

- *I was angry with Steve the moment I walked into the room.*
  As I entered the room to confront Steve, my hands formed fists and my face flushed red.
- *Brushing her hair was very tiring.*
- *John had a confused look on his face.*

Suggesting rather than stating gives the reader a chance to wonder, imagine and solve the puzzle you have created.

Rewrite the following sentences so that they suggest, rather than directly state. Again the first one has been done as a guide.

- *The house seemed to be on fire.*
  Flames and burning acrid smoke rose from the house.
- *A train is coming.*
- *There is a cockroach in your sandwich.*

Creating a context for your characters also engages the reader, especially if you can make the reader wonder why something has happened, or what will happen next.

The ideas below are all quite simple. What context could you create for each to make them much more interesting? The first one has been done for you.

- You have a live frog in your pocket. Context: You are approaching the security screening at the airport, intending to board a flight to South America. You are attempting to smuggle a rare species of frog out of Australia to sell it to a collector.
- You have five dollars in your hand. An interesting context would be . . .
- You can't remember how to tie your shoelaces. An interesting context would be . . .
- You come home to find a big hole in the front yard. An interesting context would be . . .

OVER TO YOU . . .

Imagine you are on a bus or train, going somewhere you'd rather keep secret, especially from your friends. Write what happens on this journey when someone you know gets on, sits next to you, and just happens to be going to the same place as you. What if they also wanted to keep the nature of their destination secret?

Write this piece, using the following techniques:

- a short sentence to begin
- first person (use *I*, *me*, etc.), present tense (use *am*, *sit*, *talking*, etc.)
- suggestions/clues to *show* the context (place, time and problem) rather than *tell*.

My view . . .

For a narrative to be successful, how important is it to place characters in a context? Do you think a dramatic context gets in the way of developing relationships between characters? Or does it enhance it?

How do writers use characters to drive the story to its climax?

An engaging narrative generally builds to a climax near, or at, the end of the story. This is the point at which the tension is released, unresolved questions are answered, and the drama is at its highest. To get to this point, the story or plot is driven by its characters, their **motivations**, their relationships, and the circumstances in which they find themselves.

In the novel and film *The Boy in the Striped Pyjamas*, the climax is the moment when the central character, Bruno, an innocent, naive boy, goes unwittingly to his death in a **Nazi** death camp during World War II. The author's challenge was to create relationships that would drive the action to the point where Bruno dies in the very camp overseen by his father, a Nazi **SS** Commandant.

NEED TO KNOW

motivation a reason for doing something

Nazi The Nazi party, led by Adolf Hitler, controlled Germany from 1933 to 1945, and took Germany to war in 1939. The Holocaust refers to Nazi Germany's systematic killing of six million Jewish people. In addition, between five and ten million other people, including Romany (gypsies), Poles, Russians and disabled people died in the 'concentration camps', or death camps. Victims were transported by train to camps throughout Nazi-occupied Europe, where they were killed in gas chambers. Auschwitz, in Poland, was one of the most notorious of these.

SS the *Schutzstaffel,* a Nazi paramilitary organisation in charge of the concentration camps

LITERATURE link

Literary value from tragedy

Out of the tragedy that was the Holocaust have come many great pieces of literature. As shocking and horrifying as this episode in history was, it has provided writers with the opportunity to explore the massive gap between the best and worst in human behaviour. Human beings' courage, love, kindness, persistence and survival instinct are contrasted with acts and attitudes of great evil.

Search the internet using the search terms *novels about the holocaust* and *films about the holocaust*. What does the sheer number of these suggest about the importance of this event as a source for literary expression?

Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.

READY TO READ …

- Read the synopsis (story summary) before the extract and try to picture the setting.
- Do children fully understand the world around them? As you read, think about how innocence and lack of experience can distort their view.
- Has your innocence as a child ever placed you in trouble?
- As you read, think about how you would know that Bruno is a child if you hadn't read the synopsis.
- Print out a copy of the text extract from your eBookPLUS and highlight the following: words you do not know the meaning of; names of characters; words of four or more syllables; and dates.

NOW A MAJOR MOTION PICTURE

THE BOY IN THE STRIPED PYJAMAS

JOHN BOYNE

A STORY OF INNOCENCE IN A WORLD OF IGNORANCE
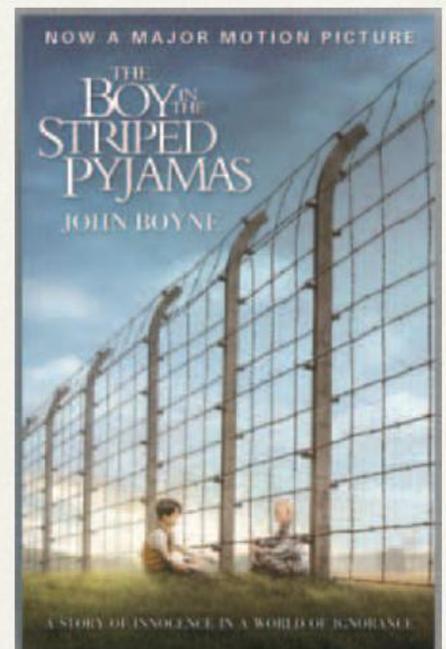
Synopsis of the story

Bruno is a young boy living in Berlin, Germany, during World War II, with his parents and sister Gretel, seemingly unaware of the war. His father, a high-ranking Nazi officer, is promoted to Commandant of the Auschwitz death camp and moves the family to a large house right outside the camp. Once there, Bruno is homesick for his friends and grandparents. Forbidden to enter or even approach the camp, Bruno defiantly makes friends with one of the inmates, Shmuel, a Jewish boy his own age. This forbidden friendship has tragic and shocking consequences. This extract describes their first meeting after Bruno sets out to explore.

from *The Boy in the Striped Pyjamas*
by John Boyne

The Dot That Became a Speck

That Became a Blob That Became a Figure That Became a Boy

The walk along the fence took Bruno a lot longer than he expected; it seemed to stretch on and on for several miles. He walked and walked, and when he looked back, the house that he was living in became smaller and smaller until it vanished from sight altogether. During all this time he never saw anyone anywhere close to the fence; nor did he find any doors to let him inside, and he started to despair that his exploration was going to be entirely unsuccessful. In fact although the fence continued as far as the eye could see, the huts and buildings and smoke stacks were disappearing in the distance behind him and the fence seemed to be separating him from nothing but open space.

After walking for the best part of an hour and starting to feel a little hungry, he thought that maybe that was enough exploration for one day and it would be a good idea to turn back.

However, just at that moment a small dot appeared in the distance and he narrowed his eyes to try to see what it was. Bruno remembered a book he had read in which a man was lost in the desert and because he hadn't had any food or water for several days had started to imagine that he saw wonderful restaurants and enormous fountains, but when he tried to eat or drink from them they disappeared into nothingness, just handfuls of sand. He wondered whether that was what was happening to him now.

But while he was thinking this his feet were taking him, step by step, closer and closer to the dot in the distance, which in the meantime had become a speck, and then began to show every sign of turning into a blob. And shortly after that, the blob became a figure. And then, as Bruno got even closer, he saw that the thing was neither a dot nor a speck nor a blob nor a figure, but a person.

In fact it was a boy.

Bruno had read enough books about explorers to know that one could never be sure what one was going to find. Most of the time they came across something interesting that was just sitting there, minding its own business, waiting to be discovered (such as America). Other times they discovered something that was probably best left alone (like a dead mouse at the back of a cupboard).

Line numbers shown in margin: 1, 5, 10, 15, 20, 25, 30, 35

Chapter title (1)

Chapter title continues to mirror the long walk Bruno is having. (2)

Third person, past tense narration (3)

Bruno has an active imagination based on his reading. (22–23)

Effective, almost cinematic description of Bruno getting closer and seeing the boy (24–30)

The boy belonged to the first category. He was just sitting there, minding his own business, waiting to be discovered.

Bruno slowed down when he saw the dot that became a speck that became a blob that became a figure that became a boy. Although there was a fence separating them, he knew that you could never be too careful with strangers and it was always best to approach them with caution. So he continued to walk, and before long they were facing each other.

'Hello,' said Bruno.

'Hello,' said the boy.

The boy was smaller than Bruno and was sitting on the ground with a forlorn expression.

He wore the same striped pyjamas that all the other people on that side of the fence wore, and a striped cloth cap on his head. He wasn't wearing any shoes or socks and his feet were rather dirty. On his arm he wore an armband with a star on it.

When Bruno first approached the boy, he was sitting cross-legged on the ground, staring at the dust beneath him. However, after a moment he looked up and Bruno saw his face. It was quite a strange face too. His skin was almost the colour of grey, but not quite like any grey that Bruno had ever seen before. He had very large eyes and they were the colour of caramel sweets; the whites were very white, and when the boy looked at him all Bruno could see was an enormous pair of sad eyes staring back . . .

This contrasts with Bruno's long walk to get to where the boy is; Bruno is free to walk, the other boy is a prisoner. (37–38)

Formal greeting between the characters (44,45)

'Pyjamas' is how Bruno in his innocence thinks of the camp uniform. (48–49)

60 'I'm Shmuel,' said the little boy.

Bruno scrunched up his face, not sure that he had heard the little boy right. 'What did you say *your* name was?' he asked.

'Shmuel,' said the little boy as if it was the most natural thing in the world. 'What did you say your name was?'

65 'Bruno,' said Bruno.

'I've never heard of that name,' said Shmuel.

'And I've never heard of your name,' said Bruno. 'Shmuel.' He thought about it. 'Shmuel,' he repeated. 'I like the way it sounds when I say it. Shmuel. It sounds like the wind blowing.'

70 'Bruno,' said Shmuel, nodding his head happily. 'Yes, I think I like your name too. It sounds like someone who's rubbing their arms to keep warm.'

'I've never met anyone called Shmuel before,' said Bruno.

'There are dozens of Shmuels on this side of the fence,' said the little
75 boy. 'Hundreds probably. I wish I had a name all of my own.'

'I've never met anyone called Bruno,' said Bruno. 'Other than me, of course. I think I might be the only one.'

'Then you're lucky,' said Shmuel.

'I suppose I am. How old are you?' he asked.

80 Shmuel thought about it and looked down at his fingers and they wiggled in the air, as if he was trying to calculate. 'I'm nine,' he said. 'My birthday is April the fifteenth nineteen thirtyfour.'

Bruno stared at him in surprise. 'What did you say?' he asked.

'I said my birthday is April the fifteenth nineteen thirty-four.'

85 Bruno's eyes opened wide and his mouth made the shape of an O. 'I don't believe it,' he said.

'Why not?' asked Shmuel.

'No,' said Bruno, shaking his head quickly. 'I don't mean I don't believe you. I mean I'm surprised, that's all. Because *my* birthday is April the
90 fifteenth too. And *I* was born in nineteen thirty-four. We were born on the same day.'

Shmuel thought about this. 'So you're nine too,' he said.

'Yes. Isn't that strange?'

'Very strange,' said Shmuel. 'Because there may be dozens of Shmuels
95 on this side of the fence but I don't think that I've ever met anyone with the same birthday as me before.'

'We're like twins,' said Bruno.

'A little bit,' agreed Shmuel.

Bruno felt very happy all of a sudden. A picture came into his head
100 of Karl and Daniel and Martin, his three best friends for life, and he remembered how much fun they used to have together back in Berlin and he realised how lonely he had been at Out-With.

Introductions follow the greeting. Neither boy at this stage has any idea of how significant their meeting will be. (60)

This exchange of similes about their names shows the boys are establishing a relationship by indicating they like each other's names. There is an exchange of good will. (69,71–72)

The boys are discovering a significant link between their lives. It **foreshadows** their later death on the same day too. (90–91)

There is irony here for the reader who may already suspect how the plot may develop. Prior knowledge of narratives would cause a reader to expect a bad ending to this story. (99)

This is how Bruno pronounces Auschwitz. He is totally ignorant of its function. (102)

Activities . . .

UNDERSTANDING the text

Getting started

1 Write down five things the extract tells us about Shmuel. Use the words from the extract where possible.

2 Can you find five things the extract tells us about Bruno? If not, what can you infer (work out or conclude) from the description of Bruno in this extract?

3 What do Shmuel and Bruno discover they have in common?

4 Why has Bruno been lonely? Would you expect to be lonely in a similar situation?

Working through

5 In what ways does Bruno feel like an explorer? Use evidence from the extract.

6 What evidence is there in the extract of Bruno's naivety or innocence?

7 Earlier in the novel, Bruno's father has described the people in striped pyjamas to Bruno as being 'not people at all . . . not as we understand the term.' He tells Bruno 'You have nothing whatsoever in common with them.'

    a How might Bruno's meeting with Shmuel disprove what Bruno's father has told him?

    b Would you therefore expect Bruno to keep his meeting with Shmuel secret? Explain.

8 What is the significance of Bruno and Shmuel sharing a birthday? Why might this be the foundation for a relationship between the two boys?

Going further

9 How is this meeting a catalyst or turning point for the events that move towards the climax of the story as outlined in the synopsis?

ANALYSING and EVALUATING the text

Getting started

10 Think about the title of this novel: *The Boy in the Striped Pyjamas*. What misunderstanding of Bruno's is revealed by the title? What does this tell you about Bruno?

Working through

11 In this extract from the story, does the main idea concern friendship, or exploration, or something else? Explain with reference to the extract.

12 What do you think is Bruno's motivation for seeking a relationship with Shmuel? What might be Shmuel's motivation?

13 If Bruno had been told the truth of what went on in the camp, do you think he still would have finally entered it dressed in striped pyjamas, or at all?

14 Why do you think the author of *The Boy in the Striped Pyjamas* tells the story through the eyes of a naive young boy? How does he take advantage of the fact that the reader knows Bruno is in danger while Bruno does not?

15 What do you see as the author's main message to his readers?

Going further

16 Bruno is not told that his father is in charge of the Auschwitz camp where Jewish people are sent to their deaths. The story shows that his parents seem to love and care for him and his sister. Discuss in a group how people are able to love and protect their own children yet be actively involved in the death of others.

LANGUAGE link

Euphemisms

A euphemism is a relatively mild word or phrase chosen to replace one that is more direct but less pleasant. Out of consideration for a bereaved person, for example, we often say *passed away* instead of the blunter word *died*.

Throughout the Holocaust, the Nazis frequently used euphemisms because they had a more sinister propaganda purpose: disguising the truth. The words *Arbeit Macht Frei*, which mean 'Work makes you free', stood over the entrance to a number of the Nazi concentration camps. This term was itself a euphemism, because they were usually death camps. *The Final Solution* was another euphemism that referred to the Nazis' systematic program to destroy the Jewish people.

What euphemisms do you use in your daily interactions? Why do you use them?

Knowledge Quest 2

Quest Inferences

RESPONDING to images from the film

Look at the following two still images from the film of the book.
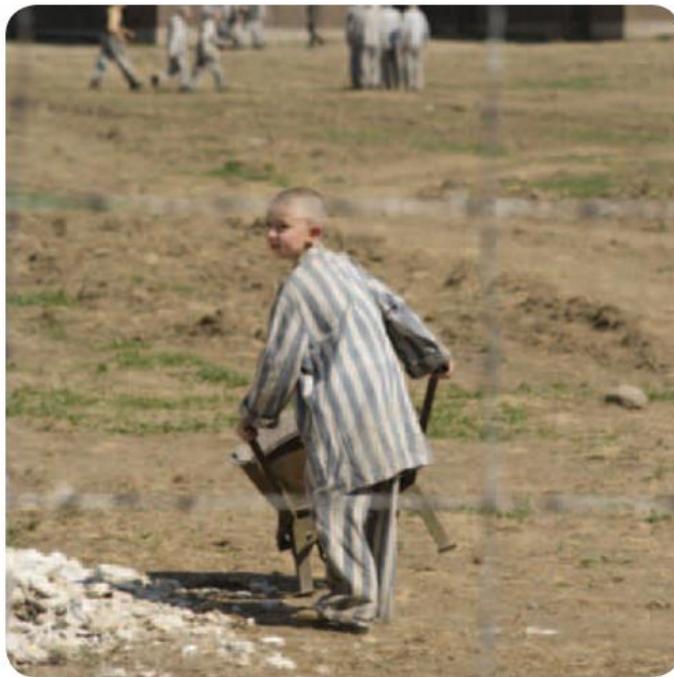
Getting started

17 Which of the images has the greater emotional impact on you? Explain how each image makes you feel and why.

Working through

18 For each image, write two to three sentences that capture what a) Bruno and b) Schmuel might be thinking. Try to capture their very different life situations as exemplified in the images.

Going further

19 Write a paragraph responding to the two contrasting views of childhood shown in the images from the film.

Wordsmith . . .

USING CHARACTER RELATIONSHIPS TO DRIVE A PLOT

There is a view that after a person has read a story or novel, or seen a film, what stays most vividly with them is the characters — more so than the story. It is the characters we become attached to as we get to know them through the skill of the writer. We laugh and cry with them, and vicariously experience their relationships with the other characters. Thus, writers know how important the interaction among characters is. To write a good story, you need to create interesting characters that drive the action as they interact with other characters.

The aim of this exercise is to develop an awareness of how interactions among characters can take the plot of a narrative in different directions.

When you get to 'Person A' in the story, you must choose who this person is. Make it someone you know well, although may not like, and then continue the story.

Scenario

It is a cold, still winter's day and you are walking along the street alone, about thirty minutes from your house. In your hand is a paper bag, full of money. How you came by this is up to you. You've been walking for a while, the bag is heavy, and you regularly have to shift it from one hand to the other. Ahead of you, the bus pulls up at the stop and someone — Person A — gets off.

Continue the story where the scenario ends. Add description and dialogue, using the questions below as prompts to guide the plot.

- Do you go up to Person A or cross the road to avoid them? If you do cross the road, do they call out to you and cross over?
- If you run, do they follow?
  Let's say the two of you eventually meet.
- Do you tell them what's in the bag? What do you tell them? Is this the truth? Why?
- Do you show them what's in the bag? Why?
  Person A suggests going to their house.
- Do you go? If yes, why? If you don't want to, what do you say?
  As you and Person A turn the corner, together, the bag splits and its contents spill.
- What do you do and say? What does Person A do and say?
  Eventually you and Person A part company. You arrive home alone.
- How much of the money do you have? Why?
  Your mother greets you at the front door and says that Person A's mother has just been on the telephone to her and given her some surprising news.
- What is this 'news'? What do you say in response?
- By the end of the day, how much of the money do you have?

👄 OVER TO YOU …

Now go back to the point in the story where you took over, but this time introduce Person B. Again, this is someone you know well, but who is very different from Person A. Now continue the story to the end. How different is the plot in your story now?

My view …

How important to the plot of a narrative are characters, their motivations and interactions? Would a narrative in which there was only one character work?

How does a writer bring characters to life?

Good writers know their characters. They know how they move, think, dress, eat and laugh — you name it, they know it. These characters don't always speak correctly or behave as they should, but they are *alive*. It is writers who take a risk with language that give life to characters and their relationships. Tim Winton's novel *That Eye, the Sky* tells the story of how a young Australian boy, Ort Flack, and his family are thrown into upheaval when Ort's father is seriously hurt in a car crash. As he describes this night, the character of Ort is conveyed clearly through the language he uses — language that is **quintessentially** Australian in tone and style.

LANGUAGE link

Standard Australian versus colloquial English

Most Australians today write and sometimes speak something close to Standard Australian English. This is the English found in dictionaries such as the *Macquarie Dictionary* and other style guides such as the *Style Manual*. But many Australians also use colloquial language and slang in their daily interactions with friends and family.

Australian slang has always been colourful and distinctive. It is rough, often crude, but equally effective in conveying a truth about us and our lives. For example, an *Aussie salute* is brushing away flies with the hand; a *bush oyster* is nasal mucus; to *chunder* is to vomit; and to tell someone off is to *give them a gobful*. A writer's use of such language immediately establishes something about the context of the narrative and the identity of the characters, as well as bringing a less formal mood to the story.

With a partner, compose a mini-dictionary of some of the more colourful Australian slang terms and their meanings.

eBook*plus*

Use the **Aussie slang** weblink in your eBookPLUS to see examples of Australian slang.

Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.

📖 READY TO READ …

- Do you remember ever being really scared when you were a child?
- Skim the extract to see whether it contains any headings, paragraphs or different fonts.
- Skim again to notice whether the extract contains mainly description, mainly dialogue, or a mixture of the two.
- This story is from an Australian novel. Look for clues to this as you read.
- Use the annotations to help you as you read. Check the Need to know on page 173 for the definitions of the words in blue type.

THAT EYE THE SKY TIM WINTON
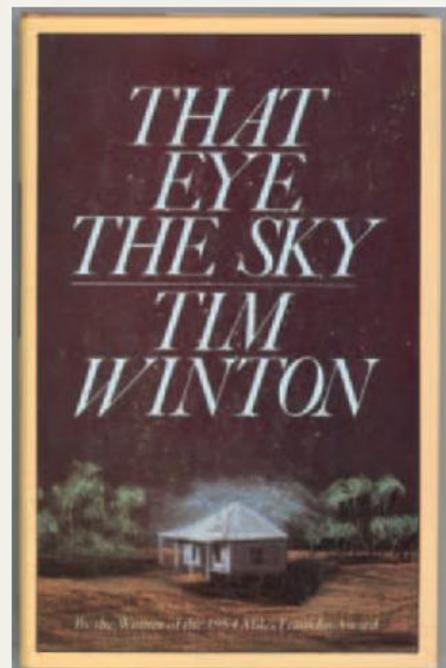
from *That Eye, the Sky*
by Tim Winton

1   My name is Morton Flack, though people call me Ort for short. Ort
is also a name for bum in our family. It means zero too (you know, like
nought), but in my case it just means Morton without saying all of
it. My Dad's name is Sam Flack. Mum is called Alice. Her last name
5   was different when she was a maid. Tegwyn in the next room with her
magazines is my sister. She finishes school next month. Grammar lives
in the room behind with her piano she never plays. That flamin' rooster
going again.

     The light slants down funny on my desk from the lamp Dad fixed up
10 there on the wall. I should be doing Burke and Wills. They don't seem
very bright blokes. Instead I'm listening to the night coming across from
the forest — all small sounds like the birds heading for somewhere to
stay the night, the sound of the creek tinkering low when everything
gets quiet, the chooks making that maw-maw sound they do when
15 they're beginning to sleep all wing to wing up under the tin roof of
the chookhouse. Sometimes in the night I can hear their poop hit the
ground it's so quiet. Sometimes it's so quiet, Dad says you can hear the
dieback in the trees. Killing them quietly from the inside. At night the
sky blinks at us, always looking down.

20 The sounds of night aren't really what's keeping me from Burke and
Wills, though. It's Dad. He's not back. But I'm not worried.
     . . .
     Wait . . . wait on . . . I can hear a car. No, it was someone passing.
Someone leaving the city. If you climbed the dying jarrah trees down
25 there towards the creek, you'd see the lights of the city. From here, the
only lights in sight are from Cherry's roadhouse a hundred yards along
the highway on the other side of the road. You can see their bowsers
glowing, and sometimes you think you can actually see the numbers
rolling in them, but you're just kidding yourself.

Sidebar annotations:

First person, present tense narration (1)

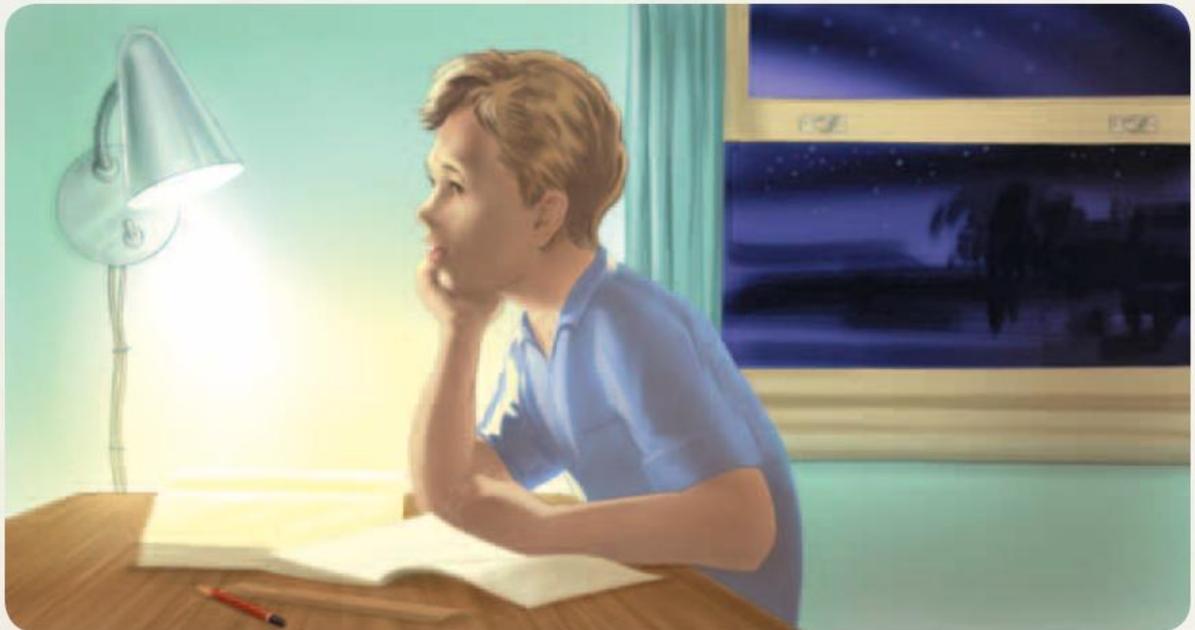The writer introduces the characters and their relationships with each other. (1–8)

Sets a rural context. Sentence fragment is also part of the colloquial language Ort uses. (7–8)

Confirms the Australian context and setting (10)

Understatement and use of the **vernacular** in *blokes* is typically Australian. (10–11)

Use of **hyperbole** is part of the Australian style of figurative language. (16–17)

Poetic image that **personifies** the sky (18–19)

The reader senses the anxiety Ort feels about his father's unusual lateness, revealing the importance of their relationship. (23)

30   The tail lights of that car burn the bush up and go slowly out. Burke and Wills.

    Ah, another car. That'll be the old man. He's late. Boy is he late. Mum'll be mad.

35   The car comes up the long drive towards us, but the engine noise is all wrong. Mum is going out. If I could, I'd go out too, but I'm all stuck, like the chair has hold of me. I'm scared, a bit. I am scared. I'm scared. There's fast talking out there. *Isn't anyone gonna turn that engine off?*

    'Morton? Morton!' Here she comes, setting all the floorboards going, there she is, my Mum, with those eyes full up and spilling, the dress
40 shaking enough to shed all those dumb flowers off it.

    The big strange, car shoots us down the driveway and out onto the sealed road with Mum and me rolling across the big black seat that farts and squeaks under us. Headlights poke around in the dark. A man with a bald moon at the back of his head is driving and talking — both too
45 fast. My belly wants to be sick. Mum's eyes are making me wet.

    'How far, Mr . . .'

    'Wingham, Lawrence Wingham,' the man pants.

    'How far?'

    'A couple of kilometres, only a couple.'
50   The speedo is like a chook gone mad. I don't know why but I feel like I have just swallowed a whole egg, shell and all. I can tell something bad's happened — I'm not stupid — but no one has told me yet. If my Dad is dead, we just won't live anymore.

Colloquial expressions common in Australia and Britain **(32)**

Casual, conversational **tone** uses a contraction of *Mum will*. **(33)**

Repetition here emphasises Ort's uncertainty and childlike fear. **(36)**

Use of an italic font shows that this is what Ort wants to yell out in his anxiety but does so only in his head. **(37)**

Strong aural and visual image to show rather than tell that Mum is upset **(38,39–40)**

Alliteration and imagery lets the reader see the two characters. **(42–43)**

Simile: Ort draws on his experience in this comparison. **(50)**

Ort continues the reference to chooks to describe how he is feeling. **(51)**

Dramatic statement shows how significant this is to Ort and his family. **(52–53)**

Activities . . .

UNDERSTANDING how language creates characters and relationships

Getting started

1 List the people in Ort's family and estimate their relative ages. Alternatively, draw a family tree to show this.
2 In what sort of place do Ort and his family live? Can you pick a place in your state where you imagine it might be? What would that place be?
3 Earlier in the story, Mum calls Ort her 'second man'. What do you think she means by this? Who is her 'first man'?

Working through

4 Does any of the language used by Ort suggest what age he is? Provide some evidence to support your answer.
5 What is suggested about the other characters from the way they speak?
6 Does Ort have a close relationship with his parents? How can you tell?
7 Why do you think Ort talks about 'chooks' so much?

Going further

8 Earlier in the story, Ort describes the sky as 'the same colour as Mum and Dad's eyes' and as being 'one big blue sky'. In the extract here, he mentions that 'the sky blinks at us, always looking down'. What might the 'big blue eye, the sky' really be in Ort's world?

ANALYSING the language used to create characters

Getting started

9 How far into the narrative (to which word) do you get before it shows you that it is an Australian story?

10 Which words confirm this for you further in the story?

11 Is the story told in past or present tense, and first or third person?

Working through

12 Which words early in the narrative suggest that Ort is worried about his father?

13 Is Ort embarrassed by the fact that his name is also a word meaning 'bum' in his family? What does this suggest about his family?

Going further

14 If this story was being told by an American boy, how might his language be different? Complete the table below.

Ort's Australian language	An American narrator's language
bum	
chooks	
old man	
blokes	

15 When Ort says his mother was once 'a maid', what mistake has he made and what does this show us about him?

CREATING and RESPONDING to the text

Getting started

16 If you were creating an alternative front cover for the novel, which details would you choose from the opening pages to picture? Draw a sketch of the elements on your cover. What colours would you use?

Working through

17 Choose a short section from the extract to retell, using the third person instead of the first person. What effect does this have on the language you can use? Is Ort's character as strongly and clearly shown?

Going further

18 After this extract finishes, Ort and his mother reach the place on the road where his dad had his accident. Continue the story from where the extract finishes to this point, showing Ort's internal monologue in the same style as Tim Winton uses.

LITERACY link

Using word patterns

In English, there are certain patterns in the way words are formed. When we read, we can use these patterns to work out the meanings of unfamiliar words and to understand the way a text has been constructed. For example, regular verbs in English have a pattern of adding 's' for present tense and 'ed' for past tense. In *That Eye, the Sky*, most of the verbs are in the present tense, such as *lives*, *plays*, *slants*, *says*, *blinks* and so on.

There are many 'ing' words in the extract. Find out what this word pattern indicates in English grammar.

Wordsmith . . .

WRITING NATURALISTIC DIALOGUE

In any narrative, what characters say to other characters is dialogue. Good writers have 'an ear' for naturalistic dialogue; that is, language that sounds 'real', as if you were overhearing an authentic conversation between two real people. They will often use colloquial expressions but also a sort of verbal shorthand between characters who know each other well in the world of the narrative.

For example, in *That Eye, the Sky*, the following dialogue occurs between Mum and Ort.

> *'Hop inside and do your homework, Ort,' Mum says.*
> *'In a minute,' I say.*
> *'What you learnin'?'*
> *'Burke and Wills.'*
> *'Uh-huh.'*

This dialogue exchange is short and uses sentence fragments. The characters know each other well and have no need of a detailed exchange in order to communicate.

The dialogue also tells us about the characters who speak it. For example, Mum's omission of the verb *are* and use of *learnin'* instead of *learning* tells us that she is probably uneducated.

Writing snappy dialogue

In any narrative or playscript, what characters say to other characters is their dialogue. Writing dialogue is an important technique to master if a writer wants to amuse or entertain.

The extract below is from *Dead Wrong*, a crime novel by Peter Stanley, in which Scott and Frank are two teenage cousins who solve a murder case. The dynamics of the relationship between the two boys is conveyed largely through their dialogue, in which they joke with and tease each other. Here they are conducting some amateur forensic science as they try to identify the murderer. Scott is the younger of the two and speaks first in this extract.

> 'So the fibre in the letter did come from Wilson's shirt then?'
> 'I don't know. It could have or it could have come from something else in his house. We need a scanning electron microscope to compare them properly.'
> 'A what?'
> 'A scanning electron microscope. I read about it a few weeks ago in *Scientific American*.'
> 'They sent it to you by mistake instead of your Phantom comic?'
> 'Very sharp. No, I like reading it.'
> 'You've got too much free time, that's your problem.'
> 'They're amazing,' Frank rolled on. 'They can see the surface features of an object and its texture, plus the shape, size and arrangement of the particles on the surface.'
> 'Tell me you're making this up.'
> 'I'm not, and it can detect the elements and compounds the sample is composed of and their relative ratios.'
> 'And you don't have one of those, right?'
> 'Right.'

'What *do* you spend your pocket money on, then?'

He ignored me yet again. 'That's why we need to tell your dad about it,' he said.

'Why?'

'So he can have the fibre sent off to the police in the city and examined properly.'

'That means we'll have to tell him how we found it.'

'Wrong.'

'Wrong?'

'*You'll* have to tell him how we found the fibre.'

'Thanks very much.'

'Any time.'

Note the short sentences in the interplay between the boys, and the use of personal pronouns. The dialogue contains no descriptive detail, and the writer has left out the usual *he said* and *Frank said*, making the conversation very fast. The reader can tell that this exchange is part of a familiar pattern in the relationship of the characters: they send each other up constantly.

1 Choose from the list of possible rejoinders on the right to complete the following snatches of dialogue that Scott and Frank might have.

a FRANK Go and get your dad's notes on the suspect.

SCOTT What, now?

FRANK ....

b SCOTT Are you going to eat that last piece of cake?

FRANK ....

c FRANK We need to get past the dog and find something with his fingerprints on it.

SCOTT ....

d SCOTT Your hair's sticking up everywhere.

FRANK ....

SCOTT ....

e FRANK Did you put the cat out?

SCOTT ....

FRANK Oh, hilarious! See this? This is me, not laughing.

REJOINDERS

1) No, I thought I'd stuff it down your pants and wait for the ants to find it.

2) What do you mean *we*? And I didn't know dogs had fingerprints.

3) No, I thought I'd put it in the cellar and wait a few years for it to mature.

4) I thought it'd make me look taller. Try having a growth spurt like everyone else.

5) Yeah, it's the latest look in the movies. Yeah, horror movies.

6) Just put your paw on the inkpad Fido; we don't want any trouble.

7) No, on your fortieth birthday.

8) I didn't know it was on fire.

👆 OVER TO YOU …

1 Choose one of the following scenarios on which to base a snappy and amusing dialogue exchange. A possible first line for each is given as a suggestion.

a Two rivals trying to out-do each other at the school dance: 'Ooh, I love your dress! St Vinnies?'

b Teacher and student discussing why an assignment is still not done: 'Your pet snake swallowed it, perhaps?'

c Two housebreakers who have met each other breaking into the same house: 'Come here often?'

My view …

How important is language and dialogue in creating character? Is language more important than actions in showing characters' relationships?

COMPOSE AND CREATE

Productive focus: writing and creating

1 **Create a narrative's context**

Either

Imagine that one day, at the local shops, you saw this man talking loudly on his mobile phone. The next day, you come home to find him in your living room selling a vacuum cleaner to your parents. Write a piece describing what happens.

Or

As a five year-old, you are sitting in the back seat of a car at night. Someone you know is driving the car fast, and you are afraid. Write a piece describing the journey.

Some key points to remember

- The context is about the time, place and situation in which the characters find themselves.
- You can create an engaging context through the use of: short sentences; suggestion; showing rather than telling; and first person, present tense narration.
- Plan and complete a first draft of your work. Then edit and proofread it for spelling, punctuation and grammatical accuracy, before finalising your draft.

eBook *plus*

Use the assessment criteria rubric to guide you through your chosen task.

2 Create characters that drive the story to its climax

Either

You and an actor from television (you choose) are in a small rowboat in the middle of a large, deep lake. A storm is coming. What happens?

Now, what if this other person had been one of your neighbours? (Again, you choose.) What happens now?

Write a narrative section (of at least 300 words) for each set of characters.

Or

Working with a partner, and using the picture as a prompt, write a narrative together. You must each take responsibility for what your character says and does in the story. You will need to pass the story back and forth between you. You might like to write two stories this way, with each of you taking responsibility for how the narrative starts and ends.

Some key points to remember

- Relationships between characters can influence the narrative's events and drive it to its climax.
- Consider what the characters are like as individuals and how they react to other characters. It is the chemistry of this mixture that greatly determines how events in the story unfold.
- Plan and complete a first draft of your work. Then edit and proofread for spelling, punctuation and grammatical accuracy, before finalising your draft.

eBook*plus*

Use the assessment criteria rubric to guide you through your chosen task.

③ Create realistic characters using language

Either

Write a piece in which you are alone in a lift in a city building. A person you don't like very much gets in, and then the lift breaks down between floors. What happens?

Or

Imagine two people you know well are in one of the following situations:

- At a local swimming pool, in a competition to blow up a balloon underwater
- Trying to help each other climb a goal post at the local park because they believe someone has taped a 50-dollar note to the top
- Swinging on a rope across a river in the moonlight.

You could use the following structure:

1 *The set-up:* Where are they? Why are they there? Use dialogue to capture these ideas. When these two speak to each other, what is their language like?

2 *The struggle:* What happens? Plan the similes and metaphors, imagery and dialogue. How are the two characters coping with the situation? How is their relationship affecting the situation?

3 *The wash-up:* How will you end the story? What happens to each of the characters?

Now, using your plan, write a description of the situation, using similes and metaphors, alliteration, imagery and dialogue. Remember, these are people you know well, so make sure their personalities come through as they struggle with the task in front of them.

Some key points to remember

- Use different techniques to make your characters engaging, such as similes and metaphors, small descriptive details, and naturalistic dialogue.
- Try to show rather than tell.
- Plan and complete a first draft of your work. Then edit and proofread for spelling, punctuation and grammatical accuracy, before finalising your draft.

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Use the assessment criteria rubric to guide you through your chosen task.

Self-evaluation . . .

1 What were your favourite parts of this unit? What were your least favourite?

2 What would you like to learn more about after completing this unit?

3 What did you learn that was totally new to you? What did you already know about?

4 What new vocabulary did you learn during this unit?

5 What new skills did you learn? Do you think you could now apply them to new situations?

6 What skills are you good at? What skills do you need to work on?

INDIVIDUAL PATHWAYS

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Worksheet 6.1
doc-10118

Worksheet 6.2
doc-10119

Worksheet 6.3
doc-10120

178   English is … Year 9

UNIT 7
REPRESENTING IDEAS

The BIG question

How does language shape, reflect and represent ideas?

Key learnings

- The representation of ideas varies with different perspectives.
- Ideas and their representations can shape culture and identity.
- The representation of ideas changes over time and cultures.

Knowledge, understanding and skills

Students will:

- understand how non-fiction presents personal perspectives
- consider alternative perspectives on key events or ideas presented both in texts and images
- identify and compare different representations of an idea such as love.

Ideas are powerful …

'The truth is more important than the facts.'

— Frank Lloyd Wright

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace.

— From 'How Do I Love Thee' by Elizabeth Barrett Browning

'When ideas fail, words come in very handy.'

— Johann Wolfgang von Goethe
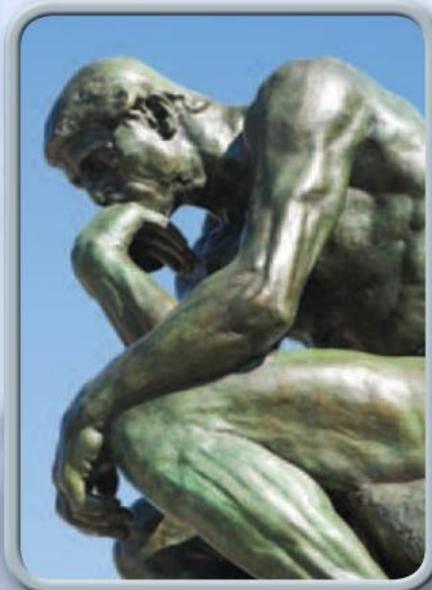
- Love me, love my dog
- Love is a battlefield
- Love hurts
- Love, love me do
- The power of love
- I think I love you
- What's love got to do with it

— Lines from love songs

'To die for an idea; it is unquestionably noble. But how much nobler it would be if men died for ideas that were true!'

— H. L. Mencken

What's the big idea?

A character in a cartoon getting a good idea is depicted with an illuminated lightbulb above his or her head. This clichéd symbol suggests, perhaps, that the idea will transform the character's world or, more likely, end in comic disaster. Though in real life no lightbulb appears, ideas that can transform lives have been played out many times in history. So how are ideas shaped? And why do some grab our attention while others seem to melt away?

Ideas are represented by language: the language of words, images and sounds. Some ideas, such as a sculpture or even a chair, are shaped also by the language of form and function. But at the heart of every human interaction there are ideas. Statements are made, questions are asked, pictures painted, poems and songs written, music composed, films crafted; ideas are represented by a bewildering range of forms and texts. What does it all mean?

Tuning in

1 **Think and decode:** What is the picture saying? Each puzzle represents a common saying, expression or object. The first one has been done for you. (Answers are upside down at the bottom of the page.)

a	b	c
3 (iceberg image) **Ice cube**	**SH APE** (man on ladder)	(eye image)

d	e	f
0 ⎯⎯⎯ **B.A; PhD; MBA; and B.Sc**	**WHAT WHAT WHAT WHAT**	**THROUGH**

2 **Discuss and write:** When we watch the news, view a film or listen to a story, the communicator usually attempts to persuade us that the idea at the heart of the story is credible and has worth. Claims are substantiated (backed up) with eyewitness accounts and expert testimony. Characters are given life-like traits and motivations that make sense. It seems so real. But what does 'reality' really mean? And whose reality is it? Might other points of view contradict the reality that is being represented?

Write your own definition of 'reality' and decide whether *real* is the same as *true*.

(Answers: (b) getting into shape (c) iPad (d) 4 degrees below zero (e) whatever (f) breakthrough)

7.1 TRUTH AND REALITY

Is your truth different to my truth?

What is truth? Is it just an idea or is it something that can be verified, something that is indisputable? Is there only one true version in relation to each and every event or does the truth depend on the point of view of the person telling about the event? If you were a witness to an accident, for example, would your description of what happened be exactly the same as the description given by another witness? What are some of the factors that might result in two versions? Which version would be the 'true' version?

When we read or view non-fiction texts, we expect that what we are reading is factual and true. Every year, many millions of copies of **biographies**, **autobiographies** and **memoirs** sell worldwide. Some attempt to tell the entire story of someone's life; others concentrate on a particular aspect of that person's life. There is a certain appeal for a reader in going along for the ride as we find out about people who have achieved great things or endured and overcome personal hardship. We can experience another's life **vicariously**.

In the autobiographical *Between a Rock and a Hard Place*, Aron Ralston writes about his climbing career and focuses on a particularly dramatic episode in his life. After a climbing accident in which his hand was trapped by a falling rock, he made the decision to cut off his own arm in order to free himself and survive. The following extracts deal with the most dramatic moments in this episode. The first extract describes how the accident happened and the second describes how Aron decided to sever his arm, six days after the accident occurred.

Before you read the extracts, your teacher may ask you to complete the following Ready to Read activities.

NEED TO KNOW

biography a life story written or told about someone else. Biography is derived from the Greek word *bios*, meaning 'life', and *grapho*, meaning 'to write'. If a person writes their own story it is called an **autobiography**.

memoir the story of one's life, written by oneself. Usually the person who writes the story is someone of importance.

vicariously experienced second-hand, by identifying with the experiences of another

---

📖 READY TO READ …

- Research and write down what the figurative expression *caught between a rock and a hard place* means. You might also like to research the similar expression *caught between Scylla and Charybdis*. Where does this expression originate?
- Skim the text to get a sense of how difficult it will be to read. Look for length of sentences, familiar and unfamiliar words, length of paragraphs, dialogue, technical words and so on.

---

from *Between a Rock and a Hard Place*
by Aron Ralston

Extract 1

1 Just below the ledge where I'm standing is a chockstone the size of a large
   bus tire, stuck fast in the channel between the walls, a few feet out from
   the lip. If I can step onto it, then I'll have a nine-foot height to descend,
   less than that of the first overhang. I'll dangle off the chockstone, then
5 take a short fall onto the rounded rocks piled on the canyon floor. Stem-
   ming across the canyon at the lip of the drop-off, with one foot and one
   hand on each of the walls, I traverse out to the chockstone. I press my
   back against the south wall and lock my left knee, which pushes my foot
   tight against the north wall.

First-person narrative **(1)**

chockstone: rock that blocks the passage or channel between the rock walls **(1)**

traverse: to move across a rockface **(7)**

Use of present tense helps involve us and feel as though we are there with him as the action unfolds. **(7,8)**

10 With my right foot, I kick at the boulder to test how stuck it is. It's jammed tightly enough to hold my weight. I lower myself from the chimneying position and step onto the chockstone. It supports me but teeters slightly. After confirming that I don't want to chimney down from the chockstone's height, I squat and grip the rear of the lodged
15 boulder, turning to face back upcanyon. Sliding my belly over the front edge, I can lower myself and hang from my fully extended arms, akin to climbing down from the roof of a house.

As I dangle, I feel the stone respond to my adjusting grip with a scraping quake as my body's weight applies enough torque to disturb
20 it from its position. Instantly, I know this is trouble, and instinctively, I let go of the rotating boulder to land on the round rocks below. When I look up, the backlit chockstone falling toward my head consumes the sky. Fear shoots my hands over my head. I can't move backward or I'll fall over a small ledge. My only hope is to push off the falling rock and
25 get my head out of its way.

The next three seconds play out at a tenth of their normal speed. Time dilates, as if I'm dreaming, and my reactions decelerate. In slow motion: The rock smashes my left hand against the south wall; my eyes register the collision, and I yank my left arm back as the rock ricochets; the
30 boulder then crushes my right hand and ensnares my right arm at the wrist, palm in, thumb up, fingers extended; the rock slides another foot down the wall with my arm in tow, tearing the skin off the lateral side of my forearm. Then silence.

Extract 2

I take my knife and begin clearing particles from my trapped hand,
35 using the dulled blade like a brush. Sweeping the grit off my thumb, I accidentally gouge myself and rip away a thin piece of decayed flesh. It peels back like a skin of boiled milk before I catch what is going on. I already knew my hand had to be decomposing. Without circulation, it has been dying since I became entrapped.
40 Whenever I considered amputation, it had always been under the premise that the hand was dead and would have to be amputated once I was freed. But I hadn't known how fast the putrefaction had advanced since Saturday afternoon. Now I understand the increase in the interest of the indigenous insect population. They could already smell their next
45 meal, their breeding ground, their larvae's new home.

Out of curiosity, I poke my thumb with the knife blade twice. On the second prodding, the blade punctures the epidermis as if it is dipping into a stick of room-temperature butter, and releases a telltale hissing. Escaping gases are not good; the rot has advanced more quickly than
50 I had guessed. Though the smell is faint to my desensitised nose, it is abjectly unpleasant, the stench of a far-off carcass.

On the heels of the odour, a realisation hits my brain — whatever has started in my hand will shortly pass into my forearm, if it hasn't already. I don't know and furthermore don't care if it's gangrene or some other
55 insidious attack, but I know it is poisoning my body. I lash out in fury, trying to yank my forearm straight out from the sandstone handcuff — never wanting more than I do now to simply rid myself of any connection to this decomposing appendage.

chimneying position: a specific climbing technique; a way of moving down a narrow chute of rock. (12)

Analogy used to help the reader understand the situation (16–17)

torque: force that causes twisting or rotating (19)

The rock seems to be almost human. (22)

Powerful verbs. Note how he writes as if the elements and nature have become personal enemies wanting to trap him. (27,28,30)

This simple sentence fragment intensifies the reader's appreciation of what has just happened. (33)

These similes help us visualise what he is doing. (35,37)

indigenous: native, local (44)

epidermis: outermost layer of skin (47)

Graphic imagery (47–48,51)

abjectly: dishearteningly or despicably (51)

This topic sentence links the idea of a contest between Ralston and nature with his decision to amputate. (52–53)

	I don't want it.
60	It's not a part of me.
	It's garbage.
	Throw it away, Aron. Be rid of it.

Extract 3

I leave behind my prior declarations that severing my arm is nothing but a slow act of suicide and move forward on a cresting wave of emotion. Knowing the alternative is to wait for a progressively more certain but assuredly slow demise, I choose to meet the risk of death in action. As surreal as it looks for my arm to disappear into a glove of sandstone, it feels gloriously perfect to have figured out how to amputate it.

My first act is to sever, with a downward sawing motion, as much of the skin on the inside surface of my forearm as I can, without tearing any of the noodle-like veins so close to the skin. Once I've opened a large enough hole in my arm, about four inches below my wrist, I momentarily stow the knife, holding its handle in my teeth, and poke first my left forefinger and then my left thumb inside my arm and feel around. Sorting through the bizarre and unfamiliar textures, I make a mental map of my arm's inner features. I feel bundles of muscle fibers and, working my fingers behind them, find two pairs of cleanly fractured but jagged bone ends. Twisting my right forearm as if to turn my trapped palm down, I feel the proximal bone ends rotate freely around their fixed partners. It's a painful movement, but at the same time, it's a motion I haven't made since Saturday, and it excites me to know that soon I will be free of the rest of my crushed dead hand. It's just a matter of time.

Prodding and pinching, I can distinguish between the hard tendons and ligaments, and the soft, rubbery feel of the more pliable arteries. I should avoid cutting the arteries until the end if I can help it at all, I decide.

Withdrawing my bloody fingers to the edge of my incision point, I isolate a strand of muscle between the knife and my thumb, and using the blade like a paring knife, I slice through a pinky-finger-sized filament. I repeat the action a dozen times, slipping the knife through string after string of muscle without hesitation or sound.

Sort, pinch, rotate, slice.
Sort, pinch, rotate, slice.
Patterns; process.

(line numbers: 65, 70, 75, 80, 85, 90)

Single sentence paragraphs highlight his reasoning and have high emotional intensity. This arrangement is known as a tricolon and is used by writers for persuasive effect. (59–61)

The italics indicate his thinking. (62)

Metaphor to describe this trapped arm (67)

This noun group (line 75) is followed by specific noun groups that identify the bizarre and unfamiliar textures. This creates textual cohesion. (75–78,83–84)

Technical language contrasts with emotional language in lines 59–61. (79,87,88)

Verbs convey the repetitive action of severing his arm. (92–93)

Nouns explain the type of activity. (94)

Activities . . .

UNDERSTANDING and ANALYSING the text

Getting started

1 On the basis of this autobiographical extract, which of the following adjectives would you use to describe Ralston's character and personality? You can choose more than one.

brave	reckless	arrogant	modest	humorous	full of himself
inspirational	thoughtful	cruel	proud	resilient	determined
persistent	cautious	defeatist	self-aware	tough	arrogant

Justify your choices with evidence from the extract.

2 Summarise the events in one of the extracts in fewer than 100 words. Alternatively, present the events as a timeline or flow chart.

3 Find one section of his account that (a) you are sure is true and (b) you are not sure is true.

4 Who is the intended audience for this account?

Working through

5 Draw up a table of two columns. In the first column, list the things that can be proven (facts) in this account. In the second column, list the things that could be disputed.

6 Find at least two examples in the text that indicate the author believes nature is battling against him. Why might he feel like this?

7 How would you describe the way the author depicts his 'operation' on his own arm. Does his style allow you to sufficiently visualise what is happening?

8 Is the author's use of **tricolons** effective in creating drama? Why?

9 Ralston wrote this account after his rescue and after some time had passed. Do you think his memory would be totally reliable? Explain.

Going further

10 Can you identify any points in the narrative where Ralston might be exaggerating or stretching the truth? Why do we often doubt amazing survival stories and look for evidence that they were rigged?

11 Research other survival stories. What is the appeal of such stories for us?

NEED TO KNOW

tricolon a series of three parallel words, phrases, or clauses; or a sentence containing two, three, or four parallel parts. For example, *I came, I saw, I conquered* or *Tell me and I forget. Teach me and I remember. Involve me and I learn.*

LITERACY link

### Cultural perspectives, values and beliefs

Between a Rock and a Hard Place describes an experience that shows the urge for survival at any cost. This is a fundamental urge that is shared by all species, not just humans. However, as humans, we also invest this urge with values, beliefs and assumptions. So stories of survival against the odds, such as Aron Ralston's, can be interpreted in many ways, depending on cultural perspectives, values and belief systems. We might see in it triumph over adversity; folly; a great feat of individual achievement; the ideal of courage, and so on. Making money as a result of such an experience (writing a book, selling rights to a film) might be applauded or frowned upon, depending on cultural perspectives and individual values. But some may say: if a market exists, why not take advantage of it? That's what capitalism is all about, isn't it?

In Australia, there are laws that prevent anyone profiting from a life event or experience if that experience involved them in the commission of a crime. What assumptions underlie this law? Why is what Aron Ralston did with his experience different from profiting from a crime?

A film entitled *127 Hours* was made about Aron Ralston's survival story. The poster for the film appears below.
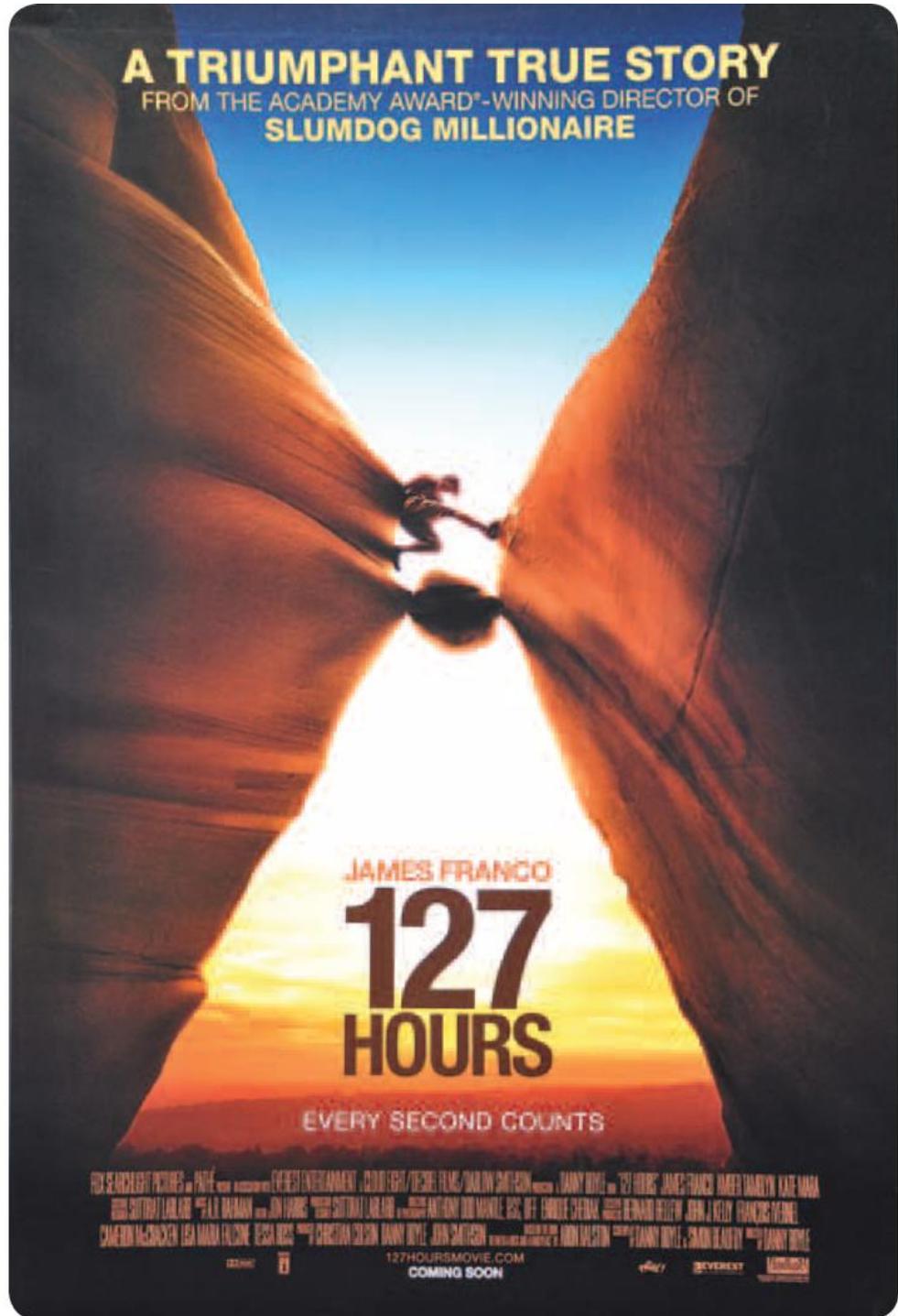
Activities . . .

UNDERSTANDING and INTERPRETING a poster

Getting started

1 What is the name of the film?
2 What **tagline** appears on the poster?
3 If you knew nothing about the story behind this film, would the poster provide you with clues as to what the story is about? Explain.

4 The text at the top of the poster identifies this as 'a triumphant true story'. Why would the film-makers include this on the poster?

5 Does the image in this text agree with Ralston's written description in the extracts? In a table, explain what does and does not match.

6 Why did the film-makers use a different title for the film from the title of the book? Is *127 Hours* an appropriate title? Why or why not?

7 'The film's poster is persuasive in purpose.' What elements on the poster (text and visuals) support this statement?

8 The shape made by the rock walls suggests an hour-glass. Why would this visual metaphor have been used?

9 What do you understand by the statement 'every second counts'? Why would this tagline have been used? What does it suggest about the story?

10 Does the drama of the poster make you more or less inclined to expect that the story will be a true and accurate record of the experience it depicts?

Going further

11 View the film *127 Hours* with parental permission. In your opinion, which form of this story — Aron Ralston's own autobiography or the film — is most successful in telling the story? Which is most credible? Explain your view.

CREATING and RESPONDING to the texts

Getting started

12 In pairs, prepare a series of five questions you would like to ask Aron Ralston about what happened and how he felt. You could also prepare answers and then roleplay an interview.

13 Aron Ralston is now an inspirational public speaker. What advice might he have to offer others as a result of his experience — (a) on a practical level and (b) on a spiritual level?

Working through

14 A news report, written at the time of the events described in the book, revealed that this was Aron's second brush with death in a four-month period. (He was buried in an avalanche while skiing in the Canadian Rockies.) It implied that he was a risk-taker. The news report also indicated that in 1993 a fisherman had cut off his leg below the knee in very similar circumstances to Ralston's accident. Below are three possible points of view about Ralston's case. Discuss these views in pairs or small groups and decide which of them you agree with and why. Do you have an alternative view?

a Ralston is an adrenalin junkie — a risk-taker who can't help himself. He will always put himself at risk and possibly other people as well.

b He was extremely brave, that's for sure. I can't imagine having the courage to cut off my own arm. After that, he deserves some compensation.

c Okay, someone has done this before; it's not that big a deal. I wonder if the fisherman wrote a book, too. Ralston has made it sound bigger than it was — it was that or die, simple.

Going further

15 Conduct a 'four corners' activity on the following statement: 'It is wise to be suspicious of the motives of those who attempt to make money out of a dramatic personal experience.'

Representations of identity

Many people remember events and ideas from childhood that have shaped their later life, and they see this as an important part of their identity. The way they react to events within their family is particularly important, although it often happens that two members of a family will experience and remember an event very differently. Nonetheless, each set of memories is real and true for each person and represents a unique perspective. The extract below comes from a book called *Growing up Asian in Australia*, edited by Alice Pung. In one autobiographical story from the book, Amy Choi identifies her personal reasons for taking on the challenge of learning a language — one that is now part of her identity and culture.

Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.

📖 READY TO READ …

- Can you recall any childhood or early teenage memories of grandparents?
- Can you speak a language other than English?
- Look at the cover illustration and describe what you see.
- The whole book is 'edited' by Alice Pung. What does this mean in this context?
- Predict what the message or theme of this text is likely to be, based on the title of Amy Choi's story ('The Relative Advantages of Learning My Language').

The Relative Advantages of Learning My Language
by Amy Choi

1   I was never particularly kind to my grandfather. He was my mother's
    father, and he lived with us when I was a teenager. I remember him
    coming into the lounge room one night, and when he went to sit down,
    I said to my brother, 'I hope he doesn't sit down.' I didn't think my
5   grandfather understood much English, but he understood enough, and
    as I watched, he straightened up again, and without a word, returned to
    his room. I was twelve years old.
       My grandfather wrote poetry on great rolls of thin white paper with
    a paintbrush. He offered to read and explain his poems to me several
10 times over the years, but I only let him do it once. I'd let my Chinese
    go by then, which made listening to him too much of an effort. Though
    I was raised speaking Chinese, it wasn't long before I lost my language
    skills. I spoke English all day at school, listened to English all night on
    TV. I didn't see the point of speaking Chinese. We lived in Australia.

First-person narrative (1)

Short sentences end paragraphs (7,14)

Cultural identifiers (8–9,10–11)

Monday to Friday, Grandad went to the city, dressed in a suit with a waistcoat, a hat, and carrying his walking stick. He would take the bus to the station, the train to the city, the tram to Little Bourke Street. On Mondays, he'd be sitting at a large round table at Dragon Boat Restaurant with other old Chinese men. Tuesdays to Fridays, he was at a small square table by himself with a pot of tea and the Chinese newspaper. I watched him leave in the morning and come back in the afternoon, as punctual and as purposeful as any school kid or office worker, for years.

Details for characterisation of the grandfather (15–16)

Simile develops characterisation. (22–23)

One afternoon, he didn't come home until well after dark. We assumed he'd got off the bus at the wrong stop or had turned into the wrong street at some point, forcing him to wander around for a bit before finding his way home.

Complication (24)

A month after that, he tried to let himself into a stranger's house. It looked just like our house. The yellow rose bush, the painted timber mailbox, even the Ford Falcon parked out the front were the same. But it was the home of a gentle Pakistani couple who let him use the phone to call us.

Two months after that, he fell and hit his head on something. When he didn't come home, Mum and I drove around looking for him. We finally found him stumbling along in the dark, two kilometres from the house. There was a trickle of blood down the side of his face.

From that day forward, Grandad was only allowed to go to the city if someone accompanied him. Once or twice during the school holidays that task fell to me.

After rinsing out his milk glass, Grandad would pick up his walking stick and head out into the street. I'd follow, a few steps behind. He wasn't aware of me. He wasn't aware of the milk on his lip, the upside-down watch on his wrist, the scrape of branches against his coat. He had a blank, goofy, content expression on his face, and turned instinctively into platform five when he was at the train station and into Dragon Boat Restaurant when he was on Little Bourke Street.

There is little sympathy or compassion in the writer's description. (40–46)

Matter-of-fact tone is used by writer as she describes the onset and development of her grandfather's strange behaviour (42–44)

When he was about to board the wrong tram or turn round the wrong corner, I'd step forward to take him by the elbow and steer him back on course. He'd smile innocently and seem glad to see me. 'Hello there,

50 Amy. Finished school already?' Then he'd look away and forget I was
ever there.

He'd been diagnosed with a brain tumour and, three months later, he
died.

At the funeral, my sadness was overshadowed by a sense of regret. I'd
55 denied my grandfather the commonest of kindnesses. I was sixteen years
old.

I am now twenty-six. A few weeks ago, during a family dinner at a
Chinese restaurant, the waiter complimented my mum on the fact that
I was speaking to her in Chinese. The waiter told Mum with a sigh that
60 his own kids could barely string a sentence together in Chinese. Mum
told the waiter I had stopped speaking Chinese a few years into primary
school, but that I had suddenly started up again in my late teens.

I have often wondered how aware my mum is of the connection between
Grandad's death and my ever-improving Chinese. Whenever I am stuck
65 for a word, I ask her. Whenever I am with her, or relatives, or a waiter at
a Chinese restaurant, or a sales assistant at a Chinese department store,
I practise. I am constantly adding new words to my Chinese vocabulary,
and memorising phrases I can throw into a conversation at will. It is an
organic way of relearning a language. Textbooks and teachers are not
70 necessary, since I am only interested in mastering the spoken word. I am
not interested in the written word or in the many elements of Chinese
culture of which I am ignorant. I am not trying to 'discover my roots.' I
am simply trying to ensure that the next time an elderly relative wants
me to listen to them, I am not only willing, I am able.

Powerful noun groups that use abstract noinalisations **(54,55)**

Cohesive tie to line 7. **(55–56)**

We are not directly told why she started up in her late teens. We **infer** *the reason from what we have read previously.* **(62)**

This final sentence neatly concludes the story by tying the end and beginning together using **lexical connections** *(elderly relative, my grandfather).* **(1,72–74)**

NEED TO KNOW

infer to make a conclusion based on evidence or reasoning

lexical connections words that connect ideas in texts. Writers use key words or synonyms to help texts 'stick together'. This is called cohesion and the devices are called cohesive ties. These cohesive ties serve to remind a reader of a main idea or argument.

LITERATURE link

Representations of people and culture

It is said that first-generation migrants to a new land are too busy surviving to have time or inclination to express their experiences in the arts. It is the second and subsequent generations who begin to express the experiences of their parents and themselves in art, music or literature. For these new generations, their experiences may be fraught with difficulties as they straddle two cultures, sometimes rejecting that of their parents or grandparents, as Amy Choi initially did.

Chinese Australians are well represented in Australian contemporary writing. Writers such as Alice Pung, Rebecca Lim, Beth Yahp,

Gabrielle Wang, Siew Siang Tay and graphic artist and writer Queenie Chan are living and writing in Australia today, each from a unique perspective of their Chinese heritage and its translation into Australian society.

Is it important for all voices to be heard in the arts in a multicultural society such as Australia? Read some writing by one of the Chinese-Australian writers listed above and consider the way they have represented their experiences in their writing.

Activities . . .

UNDERSTANDING and ANALYSING the text

Getting started

1 Why did Alice speak in English when her grandfather wanted to sit in the lounge room that night?

2 The author chooses specific language to represent her grandfather as very Chinese. From the text, choose two examples that show this use of language. Identify how they make the grandfather seem different from non-Chinese Australians.

3 Draw the grandfather as you imagine him, based on the character details in the opening paragraph.

4 Do you think it is easy to remember significant events from your childhood? How likely is it, in your opinion, that Amy's recollections of her grandfather are totally accurate?

Working through

5 In your own words, explain why Amy Choi chose to relearn her Chinese language. Compare your answer with a partner's, and then with the wider class. Do you all agree? Why or why not?

6 The word *relative* in the title is an example of a **pun**. Use a dictionary and/or thesaurus to look up alternative meanings of *relative* and decide what two meanings Amy Choi is suggesting.

7 Do you think Amy was embarrassed by her Chinese grandfather when she was 12? Why might this be? Would she also have been embarrassed as an adult? Use evidence from the extract to support your opinion.

CREATING and RESPONDING to the text

Getting started

8 Imagine that you are designing one key illustration to go with this story. What would you choose as the basis for the illustration of this story? What is being illustrated? Where and when are the events occurring? Why have you chosen that illustration? Choose a part of the text you would quote to answer the questions above.

Working through

9 The narrator criticises herself in terms of how she treated her grandfather. Imagine that you had to defend her. What evidence would you use to mount a case in her defence? Write a short speech.

10 Study the illustration on page 189. Describe the scene depicted in your own words.

Going further

11 Construct an imaginary timeline that summarises the key events in this story. Use the **Timetoast** weblink in your eBookPLUS to help you create some art and make an interactive timeline for Amy's grandfather (or even intersperse his life story with real events from history). You'll need to use context clues in the story to work out what time period he lived in — the author was about 26 when the book was published in 2008.

12 Is Amy's attitude to her grandfather primarily because a) she is young and he is old or b) he is Chinese and she sees herself as Australian? Discuss in small groups.

NEED TO KNOW
pun a play on words; use of words in such a way that they have more than one possible interpretation

eBook plus

Wordsmith . . .

WRITING A RUNNING SHEET FOR A MULTIMODAL PRESENTATION

Multimodal texts combine two or more communication modes, such as print, images or spoken modes. A simple PowerPoint presentation might combine print and images. A complex multimodal text, such as a film, combines images, sound (dialogue, music, sound effects) and sometimes text (such as sub-titles). A film director has a lot to coordinate!

To plan a multimodal presentation, a running sheet can be used to organise sound effects and identify where and how they will be used with the words from the script. The reading below from Lance Armstrong's autobiography shows how a running sheet can guide a multimodal presentation such as a podcast or radio segment.

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adapted from *It's Not About the Bike*
by Lance Armstrong

Sound effects	Text	Music
→	*Station call sign and music* →	Classical piece to introduce program. Fades out.
Bike race sounds fade in and fade out as reading commences.	**Announcer:** He's won the Tour de France seven times. He's undoubtedly the world's most famous cyclist . . . Today's reading comes from the beginning of Lance Armstrong's autobiography, *It's not about the bike* . . .	
Truck engine approaches, then fades away.	**Guest reader:** I've spent my life racing my bike, from the back roads of Austin, Texas, to the Champs-Elysées, and I always figured if I died an untimely death, it would be because some rancher in his Dodge 4×4 ran me headfirst into a ditch. Believe me, it could happen. Cyclists fight an ongoing war with guys in big trucks, and so many vehicles have hit me, so many times, in so many countries, I've lost count. I've learned how to take out my own stitches: all you need is a pair of fingernail clippers and a strong stomach . . .	French music plays in background. Fades out.

👉 OVER TO YOU . . .

Imagine that you have to arrange a dramatised radio reading of Amy Choi's story. What sound effects will you add and where exactly will you position them? Will they come in abruptly or fade in slowly? How will they help establish realism? What music will you use and how is it meant to influence the listener's mood or feelings? Script a dramatised reading of the opening two to three paragraphs using a running sheet. Adapt the model shown above.

My view . . .

Are recounted experiences based on recollections after the experience always faithful to the truth? Does it matter to a reader if the experience is made more dramatic or if the person presents the experience in a less than truthful way? If someone remembers an event in a certain way, is that the way it was, even if another person remembers it differently?

7.2 THE REPRESENTATION OF IDEAS THAT INSPIRE

Whose reality is it?

Ideas have the power to inspire whole generations, even whole nations. For many Australians, the **Anzac** tradition represents what it is to be Australian. The events that unfolded in a far-off part of the world in 1915 helped forge a nation, according to many historians past and present. The apparent characteristics of Australian soldiers who fought and died at Gallipoli during World War I have become the material of legend. Films and stories have been made and written, all contributing to the way this one event has entered the national consciousness. But which of the representations of the Anzac legend is the most real?

At dawn on 25 April each year, thousands of people gather at Gallipoli to commemorate the Anzac troops.

NEED TO KNOW

Anzacs Between 25 April and 18 December 1915, about 11 000 Australian and New Zealand soldiers lost their lives on the beaches and cliffs of the Gallipoli Peninsula in Turkey during Australia's first battle of World War I. Today, almost a century later, many Australians make a pilgrimage to Gallipoli to remember them in a dawn service on Anzac Day. At home in Australia, hundreds of Anzac Day ceremonies and marches are held to commemorate those who lost their lives at Gallipoli and other wars.

ART02161

Frank Crozier's 1919 painting *The Beach at Anzac* depicts the Allied troops establishing themselves on the beaches and cliffs of what became known as Anzac Cove.

This scene from Peter Weir's film *Gallipoli* shows his heroes on the beach at Anzac Cove.

eBookplus

Films present powerful images to a captive audience. The events and ideas represented on screen in a re-creation based on historical fact can be said to present the creative view of the **screenwriter** and **director** as much as they do the facts.

Peter Weir's iconic film *Gallipoli* presents a well-known view of Gallipoli. The scene immediately preceding the death of one of the main characters, Archy Hamilton, is a very dramatic retelling of the Gallipoli myth. This represents a futile attack by Australian forces on the entrenched Turkish forces, an attack that ultimately fails. The attack on The Nek, referred to in the film, did occur in August 1915, but did it happen as portrayed?

Use the **Gallipoli** weblink in your eBookPLUS to access the link to the clip of this scene from the movie.

Before you view the scene, your teacher may ask you to complete the following Ready to Read activities.

READY TO READ ...

- In what ways, if any, do you commemorate Anzac Day?
- Write down what you know about the Gallipoli campaign and Australia's fighting actions there.
- Compare your response with a partner's. How are they similar? How are they different? How do you account for any differences?
- Use an atlas to locate the Gallipoli Peninsula. Using a world map and the scale, work out approximately how many kilometres in a straight line Gallipoli is from Australia.

Activities ...

UNDERSTANDING and INTERPRETING the text

Getting started

1 What real event is being portrayed in this clip from the film? (Read the Need to know on page 193 and the educational notes on the Australian Screen website.)
2 According to the curator's notes, what did Australian viewers misunderstand about this event?
3 What is Barton's response to the order to attack the Turkish forces?

Working through

4 The teacher's notes on this scene argue that 'the clip pairs film footage with emotive music to extremely powerful effect.' What effect does it have on you?
5 What is the significance of Frank hearing the whistle?
6 How does this scene draw on the idea of the importance of sport in Australian popular culture?

Going further

7 The officer who sends them over the top sounds British but in fact is an Australian officer. How does the film position you to respond to his character?
8 Is the film-maker (Peter Weir) making a strong statement about war in this scene? If so, what do you think his message is? How is the viewer positioned to agree?

ANALYSING and REFLECTING on the text

Getting started

9 Why do you think Barton responds to the order to attack in the way he does?

10 Do you think what Barton says to his men before they attack is an inspirational speech? Why or why not? What tone is it delivered in?

Working through

11 Archy Hamilton tells a fellow soldier that there is no point in them continuing with the attack. What effect does this dialogue have on the viewer when seeing the next scene?

12 Why does the film-maker feature close-ups of photos and letters and the loaded machine gun?

13 What **mood** does the music playing in the background establish?

14 What two examples of figurative language does Archy use to inspire himself to run fast when the attack is launched?

15 What would you argue is the film-maker's message? Explain why you think this.

Going further

16 The music (Adagio in G Minor) that plays in the background of this scene is supposedly by the eighteenth-century Italian composer Tomaso Albinoni. Yet the music was actually composed and first published in 1958 by a musical biographer of Albinoni named Remo Giazotti. In the film, the music is meant to suggest the time period as well as the classical tragedy of what is about to occur. In reality, the music is an anachronism; it did not really appear until more than 40 years after the Gallipoli campaign. However, many films set in the past do use music that is authentically from the period in which the film was set. Why would a director do this and why has Peter Weir not used authentic music?

17 What symbols can you note in this scene? How powerful are they in carrying the film's message?

Another perspective on representing Gallipoli in film

The text on the next page is taken from an article by film critic Paul Byrnes, about the representation of Gallipoli in re-created films made soon after the event.

Before you read the article, your teacher may ask you to complete the following Ready to Read activities.

📖 READY TO READ …

- There are many names and dates in this article. Print out a copy of it from your eBookPLUS and highlight all the names (of places and people) in one colour and dates and times in another colour.
- Underline each use of the word *Gallipoli*.
- Note the primary sources, which are presented in smaller type.
- Circle each film that is mentioned or discussed.

Gallipoli on Film
by Paul Byrnes

1   The legend of Gallipoli formed quickly in Australian hearts, based on the report of a man who wasn't quite there. Australian feature film companies re-created the landings of 25 April 1915 on film, and that footage is still often presented as real. Paul Byrnes untangles the mythology of Gallipoli on film.

> In fact, I have never seen anything like these wounded colonials in war before. Though many were shot to bits, and without hope of recovery, their cheers resounded throughout the night and you could see in the midst of a mass of suffering humanity arms waving in greeting to the crews of the warships. They were happy because they knew they had been tried for the first time, and had not been found wanting...No finer feat has happened in this war than this sudden landing in the dark, and the storming of the heights, and, above all, the holding on while the reinforcements were landing. These raw colonial troops, in these desperate hours, proved worthy to fight side by side with the heroes of the battles of Mons, the Aisne, Ypres and Neuve-Chapelle.

Ellis Ashmead-Bartlett, 1915

Australians read these stirring words in their newspapers of 8 May 1915. They were the first report of the landings at Gallipoli 13 days earlier, on April 25, and they told us what we wanted to hear: that the New Zealand and Australian troops had not 'let the side down' in their first major engagement of the First World War. There were no photographs of the troops in action, and no footage of them landing. The sole Australian war correspondent, CEW Bean, had a stills camera but no way of transmitting pictures back quickly...the Gallipoli landing was virtually un-photographed. How is it then that most Australians have seen footage of the landing? It's shown on television every Anzac Day, and in countless documentaries. Longboats pull into the shores at Gaba Tepe in full sunlight; troops rush ashore past debris and dead mates; a Turkish machine gunner on the hill fires down at the ant-like Anzacs scrambling up the ridges.

The footage is fake, of course, or more accurately, re-creation. Two re-creations were staged by Sydney film companies within weeks of the news of the landings. The theatrical firm JC Williamson's filmed over 1000 men storming ashore at Obelisk Bay in Sydney Harbour, with assistance from the military authorities, to make *Within Our Gates, or Deeds that Won Gallipoli* (1915), directed by English actor and playwright Frank Harvey. This was a melodrama about a German spy blackmailing a German-Australian clerk in the War Office in Melbourne. Repenting of his treachery, the clerk enlists and dies at Gallipoli. The film opened in Melbourne on 19 July 1915 and ran for a long season, to enthusiastic crowds. The film is lost, save for about six seconds of landing footage preserved in a later compilation (the *AH Noad Film*, held by the Australian War Memorial).

Margin annotations:

The opening preamble introduces the thesis: questioning the reality of Anzac film representations (1–5)

Article uses actual newspaper text from 1915. In history this is known as a 'primary source'. It is presented in smaller type to separate it from the rest of the article. (6–16)

Specific language evaluates the deeds of the troops. They are judged very positively and the portrait is an admirable one. (7–8,10–15)

These battles are famous WWI European ones, familiar to readers of the time. (15–16)

This is satirical in effect, given the introduction. People of the time wanted to hear only good things about our troops. (20)

The author develops his argument and elaborates on why the 'stirring words' are not perhaps the whole truth. Evidence asks the reader to question the newspaper account. (18–31)

Rhetorical question — a persuasive device asking the reader to question the heroic versions of Gallipoli seen on TV every year. (26–27)

The adjective *fake* evaluates the carefully crafted visualisation at the end of the last paragraph. (32)

More language that signals a questioning of 'reality'. Melodramas are over-the-top, larger-than-life stories. (38)

In fierce competition, Australasian Films had already restaged their own Gallipoli landings at Tamarama beach, just south of Bondi, again with official support. Many of the soldiers in that film were in training at Liverpool, west of Sydney. They would soon be sent to the Western Front in France. This film, *The Hero of the Dardanelles* (1915), directed by Alfred Rolfe, opened on 17 July 1915, pipping its rival by two days. It too was very popular.

The fact that two films were made, and shown simultaneously in theatres, shows just how strong was the perceived public demand for images of Gallipoli. Without television, Australians relied on newsreels for moving images of recent events, but there was no newsreel footage available. That meant it had to be invented, or re-created. These two feature films used what information was available — which was very little — about what the area looked like, and imagined the rest, with the aid of advice from military officers who were themselves relying largely on their training and imaginations.

The initial sources were also limited. The English war correspondent Ellis Ashmead-Bartlett, whose report was the first published in Australia, did not witness the landing, except from the deck of a ship. He did not go ashore until 9.30 pm on the 25th, about 17 hours after the first Anzac troops. CEW (Charles) Bean, the sole Australian war correspondent, was ashore by 10 am on the 25th, almost 12 hours ahead of Ashmead-Bartlett, but his report of the landing was delayed by red tape. Bean was not yet recognised by the British General Headquarters as an official correspondent. His report was not allowed through until five days after Ashmead-Bartlett's had been published in Australia. Bean's account was more sober and dry, and probably more accurate, but Ashmead-Bartlett's ripping prose set the tone for all the early depictions of Gallipoli on film: a gallant landing under fire, the Anzacs storming the cliffs, bayonets quenched in Turkish blood, grim heroes holding on to hard-won holes in 'bare crumbly sandstone'. Most of it was true, if gained by second-hand sources, but it was the interpretation rather than the facts, that made this report so welcome in Australia.

> Here was a tough proposition to tackle in the darkness, but these Colonials are practical above all else, and went about it in a practical way. They stopped for a few minutes to pull themselves together, got rid of their packs and charged the magazines of their rifles. Then this race of athletes proceeded to scale the cliffs, without responding to the enemy's fire. They lost some men, but did not worry. In less than a quarter of an hour the Turks had been hurled out of their second position, all either bayoneted or fled.
>
> **Ellis Ashmead–Bartlett, 1915**

That's vivid writing from a man who was still on a ship two kilometres offshore. Given the lack of sources, it's perhaps remarkable that the first re-creation got it anywhere close to reality.

Topic sentence **(61)**

Lexical connection with the introduction. The reader now understands the opening remark 'the report of a man who wasn't quite there'. **(63)**

Note the positive language. It repeats the mythic heroic nature of what the writer argues are not necessarily 'real' presentations of Gallipoli. **(72,73,74)**

Is this the tone of the modern Anzac legend, as well? **(78–84)**

Summing up **(87–88)**

Activities . . .

UNDERSTANDING and INTERPRETING the text

Getting started

1 Who wrote this article?
2 How many films about Gallipoli are referred to in this article? List their names and the dates they were made.
3 Is the Peter Weir film mentioned in the article?
4 What word is used in the opening paragraph that is similar in meaning to *legend*?
5 From where did Ellis Ashmead-Bartlett 'see' the Gallipoli landing?
6 List three facts and three opinions you can find in the article.

Working through

7 Is Ellis Ashmead-Bartlett (a) the writer of this article (b) a contemporary film-maker, (c) an English war correspondent during World War I or (d) an Australian war correspondent? Quote the sentence that proves your answer is correct.
8 What were the names of the two re-created films made? Why were they made?
9 What is the writer's main argument about how Gallipoli is represented in these early films? Write it in your own words.
10 What makes Byrnes question the testimony of Ellis Ashmead-Bartlett?

Going further

11 What do you understand when the author writes that Bean's 'account was more sober and dry, and probably more accurate'?

ANALYSING and REFLECTING on the text

Getting started

12 Find an example of 'ripping prose' (line 72) in Ellis Ashmead-Bartlett's 1915 account (lines 78 to 84) and write it out. Paul Byrnes argues that the readers of 1915 wanted to hear the sort of 'ripping prose' that Ellis Ashmead-Bartlett wrote. Why do you think they would want to hear events described in this way?

Working through

13 Why does the writer use words such as *legend* and *myth* in terms of how Gallipoli was historically represented?
14 Is there a difference in meaning between a *fake* film and a *re-creation*? Explain.
15 Ashmead-Bartlett glosses over the fact that people die in war. Find an example of this and explain why he might have written this way.
16 Both the main characters in Weir's film *Gallipoli* are athletes. Some critics argue that the death of Archy is more poignant because a great and natural athletic talent dies without fulfilling its promise.
   a Do you agree with this point of view? Why or why not? What assumptions underlie such a view?
   b The 1915 correspondent Ashmead-Bartlett also writes of Australia's soldiers as a 'race of athletes'. Do you feel Ashmead-Bartlett is using the idea of athleticism in the same way that Weir does in his film? Explain.
17 Which of the films made about Gallipoli described in the article do you think are likely to be the most historically accurate — the early films made directly after the event or the later film made by Peter Weir? Use the evidence in the article to inform your answer.

18 Do you think that Peter Weir, the maker of *Gallipoli*, would agree with Paul Byrnes about the heroic and mythic nature of most representations of the actual campaign? Why or why not? Discuss this proposition in small groups.

CREATING and RESPONDING to the text

Getting started

19 Compose three questions you would like to ask an eyewitness about events at Gallipoli in 1915.

20 Compose a 140-character tweet about events at Gallipoli as if you were an eyewitness seeing it happening now. How difficult is this?

Working through

21 How would the Australian correspondent, Bean, have written the first account (lines 6–16)? Take Ellis Ashmead-Bartlett's account, which begins 'in fact, I have never seen anything like these wounded colonials in war before . . .', and rewrite it in a 'more sober and dry' way, as Bean might have done.

22 Make a podcast recording of Ellis Ashmead-Bartlett's account (lines 78–84) as if it were a radio broadcast in 1915. Add suitable music as background and introduce the excerpt as a radio announcer might have done.

Going further

23 Further along in the article, Paul Byrnes says, 'In one sense, Peter Weir returned some sense of accuracy and truth to our collective vision of what Gallipoli looked like, because the film was able to rely heavily on research and primary sources such as the Ashmead-Bartlett film. In another sense, Weir's film continued the line that begins with Ashmead-Bartlett's original dispatch — young heroes pounding up the cliffs, only to be let down by incompetent British generals.' Using the clip you saw from Peter Weir's film as a reference, discuss in a small group how important primary sources are when depicting historical events on film. Do audiences care that events are faithfully represented as they actually happened?

LITERATURE link

Symbolism

A symbol is something that stands for or suggests something else; for example, the olive branch and the dove are considered to be symbols of peace. Symbols are often associated with values and beliefs.

In the scene from *Gallipoli,* the men's rings are a symbol of their loved ones at home. The slouch hat of the Australian army is a symbol of the courage and comradeship that the Australian soldier is said to embody. Even when shown in silhouette, the slouch hat is immediately recognisable because of its distinctive shape.

What other national symbols does Australia have? What values or beliefs do they represent?

Wordsmith . . .

VOCABULARY CHOICES: SPECIFICITY VERSUS ABSTRACTION

Authors make deliberate vocabulary choices when they write. Such choices result in texts that have a particular style, tone or register. Sometimes a writer uses specific language and sometimes abstract language to reach their target audience and achieve their purpose.

Specificity in language can be seen when a writer uses concrete, everyday vocabulary. For example, the word *car* is somewhat specific, but *Porsche* is more specific, as is the idea that a car is a *hatchback*. By contrast, abstraction is the use of abstract language, ideas or images. The specific *car* becomes the abstract *motorised transport*.

Specificity

Concrete nouns (which name things we can experience with our physical senses) are a key indicator of specific language. In the sentence below, all the nouns are concrete nouns:

> She makes yummy **cupcakes** but the **icing** is always too sweet on my **tongue**.

1 Find the concrete nouns in the sentences below:

- *The mooing of the cows in the paddock woke her before sunrise.*
- *His tyres made a squeal and there was a smell of burning rubber as he roared down the road.*

Abstraction

Abstract nouns (which name things such as feelings, qualities and ideas) are a key indicator of abstract language. In the sentences below, all the nouns are abstract nouns:

> **Democracy** is a **system** of **government** that brings great **benefits**.
> **War** is a **pastime** that has no **recommendation**.

2 Find the abstract nouns in the sentences below:

- *The realisation of his dream brought him joy and fulfilment.*
- *The source of all her sorrow was her refusal to accept any compromise.*
- *His heart knew that the bird of happiness had flown, and with it any hope for the future.*
- *Though many were shot to bits, and without hope of recovery, their cheers resounded throughout the night and you could see, in the midst of a mass of suffering humanity, arms waving in greeting to the crews of the warships.*

Can you see the difference in style and tone between the examples that use concrete nouns and those that use largely abstract nouns?

Many texts use a combination of abstract and specific language. A narrative text such as a short story might use concrete language when describing an action but more abstract language when describing a character's feelings and reactions to events.

An academic text such as a history textbook might use abstract language when describing a historical movement but more concrete language when recounting a particular event.

Whichever type of vocabulary dominates a text, it will have an effect on the reader. While using specific vocabulary has the effect of making a text easier to read and understand, texts that use mainly abstract language tend to be less accessible and more academic. Readers must therefore use more complex comprehension strategies to process texts that use abstract rather than specific language. These include inferring, drawing conclusions and using prior knowledge.

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Interactivity:
You be the writer: Specific and abstract language
    Searchlight ID: int-3055

Knowledge Quest 2

Quest
Inferences
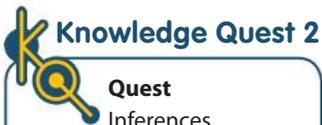
OVER TO YOU …

1 Below is a list of statements. Write down whether you think specific or abstract language dominates.

Statement	Abstract or specific?
His argument was an insult to my intelligence.	
I tore my school uniform on a rusty nail.	
Our dog and cat like to sleep on our deck in the sun.	
His childhood was marked by joy and love.	
The golden age of liberalism was spawned by a growing middle class.	
Horror is a genre that its enthusiasts insist beats fantasy every time.	
Jack and Jill went up the hill to fetch a pail of water.	
Their upward progression was for the purpose of collecting a necessity for life.	
Little Red Riding Hood is a little girl who meets a big bad wolf.	
Fairytales usually contain a moral or theme designed to teach or caution.	
Bears like honey but may also like porridge.	

2 Rewrite a well-known fairytale such as *Little Red Riding Hood* or *Goldilocks and The Three Bears* so that it uses predominantly specific vocabulary. Then write the same tale using predominantly abstract vocabulary. Swap with a partner and compare how well your purpose has been achieved.

My view …

Can the same set of facts be interpreted in different ways? Is it the role of art (such as films) to represent ideas in the most dramatic and compelling way, even if it means being 'creative' with the facts? Do you think it is important to challenge how important ideas (such as the Anzac legend) are represented?

How are ideas and values represented in imaginative texts?

Ideas are at the heart of all the issues that get people talking or taking action. The way that humans represent issues is therefore really about representing the ideas, values or beliefs at the heart of the matter. Many of these key ideas, values and beliefs are often described with abstract nouns: *justice*, *truth*, *responsibility*, *freedom*, *love* and so on. These essential ideas — sometimes called themes or concepts — are explored from all sorts of different angles and perspectives. They are shaped and formed in different ways and the language used to present them constantly shifts, both over time and from place to place.

The idea of romantic love in earlier times

Perhaps the biggest idea of all is the notion of romantic love: What is it? Why does it matter? Why do we go to incredible lengths to get it? Why does he, or she *not* love me? The texts that follow are written and visual texts that deal with love. Although they are from different time periods or eras, and use language, form and structure differently, at the heart of each is a representation of love.

Before you read the poems, your teacher may ask you to complete the following Ready to Read activities.

> **NEED TO KNOW**
>
> **sonnet** a poem of 14 lines, with a strict rhyme scheme, which usually expresses a single idea. A Shakespearian sonnet consists of three quatrains (four lines of verse) and a couplet (two lines of verse), and the rhyme scheme is abab, cdcd, efef, gg.

📖 READY TO READ …

- Identify the title of the poem and the poet.
- Note when each poem was first published, and work out how many years ago this was.
- Note the different forms of each poem: one is in four-line verses, the other is a **sonnet**.
- Note the older form of the English language used in both poems. Write down any words that are unfamiliar and discuss them with your teacher.

The Clod and the Pebble
by William Blake (1794)

'Love seeketh not Itself to please,
Nor for itself hath any care,
But for another gives its ease,
And builds a Heaven in Hell's despair.'

So sang a little Clod of Clay
Trodden with the cattle's feet,
But a Pebble of the brook
Warbled out these metres meet:

'Love seeketh only Self to please,
To bind another to Its delight,
Joys in another's loss of ease,
And builds a Hell in Heaven's despite.'

Sonnet 116
by William Shakespeare (1609)

Let us not to the marriage of true minds
admit impediments. Love is not love
which alters when it alteration finds,
nor bends with the remover to remove.
Oh no! It is a fixed mark,
that looks on tempests and is never shaken;
it is the star to every wandering barque,
whose worth's unknown, although its height be taken.
Love's not time's fool, though rosy lips and cheeks
within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
but bears it out even to the edge of doom.
If this be error and upon me proved,
I never writ, nor no man ever loved.

Activities ...

UNDERSTANDING and INTERPRETING the poems

Getting started

1 What is a clod, a pebble, a brook ('The Clod and the Pebble')?

2 What is an impediment, a tempest, a barque, a sickle? ('Sonnet 116')

3 Blake's poem has three verses.

    a In which verse is a *positive* view of love presented?

    b In which verse is a *negative* view presented?

    c Which view comes from the clod and which from the pebble?

4 In Shakespeare's sonnet, what is 'It' in the line 'It is a fixed mark'?

5 How many four-line quatrains are there in 'Sonnet 116'? What punctuation mark shows where a quatrain ends?

Working through

6 What is the difference between the clod and the pebble in terms of their situations or positions? How might this help explain their different perspectives on love?

7 Shakespeare's poem uses language to characterise love. Use a thesaurus to discover synonyms for these words: *impediment*, *mark*, *tempest*, *barque*.

8 Time is cleverly tied in with death in Shakespeare's sonnet. Which lines do this?

9 Which of Shakespeare's lines best convey the idea that love is eternal?

10 What do you think is a) Blake's key message and b) Shakespeare's key message about love?

Going further

11 Research the time period when Blake and Shakespeare wrote their poems. Suggest who was each poet's intended audience and what was each poet's purpose.

ANALYSING and EVALUATING the poems

Getting started

12 Do you think the poets are talking about romantic love or any sort of love? Quote lines from each poem to support your opinion.

13 Which of the two poems is closest to your idea of love? Explain your choice.

14 Does the use of the archaic (old-fashioned) language in the poems get in the way of evaluating whether you agree or disagree with the poet's subject matter and theme? Explain.

Working through

15 Which poet most convinces you that he understands the human feeling of love?

16 Do you think males and females would react differently to these poems? Might a female poet have written a different poem? Explain your view.

17 The last two lines of Shakespeare's sonnet — the couplet — sum up the poet's message emphatically. What is Shakespeare's message in this sonnet? Do you agree?

Going further

18 Why is love such a common subject for poetry and song lyrics, both in the past and today? Do you think today's idea of love has changed from the times in which Blake and Shakespeare were writing? Explain your view.

19 Choose one of the poems and discuss what elements of it might change if it were written today.

20 Research the idea of medieval courtly love. How does it differ (if at all) from the ideas expressed by Shakespeare and Blake?

Wordsmith ...

WRITING A COMPARATIVE ESSAY

Comparative essays examine similarities and differences in texts. The model below illustrates a comparative essay written in response to this question:

'Write an essay comparing representations of the key idea or theme of love as presented in the poems 'The Clod and the Pebble' and Shakespeare's 'Sonnet 116'.

The annotations explain how the writer has used both text structure (green) and language features (purple) to structure the essay.

Essay

1   Shakespeare's 'Sonnet 116' and William Blake's 'The Clod and the Pebble' offer opinions of love that appear at first very strongly contrasting, but, closer analysis reveals that there are similarities. 'Sonnet 116' apparently sings the praises of love's everlasting qualities, while 'The Clod and the
5   Pebble' offers two conflicting views on love. Shakespeare's sonnet seems to idealise love while Blake points out that love has a very human nature: it is selfish and selfless mixed together. There are hints also that all is not necessarily perfect in the world of Shakespeare's love. In this way the poems are similar. Finally their use of technique — both in structure and
10   the style of imagery they choose — offers the same contrast-comparison perspective.

     The poems offer obviously different points of view. Shakespeare idealises love in lines like 'the marriage of true minds'. He offers up the idea that true love lasts forever when he speaks of it being a 'fixed
15   mark' and something that does not 'alter when it alterations finds'. To Shakespeare, in this sonnet, love appears to be eternal. He stresses that time does not affect our love, even though beauty may fade. Such is the intent of the lines: '*Love's not time's fool, though rosy lips and cheeks within his bending sickle's compass come.*' These lines are made more powerful in
20   their effect because of the powerful alliteration of the 's' sound, which replicates the whistling sound of Death's sickle. Blake, on the other hand, offers a love that is both 'good' and 'bad', selfless and self-interested. Thus he personalises and characterises love as being like a clod (or clump) of clay, trampled by cattle's hooves. This is its selfless side. But the pebble in
25   the brook, washed clean by the current, murmurs only that love is selfish, seeking only 'itself to please'.

     In fact, it could be argued that both poems offer a similar perspective on love. This idea of their similar perspectives first relates to how important love is. Both poems are about love, and discuss what is obviously a serious
30   subject. Both also identify that Love has positives. For Shakespeare, love can be timeless and therefore faithful. This is the same idea as sung by the clod of dirt which, although abused and trampled by life (the cattle), still clings to the idea that love is very important, building a 'heaven in hell's despair'. Love gives the clod purpose, even if its only purpose is to
35   be useful to the cattle.

(Annotations)

Titles of poems are in inverted commas. **(1)**

Topic sentence offers general claim or thesis to be developed. **(1–3)**.

Key words clue the reader in: this is a comparative essay. **(2,3)**

Maintains the language of compare/contrast **(9,10,12,21)**

This topic claim proceeds from the first part of the introduction above: namely 'opinions of love which appear at first very strongly contrasting'. **(12)**

Now the analysis begins to use concrete examples (quotes) that the essayist explains in commentary. **(18–19)**

The analysis uses the metalanguage of poetry analysis. **(20)**

New topic sentence claim **(27–28)**

Language does not always have to directly quote; it can paraphrase ideas in the poems. **(29–31)**

Commentary interprets what the lines mean to the essayist. **(34–35)**

Both poems (at least by inference in the case of Shakespeare's sonnet) identify love's negatives. Blake's pebble, with life in the stream rushing by, thinks of love as clinging and possessive; something that makes hell in heaven. For the pebble, having something clinging to or trampling 'him' would be awful. Shakespeare implies that what masquerades as love but isn't — what is not a 'marriage of true minds' — can be selfish. This false love must leave someone when it loses its youth; it is neither a 'fixed mark' nor 'a star' to help guide our lives. Shakespeare could not have written the idealised love of 'Sonnet 116' if he had not also known of love as a meeting of false minds.

Both poets also use structure to highlight their message. Shakespeare uses the sonnet form, which is classical and tied in with the idealised view of love he wants to express. Blake uses a cleverly balanced three stanza form, which may seek to convince the reader that the truth lies somewhere in the middle between the two views. In the first verse we have the idealised view of love as perfectly selfless (the clod's perspective) while the third verse offers the contrasting pebble view of love as very selfish. The truth lies in the bridging second verse. Love can be both.

The imagery both poets use is, like their messages, both contrasting and similar. Shakespeare relies on much more complex and abstract images to make his point. Thus he characterises death as time and writes, for example, of 'the edge of doom'. He does this because he wants to idealise love and so has to use 'big' ideas. Blake's shorter, apparently less difficult poem uses much more obvious personification. It is the trodden-upon clay versus the washed-clean pebble that offers the readers different perspectives on love. And Blake gives us apparently far less grand ideas; the reader does not have death and stars and time to deal with, as in Shakespeare, but simple parts of the earth. Yet both rely on natural ideas: stars and the idea of time and season and death with Shakespeare; and clods and pebbles and trampling cattle and fast running water with Blake.

In the end the poems offer contrasts and similarity. The poets are alike in that both, like so many other poets, offer perspectives on that most confounding emotion, love. While it is true that they offer differently coloured views, their views are similarly presented with powerful imagery, thought-provoking ideas and poetic technique.

Margin notes:

Topic sentence introduces the claim about the poems' structures. **(46)**

Uses the metalanguage of poetic structure **(47,48–49)**

This is the transition phrase linking the paragraph to the preceding ones. It helps to keep the essay cohesive, or tied together. **(54)**

Identifies a conclusion **(67)**

Concluding paragraph restates the claim made in the introduction. **(67–71)**

Line numbers: 40, 45, 50, 55, 60, 65, 70

OVER TO YOU …

1 What is the function of the opening paragraph?
2 Identify the topic sentence in each of the body paragraphs.
3 Where is the topic sentence usually placed in each of these paragraphs?
4 What is the function of other sentences in each of the body paragraphs?
5 How are the introduction and conclusion similar? How do they differ?
6 Identify the cohesive ties used in the essay.
7 Write a brief evaluation of how successfully the writer has answered the question. On a scale of 1 to 10, what marks would you assign to this essay?

Romantic love in contemporary times

Is the common saying 'Love makes the world go around' as true today as in the past? Is the idea of love represented differently in our technological, high-speed, globalised world? Has the internet changed the way writers and artists represent the universal theme of love? Would Blake and Shakespeare recognise it in popular song lyrics if they were alive today? Finally, would the great romantic novelists of the past understand love in this modern world?

These and many other questions can be posed when we consider how the representations of love in our culture today may differ from past eras.

The following example of a web page for an internet dating site represents a very modern, perfectly acceptable way of finding love in our technological culture today.

Lovable Linda

Inner north Melbourne, Victoria
Female, 30 years old

Height	159 cm
Eyes	Brown
Hair	Medium brown
Relationship status	Single
Children	None
Nationality	Australian
Cultural background	Italian/French
Occupation	Nurse
Religion	Not specified
Star sign	Aries
Smoking	Non-smoker
Drinking	Social
Diet	Vegetarian
Political persuasion	Swinging voter
Pets	2 Golden Retriever puppies

Interests	Weekends away camping, cycling, scuba diving, reading biographies, seeing live bands, Latin American dancing
Life philosophy	Life is an adventure and I'm an explorer!
Seeking	Male 25–35, looks not important, but sense of adventure very important! Must enjoy outdoor activities and good conversation. Kids okay.

Activities . . .

UNDERSTANDING and ANALYSING the text

Getting started

1 The purpose of this internet site is obvious; what is it?
2 Write down five facts about Linda included in her description.
3 Why do you think she describes herself as 'lovable'?

Working through

4 Look closely at the image of the couple on the banner of this web page. How would you describe the view of love (or at least dating) presented in this image?
5 The text statements and questions on this page all have a purpose. For example, the main question 'Is your soulmate out there?' addresses the primary goal of this site: finding a partner. Choose another textual statement on this page and explain its purpose.
6 You can be quite specific about who you are looking for. How do you do this?
7 Why would the fact that this is 'Australia's premier meeting site' be advertised on this page?
8 Many critics of the modern dating services object to the public nature of such services. What is your view? Is the private nature of love a thing of the past? Why do some people choose to announce their romantic status on social networking sites such as Facebook?

Going further

9 Sites like these are often owned by big media companies. Why would a media company be interested in providing an internet dating site, particularly as it is free?
10 Arranged marriages are very common in many cultures. What similarities or differences can you see between an arranged marriage and an internet dating site? Conduct a survey of classmates' opinions on this question and collate the results in a visual display.

LITERATURE link

Time and representations of ideas

Young love has arguably become one of the most familiar themes in modern stories, with novels such as the *Twilight* series promoting the idea. The notion that the young can fall in love is not of course just a modern idea. One of Shakespeare's most significant plays, *Romeo and Juliet* (probably written between 1591 and 1595), is the story of two doomed young lovers. Their love is cursed because of the enmity of more powerful adults in their world. Shakespeare suggests that the young people's love is intense and powerful; but would it have lasted? Is the point of his play that we never find out, due to their tragic deaths?

Does our modern world also represent young love as something that may be frustrated by those with more power, by those who think the young cannot really know love? Or is young love doomed to fail of its own accord because the young lack experience and are not old enough to cope with the pressures of love? Discuss.

Love, real and imagined

The image collage below represents real and fictitious portrayals of love. One image is taken from the world's second-highest grossing film ever, *Titanic*; the second is a famous image from the wedding of Prince William and Kate Middleton; and the third is from the *Twilight* film series.

Image A

Image B

Image C

Activities ...

UNDERSTANDING and INTERPRETING the texts

Getting started

1 Which of the images are fictional? What medium do these images come from?

2 Draw up a table to record the similarities and differences between the three images. Are there more similarities than differences, or vice versa?

Working through

3 There was a great deal of media attention focused on the moment presented in Image B. Why was the first official married kiss so important to the world's media?

4 Not everyone in Image B appears interested in the kiss. What does this suggest about how important the romantic moment was to those people?

5 How has the photographer composed Image B so that the kiss is the dominant aspect?

6 Would you argue that these images all promote the idea of romantic love? How and why?

7 Image C portrays a most unusual love. What is unusual about it?

8 Based on your reading of their poems on page 202, which images would Blake and Shakespeare be drawn to? Why?

Going further

9 None of the images presents lovers as young as Shakespeare's literary lovers Romeo and Juliet, who were probably 14 or 15 when they secretly married. Does this suggest to you that modern sensibilities reject the idea that people can know enduring love when in their early teens? Explain.

CREATING and RESPONDING to the texts

Getting started

10 In a short paragraph, say which image best captures the idea of romantic love for you. Justify your choice by explaining your own view of love in the twenty-first century. Alternatively, explain why none of the images captures the idea for you.

Working through

11 Conduct a class debate on the topic: 'The idea of love in the twenty-first century has become trivialised by popular culture.'

12 Choose two contemporary song lyrics about love. Copy or print them out and write a paragraph explaining whether they agree with the idea of love as presented in the images on page 208.

Going further

13 Research Shakespeare's life and times so that you can create a fictional profile for Shakespeare for the website soulmate.com.

14 Romantic love is only one form of love and may not last. In Australia, one in three marriages ends in divorce. How is this idea of the end of love represented in our culture?

My view ...

How has the way we represent romantic love changed over time? If its representation has changed, why is this? Has the idea or concept changed as well?

COMPOSE AND CREATE

Productive focus: writing, creating and speaking

1

Create a multimodal reading

Script and perform a dramatised reading for a radio podcast (audio with sound effects and perhaps music) of one of the extracts from Aron Ralston's memoir. Alternatively, with your teacher's permission, you could choose another autobiography or memoir. You can perform it for the class in person or create an actual podcast using free software such as *Audacity*, which you can access in the **Audacity** weblink in your eBookPLUS.

You will also need to create and submit a running sheet. (See the Wordsmith on page 192 as a guide.)

Some key points to remember

- Plan and rehearse your reading before you perform or record it so that you are word-perfect.
- Choose appropriate music and sound effects so that they do not overpower your vocals.
- Vary your tone of voice, pitch and pace to suit the events being narrated.
- Ensure your final presentation matches your running sheet.

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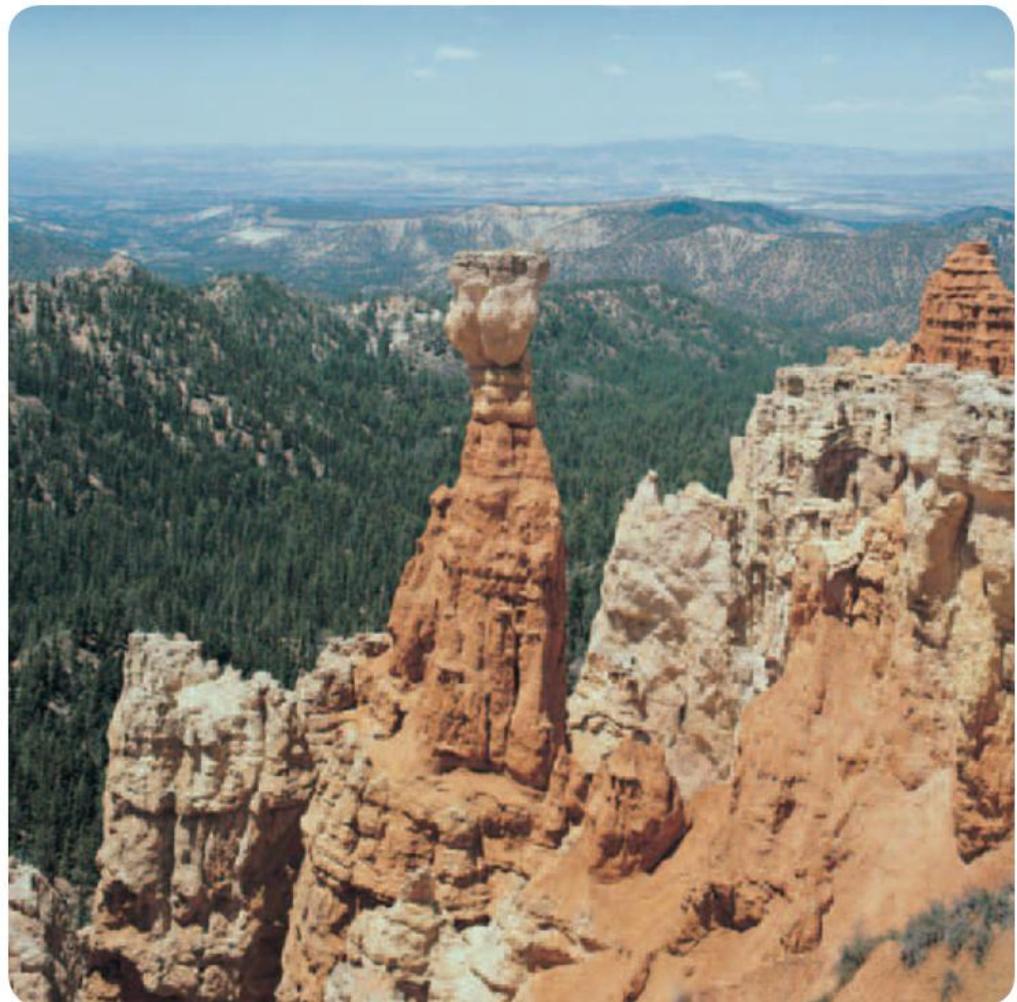
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Use the assessment criteria rubric to guide you through your chosen task.

2 Create a poster for a museum exhibit

Australians are often stereotyped as larrikins, loveable rebels, or naive but honest innocents. More negatively, Australians may be presented as being loud mouthed and racist, and having no interest in innovation or people who achieve great things (unless they are sportspeople).

Research views of a typical Australian characteristic, as represented in at least two different films; *Gallipoli*, *Footy Legends*, *The Man from Snowy River*, *Crocodile Dundee* and *Red Dog* are suggestions. Then, find at least two written texts (either fiction or non-fiction) about this characteristic; *My Brother Jack*, *Summer of the Seventeenth Doll*, *Cloudstreet*, *My Place* and *Deadly Unna* are suggestions for fiction texts. Choose two brief excerpts from each written text that illustrate the characteristic.

For film, use the **Australian Screen** weblink in your eBookPLUS.

Now create a poster (digitally or by hand) to be used in a museum display on the Australian identity. Use images from the films (search movie websites such as IMDb for images) and quotes or extracts from written texts. Write a 300-word reflection about how you have represented your chosen Australian characteristic in your poster, using the questions below as a guide.

- What Australian characteristics do the texts identify?
- How does each text represent these characteristics?
- Do any of the texts challenge a stereotype? If so, how?

Some key points to remember

- A poster combines text and visual elements, so plan the placement and composition of both these elements for maximum impact.
- Use a software package such as *Glogster* to prepare your poster digitally.
- Make sure your poster clearly and creatively communicates your view on your chosen characteristic and that you detail how you achieved this in your reflection.
- Draft, edit and proofread your reflection before finalising it.

3 Write a comparative essay

Write an essay for a popular ezine, comparing two poems or sets of song lyrics and how they represent a key idea or theme (such as love). Other text types can be used, with your teacher's permission. The theme does not have to be love; it can be any big idea, such as justice, peace, war, the environment or loneliness.

Some key points to remember

- Be clear about your purpose. You must *compare*, which means to present similarities and differences. Refer to the Wordsmith on pages 204–5 as a guide.
- Plan first. This will ensure your essay has an introduction, body and conclusion.
- Make sure every paragraph has a topic sentence.
- Use appropriate metalanguage.
- Use linking or transition sentences to bridge from one paragraph to the next.
- Support your points with evidence, such as quotes from the songs or poems.
- Use your conclusion to sum up and restate your main idea or thesis; do not introduce any new material.
- Edit your essay for correct spelling, punctuation, logical paragraphing, and sentence structure and variety. Ensure there is no unnecessary repetition.
- Word-process your final draft using standard font styles and formatting. Alternatively, handwrite your essay under exam conditions to give yourself practice in this skill.

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Use the assessment criteria rubric to guide you through your chosen task.

? Self-evaluation . . .

After you have worked through this unit and the assessment, answer the questions below in an individual reflection:

1 **What were your favourite parts of this unit? What were your least favourite?**
2 **What new vocabulary did you learn during this unit?**
3 **What writing strategies have you learned during this unit?**
4 **Which is your preferred writing method? Why?**
5 **Finally, is school the only place for considering the question of what is real and true?**

INDIVIDUAL PATHWAYS

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| **Worksheet 7.1** | **Worksheet 7.2** | **Worksheet 7.3** |
| doc-10121 | doc-10122 | doc-10123 |

CLASSIC CHARACTER PROFILE 214

Create an online media profile for a character from a classic novel.

REPRESENTING POPULAR CULTURE 216

Create a digital life story for your celebrity self.

Using ICT

Classic character profile

SEARCHLIGHT ID: PRO-0123

Scenario

A well-known Australian publisher of literary fiction is launching new online eBook editions of classic novels under the imprint DigiDo. As part of the launch, they are asking readers to create an online profile for their favourite character from classic fiction. The best of these will be showcased on the publisher's BookFace website at the time of the launch.

The guidelines for contributors have been listed as follows:

- The key audience is the general reading public.
- Characters chosen must be from well-known classic novels, either Australian or world.
- The profile of the character should be based on the novel in which they appear, although additional details may be added by the contributor.
- The profile may be created using hyperlinks in PowerPoint, as a blog or as a web page.

Contributions will be chosen based on the accuracy of the representation of the character, effective use of the digital medium and the ability to keep within the task guidelines.

Task

Create an online character profile for a character from a classic novel. All contributions must contain accurate information about a character from a classic novel, as well as additional information imagined by the contributor. Additional information must be in keeping with the 'real' facts about the character. Your profile should include hyperlinked images, graphic information and sound. Video and music could also be used. You can use a wide variety of software such as PowerPoint, video editing or other digital software to create your final contribution.

Process

- Open the ProjectsPLUS application for this project in your eBookPLUS and watch the introductory project video. To begin your project, click the 'Start new project' button, set the due date and time, and set up your project group. You can complete this project individually or invite other members of your class to form a group.
- Visit the Weblinks section in your Media Centre to preview sample character profiles to get ideas for your own profile. Take note of the different approaches and media that have been used as you

might like to apply something similar to your own character profile.

- Choose a character from a classic novel that you have read. Your Media Centre includes suggested novels and characters that you can choose from.
- Navigate to your Research Forum. A selection of suggested research topics has been pre-loaded here to help you explore and analyse your character. Your Media Centre also contains worksheets that may be useful to identify key character traits, as well as questions to ask yourself when planning your online profile.
- Once your planning is complete, download the multimedia script and templates from your Media Centre. These will help you to structure and plan the production of your profile including any onscreen text and narration you plan to use.
- After your script and templates have been completed, begin production of your online character profile. A selection of media has been provided for you in your Media Centre to download and use in your profile. You could also create animations or source other media that you might like to incorporate — weblinks have been provided with some suggested starting points for media. Don't forget to record the source details of any information or image that you use in your online profile, as you must acknowledge other people's work.
- When you have gathered your chosen media for your online profile and recorded any sound or music, use multimedia software to create your final production. Your Media Centre contains links to suggested free software that you might like to experiment with for your final creation.
- Print out your Research Report from ProjectsPLUS, including any relevant worksheets as requested by your teacher. Make sure you include an export of your final online profile for submission to your teacher.

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Representing popular culture

SEARCHLIGHT ID: PRO-0124

Scenario

The Inter-Galactic Space Authority (IGSA) is planning to launch a capsule into space in the hope of reaching life in other solar systems. On board will be a selection of representations of twenty-first-century western culture, including a series of digital life stories of iconic celebrities. You have become such a celebrity after winning a reality television program with your special talents. You have been asked by IGSA to tell your 'rags to riches' tale as a digital life story for inclusion in the time capsule.

The guidelines given by IGSA are as follows:

- The potential audience is beings from another world.

- Your life story should be in two parts: the influences and events in your life that led you to your celebrity identity, and your life now as a celebrity.
- Your story must be told in a multimodal way using images, sound and text.
- Your story must be between three and four minutes in duration and be partly or wholly imaginative.

To be a worthwhile inclusion in the space capsule collection, your life story should reflect the value placed on celebrity in today's popular culture and make effective use of the digital medium.

Task

Create a digital life story based on imagining your life as a celebrity. The story should chart your early life and influences, as well as your current life as a celebrity in twenty-first-century western culture. Using still images and/or video footage, voice-over narration, music and text, create your life story. You may use a chronological sequence or employ flashback and flashfoward techniques to add interest. You can use a wide variety of software such as PowerPoint, Photo Story 3, video editing or other digital software to create your final story.

Process

- Open the ProjectsPLUS application for this project in your eBookPLUS and watch the introductory project video. To begin your project, click the 'Start new project' button, set the due date and time, and set up your project group. You can complete this project individually or invite other members of your class to form a group.
- Visit the weblinks section in your Media Centre to preview sample digital life stories to get ideas for your own story. Take note of the different approaches and media that have been used as you might like to apply something similar to your own digital story.
- Navigate to your Research Forum. A selection of suggested research topics has been pre-loaded here to help you explore and analyse digital life stories. Your Media Centre also contains worksheets that may be useful to identify key storytelling techniques, as well as questions to ask yourself when planning your digital life story.
- Once your planning is complete, download the multimedia script and templates from your Media Centre. These will help you to structure and plan the production of your story including any onscreen text and narration you plan to use.
- After your script and templates have been completed, begin production of your digital life story. A selection of media has been provided for you in your Media Centre to download and use in your story. You could also create animations or source other media that you might like to incorporate — weblinks have been provided with some suggested starting points for media. Don't forget to record source details of any information or images that you use in your digital story, as you must acknowledge other people's work.
- When you have gathered your chosen media for your production and recorded any sound or music, use multimedia software to create your final production. Your Media Centre contains links to suggested free software that you might like to experiment with for your final creation.
- Print out your Research Report from ProjectsPLUS, including any relevant worksheets as requested by your teacher. Make sure you include an export of your final digital life story for submission to your teacher.

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Your ProjectsPLUS application is available in the Student Resources section inside your eBookPLUS. Visit **www.jacplus.com.au** to locate your digital resources.

Suggested software
ProjectsPLUS
Microsoft Word
Multimedia editing software such as Windows Movie Maker, Photo Story 3 or PowerPoint

Media centre
Your Media Centre contains:
- a bank of media to use in your digital story
- multimedia script and planning templates
- links to example digital stories
- weblinks to free recording and editing software
- an assessment rubric.

GLOSSARY

alliteration repetition of a consonant at the start of words positioned close together in a phrase or sentence; for example, '*the gallant and gorgeous Sir Lancelot*'   **4, 98, 143, 173**

allusion a passing reference in a text to a person, place, event, or other work of art, which the writer assumes to be part of the shared cultural experience of the readers   **37, 111**

analysis the detailed examination of something in order to understand it; the breaking down of something into separate parts in order to see how they work together   **142**

anecdote a short account of a funny or interesting person or event   **83**

antonym a word opposite in meaning to another word   **28**

Anzacs Between 25 April and 18 December 1915, about 11 000 Australian and New Zealand soldiers lost their lives on the beaches and cliffs of the Gallipoli Peninsula in Turkey during Australia's first battle of World War I. Today, almost a century later, many Australians make a pilgrimage to Gallipoli to remember them in a dawn service on Anzac Day. At home in Australia, hundreds of Anzac Day ceremonies and marches are held to commemorate those who lost their lives at Gallipoli and other wars.   **193**

appropriation borrowing in the form of adaptation, reuse or reinterpretation of something from an existing text to produce a new text   **37**

archetype a typical example. An archetype is a character type that occurs again and again in narratives.   **144**

attitudes our ways of thinking about people and the world **8**

Australia's Indigenous peoples Australian Aborigines and Torres Strait Islanders; the peoples who inhabited what we now call Australia and the Torres Strait Islands at the time of English discovery and settlement of Australia **70**

ballad a type of poem that tells a story and has the qualities of a regular rhyme and rhythm. Folk ballads were originally set to music and passed on by word of mouth. Literary ballads originated as written, not spoken, poems.   **4, 136**

biography a life story written or told about someone else. Biography is derived from the Greek word *bios*, meaning 'life', and *grapho*, meaning 'to write'. If a person writes their own story it is called an **autobiography**.   **182**

caricature a representation of a character in which the subject's distinctive traits are deliberately exaggerated or distorted to produce a comic or grotesque effect. A caricature can be visual, as in a cartoon, or literary, using words.   **143**

Christmas story the Biblical story of the birth of Jesus in Bethlehem, involving the appearance of a bright star over the town, which led the shepherds and wise men to the place where the baby was born   **38**

classic describes a literary text that is regarded as having lasting cultural significance, appeal and artistic quality. Classic texts are also often those that provide us with insights into the human condition.   **121**

Cold War In 1945, the USA dropped two nuclear bombs on the Japanese cities of Hiroshima and Nagasaki, killing about 250 000 people from flash or flame burns, radiation sickness, and other injuries.

The Cold War between the United States and the USSR began soon after the end of World War II in 1945 and lasted until the collapse of the USSR, in the mid-1990s. It was a period that saw a nuclear arms race between the two blocs. Paranoia, threats, spying and mistrust dominated their attitude to each other but no direct military conflict occurred — hence the term *cold* war.

This arms race created a fear among ordinary people that the two countries might destroy each other and all other life on Earth. In this context, films and novels began to explore the idea of being the last few people left alive on Earth. They examined how important human contact is to our survival; whether being left alone and alive is better than being dead; and how far people will go to keep themselves alive.   **156**

colloquial language everyday, informal language   **125**

connotation an additional attribute or meaning that is implied or suggested by a word   **17**

context the social, cultural or historical circumstances in which a text was created; the circumstances, situation, time and place in which characters come together   **143, 155**

culture the attitudes, values and beliefs, and other characteristics common to members of a particular group or society   **121**

denigrate to criticise someone or make them appear unimportant; to belittle   **19**

denotation the literal meaning of a word   **17**

dialect a form of a language specific to a particular region or group of people   **4**

director the creative force behind a film, who ensures that actors portray their characters as required and that each scene is shot to maximum technical, artistic and dramatic effect   **194**

dystopia a disturbing world which is the opposite of a utopian (ideal or perfect) world.   **13**

East Timor a former Portuguese colony, composed of the eastern half of the island of Timor and some nearby island territories in South-East Asia. Its official name is the Democratic Republic of Timor-Leste, or Timor-Leste. It is located 640 km (400 miles) northwest of Darwin. In 2002, Timor-Leste became a sovereign state after gaining independence from Indonesia.   **111**

ethnicity the state of belonging to a particular group that has a common cultural tradition   **8**

euphemism a mild, inoffensive word or phrase that replaces a harsher word. Euphemisms can be used to conceal or soften the truth.   **17**

extended metaphor a figurative description that continues beyond a single image to other related images   **95**

figurative language language that moves away from everyday, literal meanings to create fresh, memorable comparisons or clear images; or that uses sound to achieve special effects   **93**

first-person point of view narration that uses the personal pronouns such as *I*, *me*, *we* and *us*, and is told by someone who is part of the story   **8**

foreshadow to show beforehand; to provide a clue as to what is to come   **167**

genre kind or sort; a category of literature or artistic work (e.g. novel, poem, film, website, brochure). Text types can be written, spoken or multimodal.   **132**

hyperbole (pronounced *hi-per-buh-lee*): exaggeration, often for comic effect; also used to persuade   **25, 109, 143, 173**

imagery the way a writer creates a mental picture in words using description, simile, metaphor, personification and other techniques   **132**

imperialism the policy of European nations in the eighteenth and nineteenth centuries of extending their control by establishing overseas colonies   **107**

infer to make a conclusion based on evidence or reasoning   **191**

irony a literary technique (or visual media technique) in which the surface meaning of a text is the opposite of that intended by the writer or creator. The reader or viewer usually understands and agrees with the creator's attitudes, while enjoying the fact that the characters in the text do not.   **26**

jargon language specific to a particular group of people or profession   **16**

journalese a style of newspaper writing, lacking in freshness and originality   **25**

killing fields locations in Cambodia where huge numbers of people were killed and buried during the Khmer Rouge regime led by Pol Pot, from 1975 to 1979   **83**

lexical connections words that connect ideas in texts. Writers use key words or synonyms to help texts 'stick together'. This is called cohesion and the devices are called cohesive ties. These cohesive ties serve to remind a reader of a main idea or argument.   **191**

marginalised left out or excluded from the group or the mainstream   **121**

marketing the business of promoting or selling products or services. Marketing involves identifying and satisfying customers' needs and desires.   **13**

mass media all means of communication that are able to reach a large audience   **64**

memoir the story of one's life, written by oneself. Usually the person who writes the story is someone of importance.   **182**

metaphor a figurative description in which we are asked to picture one thing as actually having the qualities of another; for example, *my train of thought was suddenly derailed.*   **94**

mood the prevailing atmosphere or feeling in a text, created by language choice   **40, 195**

motivation a reason for doing something   **163**

narrative a text type that tells a story. A narrative can be told in many forms, such as a novel, short story, film, song or poem.   **155**

narrative point of view the point of view from which a story is being told. First-person narrative is told by a character who is part of the story, and who uses words such as *I*, *we* and *my*. Second-person narrative addresses the reader as *you*. In a third-person narrative, the story is told by a narrator who is outside the story, and uses pronouns such as *he*, *she* and *they*.   **125**

nationalism a love for one's own nation or the desire for national advancement   **107**

Nazi The Nazi party, led by Adolf Hitler, controlled Germany from 1933 to 1945, and took Germany to war in 1939. The Holocaust refers to Nazi Germany's systematic killing of six million Jewish people. In addition, between five and ten million other people, including Romany (gypsies), Poles, Russians and disabled people died in the 'concentration camps', or death camps. Victims were transported by train to camps throughout Nazi-occupied Europe, where they were killed in gas chambers. Auschwitz, in Poland, was one of the most notorious of these.   **163**

neologism a new, invented word. The Greek prefix *neo* means 'new'; the suffix *logos* means 'word'.   **16**

onomatopoeia the use of words that imitate the sound they refer to, such as *hiss, meow, murmur, buzz*   **17**

parody a humorous or satirical imitation of a serious piece of literature, writing, art or music   **22, 37**

past tense a verb form that indicates the action of the verb that occurred in the past or continued in the past; for example, *Sarah fell* or *Sarah was falling*.   **160**

pathetic fallacy the term given to descriptions of landscape or natural events that are used to mirror human emotions — for example, a storm could be used to suggest fear   **139**

pejorative describes a word or phrase that has negative connotations, or that is offensive or insulting   **30**

persona an assumed identity. It is also the person who we understand to be writing, thinking or speaking a literary text; not the same as the author, but like a mask that the author puts on.   **63**

personification a figure of speech in which objects or abstract concepts are treated as if they have human qualities; for example, *traffic growls*   **143**

personify to treat an object or abstract concept as if it has human qualities; for example, *The sky blinks*   **173**

perspective the values, opinions and ways of seeing the world, which underpin a text   **122**

present tense a verb form that indicates the action of the verb that is occurring in the present or is continuous; for example, *I run* and *I am running*.   **160**

propaganda information provided by an organisation, political group or government to promote a cause or policy; deceptive information that is deliberately and carefully spread   **13**

pun a play on words; use of words in such a way that they have more than one possible interpretation   **191**

quintessentially typically, characteristically. *Quintessence* is the pure and concentrated essence of a substance; from a Latin word meaning 'fifth essence'.   **170**

re-appropriation the act of reclaiming a term that was offensive and giving it a positive meaning   **30**

relationship the connection that is created when the personalities and motivation of two or more characters meet, mix and react — like chemistry   **155**

representation the presentation, in words or images, of the identifying characteristics of a particular thing, place or person   **64, 144**

rhetoric the art of all literary uses of language in prose or verse, designed to persuade   **107**

rhetorical question a question that the speaker or writer does not expect to be answered   **25**

rhyme agreement or correspondence in the final sound of a word at the end of a line; for example, *make/break*, *yellow/mellow*   **4**

rhythm a pattern of beats, or stressed and unstressed syllables. A regular rhythm is a repeating pattern of beats throughout a poem.   **4**

sarcasm a sharp or cutting remark that is intended to hurt or to ridicule. A sarcastic comment usually involves saying one thing while meaning something else.   **22**

screenwriter the person who writes the screenplay, or script, that will be used by the director, actors and cinematographer during the making of a film   **194**

simile a figurative description that makes a comparison between two things, using the words *like* or *as*. For example: *The exploding firecracker looked like a gigantic blossoming flower* or *The dawn was as fresh as a newborn baby's breath.*   **94, 143, 173**

slogan a short, catchy phrase used in advertisements to appeal to an audience   **17**

sonnet a poem of 14 lines, with a strict rhyme scheme, which usually expresses a single idea. A Shakespearian sonnet consists of three quatrains (four lines of verse) and a couplet (two lines of verse), and the rhyme scheme is abab, cdcd, efef, gg.   **202**

SS the *Schutzstaffel,* a Nazi paramilitary organisation in charge of the concentration camps   **163**

stereotype a limited, oversimplified way of classifying people or social groups on the basis of whether they fit into a certain category or 'type'   **21, 78**

symbolise to represent a complex idea with a simpler emblem. For example, a heart can represent love, and a dove can represent peace.   **160**

synonym a word with the same or similar meaning to another word   **28**

target audience the audience to whom an advertisement is directed   **21**

theme a 'big idea' explored in a novel, play, film or other artwork; a message it communicates to the reader   **121**

third-person point of view narration that uses pronouns such as *he*, *she* and *they*, and is told by someone who is not part of the story   **8, 160**

tone the prevailing mood created by the language; the way in which something is said, which conveys emotion or attitude. For example, a person can speak with a rude, angry or sarcastic tone of voice.   **28, 173**

tricolon a series of three parallel words, phrases, or clauses; or a sentence containing two, three, or four parallel parts. For example, *I came, I saw, I conquered* or *Tell me and I forget. Teach me and I remember. Involve me and I learn.*   **185**

values ideals and principles by which we live our lives. Values are also those personal qualities and aspects of society that we regard as worth living up to. For example, respect, loyalty, integrity, equal opportunity and freedom of expression are all values.   **8, 122**

vernacular everyday or colloquial language, including slang expressions   **173**

vicariously experienced second-hand, by identifying with the experiences of another   **182**

Vincent van Gogh (pronounced *van goch*, like the Scottish word *loch*) The artist did not achieve fame as an artist in his lifetime. His life was marked by depression and possibly mental illness that led to much misery and sadness. He found relief through painting, which he used to express his emotions. After his death by suicide in 1890, members of his family promoted his works until they achieved the world recognition they deserved. During his lifetime, van Gogh didn't always receive the help he needed, and died feeling misunderstood. He is remembered as a tragic figure, an artistic genius whose work and ideas did not fit into the society and culture of his time.   **41**

voice the words and style of writing or speech of the narrator. This depends on the narrative point of view adopted.   **122**

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