

WORKBOOK

National English Skills 10

■ Rex Sadler ■ Tom Hayllar ■ Viv Winter

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National
English Skills **10**
WORKBOOK

■ Rex Sadler ■ Tom Hayllar ■ Viv Winter

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Preface

National English Skills 10 is a practical workbook that addresses the Australian Curriculum by broadening students' understanding of language and literature and further developing their literacy skills. It seeks, through a diversity of texts, to engage the interest of the students and to enrich their English experience. In addition to literary texts, it draws on advertising and news media (both print and online), film, photography, graphic novels and social media. Extracts have been chosen to represent a wide variety of cultural perspectives, including Aboriginal and Asian.

The focus of *National English Skills 10* is on developing the reading, writing, speaking, listening, language, spelling and thinking skills that are at the heart of the Australian Curriculum. Throughout the workbook there is a logical and sequential development of skills and knowledge. Opportunities are provided for students to engage in imaginative and critical thinking. The exercises and activities are suitable for both classroom use and homework tasks.

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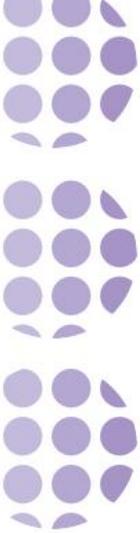
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Related texts

1

Focusing on text connections

Texts can be related or connected to each other in many ways. Often a story or legend is retold in different contexts over time. Novels are often transformed into screenplays or play scripts. Artists often draw on existing texts and depict a scene visually, sometimes in a surprising way. Comparing related texts can lead to a deeper understanding of how writers, filmmakers, artists and other creators of texts can interpret another text and shape a meaning of their own.

Fairytale

The most famous version of the fairytale 'Rapunzel' was written by the Brothers Grimm in 1812, but there are earlier similar tales going back centuries. Such tales are told and retold many times over centuries. Here is a version of the fairytale.

•• Rapunzel—the fairytale ••

A wicked sorceress named Gothel caught her neighbour stealing rapunzel leaves from her garden to satisfy the cravings of his pregnant wife. Gothel allowed him to take the leaves as long as he gave their baby to her as soon as it was born. Gothel named the baby Rapunzel and when she was twelve years old the sorceress took her to the middle of the forest and shut her in a high tower. Over the years, Rapunzel's magnificent golden hair grew longer and longer. Whenever the sorceress wanted to visit her, she called from below:

Rapunzel, Rapunzel.

Let down your hair.

The sorceress then climbed up to Rapunzel's room using her hair as a ladder.

One day a prince rode past and was so charmed by an exquisite song he heard coming

from the tower that he kept returning to hear it again. On one of these visits, he heard the sorceress call to Rapunzel and saw how she climbed up to her. He decided to try this himself, so the next evening he went to the tower and called:

Rapunzel, Rapunzel.

Let down your hair.

When the prince reached Rapunzel's room, she was frightened at first, but he was so friendly and kind that when he asked her to marry him she agreed because he would love her more than Gothel did. The prince visited her often and brought the silk for her to weave a ladder for their escape. Unfortunately, the sorceress discovered that she had not succeeded in separating Rapunzel from the world. In her rage, she grasped Rapunzel's beautiful hair and



cut it all off with a pair of scissors. She then took Rapunzel into the wilderness and cruelly left her there to live in grief and despair.

The sorceress returned to the tower and used Rapunzel's hair to trick the prince into climbing up. She told him that he would never see Rapunzel again. Beside himself with misery, he leapt from the tower into thorns that blinded him. He roamed in the forest for several years. After much suffering, he finally reached the wilderness where he heard a familiar voice singing. Rapunzel saw her prince and ran to him, weeping with joy. As she hugged him, two of her tears touched his eyes and he could see once more. He led her to his kingdom where they lived happily ever after.

Illustration of Rapunzel,
late 17th century.

Fairytale summary

Fill in this summary of the traditional fairytale 'Rapunzel'.

1 Why is the sorceress Gothel allowed to take the baby Rapunzel?

2 How does the prince react to Rapunzel's singing?

3 Why does Rapunzel agree to marry the prince?

4 What happens when the prince discovers that Gothel has punished Rapunzel?

5 How does the blinded prince find Rapunzel?

6 How is the prince's blindness cured?

7 What are the main themes of this fairytale?

The animated musical comedy *Tangled* is a modern film that is loosely based on the fairytale 'Rapunzel'. The filmmakers have imaginatively embellished the story by adding extra characters, loads of humour and exhilarating adventures. Read this review of the film.



Tangled

Leigh Paatsch

Tangled is a rollicking tale of adventure.

(PG)

Directors: Byron Howard, Nathan Greno

Starring: the voices of Mandy Moore, Zachary Levi, Donna Murphy, Ron Perlman, Jeffrey Tambor; Paul F Tompkins, Brad Garrett

Rating: **3.5 stars**

A WITTY retelling of Rapunzel, *Tangled* offers a reminder of Disney's strengths when it comes to traditional animation.

Aside from the winsome Rapunzel (beautifully voiced by Mandy Moore) and her incredibly long, impossibly shiny blonde hair, most key elements of the Grimm Brothers' bedtime story have been imaginatively rearranged.

This Rapunzel is a princess, abducted as a baby by a vain old hag named Gothel (Donna Murphy) because of the secret powers held by her flowing locks.

Whenever Rapunzel sings, her hair gives off a magical glow

that takes decades off Gothel's gruesome looks.

Hidden away inside a high-rise tower deep in the forest, Rapunzel has been brainwashed by Gothel not to dare venture into the outside world.

However, on the eve of her 18th birthday, our sheltered heroine is paid a surprise visit by a debonair woodlands rogue named Flynn Ryder (voiced by Zachary Levi).

Although his smarmy self-confidence hardly endears him to Rapunzel at first, Flynn's worldly ways become the key that will free Rapunzel from her lifelong lockdown.

So begins a rollicking tale of adventure that deftly decorates the familiar structure of a Disney animated feature—of which *Tangled* is the 50th in the studio's distinguished history—with some playfully infectious, up-for-anything flourishes.

The supporting characters are wonderful (particularly a

white horse tracking Flynn like a bloodhound wherever he goes), as are the skilfully assembled set-pieces (the standout of which is a cascade of candle-lit lanterns floating in the night sky, triggering the inevitable romance between Rapunzel and her beau).

Even the obligatory musical interludes (co-written by *Beauty And The Beast's* Alan Menken) hit just the right notes without intruding upon the fun at hand.

Best seen in 3D, *Tangled's* visuals keep striving for picture-book perfection throughout the film, and rarely fail to dazzle as a result.

However, the filmmakers never forget that it is Rapunzel's naive yearning for freedom that must be kept to the fore, and it is this timeless aspect of the story that will surely captivate and uplift audiences of all ages this summer.

Herald Sun, 1 June 2011



Comparing the fairytale and the film

- 1 What elements of the original fairytale remain?

- 2 What examples does the reviewer give to show that the circumstances relating to Rapunzel and Gothel have been 'imaginatively rearranged'.

- 3 What does Rapunzel think about Flynn's 'smarmy self-confidence' and how does he compensate for this?

- 4 The reviewer describes the film in this way: 'So begins a rollicking tale of adventure ... with some playfully infectious, up-for-anything flourishes.' Look back at the version of the original fairytale and come up with a statement that similarly sums it up.

- 5 What is Rapunzel doing in the film still? Explain why this is amusing by contrasting it with the fairytale.

- 6 Describe Rapunzel's character as it is shown in the film still.

- 7 What does the film still reveal about Flynn's behaviour?

- 8 What dazzling features are included in the animated film?

- 9 In the last paragraph, what link does the reviewer make between the fairytale and the film to explain its timeless appeal?

Greek legend

Ancient Greek legends are wonderful stories of powerful gods and heroic mortals. The tales of the Trojan War are among the most famous and influential. Many different versions have been recorded over the centuries. The first written account of the final stages of the Trojan War is the epic poem *The Iliad* by Homer. Here is an extract from a modern translation of *The Iliad* that shows the final stage of the war and the extent of the intervention of the gods in mortal affairs. The god Zeus has just weighed up the fates of Hector, a Trojan warrior, and Achilles, a champion of the Greeks. The result is that Hector will die. Knowing this, the goddess Athene decides to trick Hector into fighting Achilles by transforming herself to look and sound like his brother, Deiphobus, and treacherously persuading him to fight Achilles. The following extract begins as Athene leads Hector forward towards Achilles.

•• *The Trojan War—legend* ••

When Hector and Achilles came within range of each other, great Hector of the flashing helmet spoke first:

‘Achilles, I’m not going to run from you any more. I have already been chased by you three times round Priam’s great town without daring to stop and let you come near. But now I have made up my mind to fight you man to man and kill you or be killed.’

‘But let us call on the gods to witness an agreement: no compact could have better guarantors. If Zeus grants me staying-power and I kill you, I will not violently maltreat you. All I shall do, Achilles, is to strip you of your famous armour. Then I will give up your body to the Greeks. You do the same.’

Swift-footed Achilles gave him a black look and replied:

‘Hector, I’m never going to forgive you. So don’t talk to me about agreements. Lions don’t come to terms with men, the wolf doesn’t see eye to eye with the lamb—they are enemies to the end. It’s the same with you and me. Friendship between us is impossible, and there will be no truce of any kind till one of us has fallen and glutted the shield-bearing god of battles with his blood.’

‘So summon up all the courage you possess. This is the time to show your bravery and ability as a fighter. Not that anything is going to save you now, when Pallas Athene is waiting to bring you down with my spear. This moment you are going to pay the full price for all the sufferings of my companions you killed on your rampage with your spear.’

He spoke, balanced his long-shadowed spear and hurled it. But glorious Hector was on the lookout and avoided the bronze spear. He crouched, his eye on the weapon, and it flew over him and stuck in the ground. But Pallas Athene snatched it up and brought it back to Achilles without Hector shepherd of the people noticing. Hector spoke to the matchless son of Peleus:

‘You missed! So, godlike Achilles, Zeus gave you the wrong date for my death after all! You thought you knew everything. But then you’re so glib, so clever with your tongue—trying to frighten me and undermine my determination and courage. But you won’t make me run and then hit me in the back with your spear. Drive it through my chest and I charge—if the god lets you. But first you will have to avoid this one of mine. May the whole length of it find a home in

your body! This war would be an easier business for the Trojans if you, their greatest scourge, were dead.'

He spoke, balanced his long-shadowed spear and hurled it. He hit the centre of Achilles' shield and did not miss, but the spear rebounded from it. Hector was frustrated that the swift spear had left his hand to no purpose and stood there dismayed, since he had no other one. He shouted aloud to Deiphobus of the white shield, asking him for a long spear. But Deiphobus was nowhere near him. Hector realised what had happened and said:

'It's over. So the gods did, after all, summon me to my death. I thought the warrior Deiphobus was at my side. But he is behind the wall, and Athene has deceived me. Evil death is no longer far away; it is staring me in the face and there is no escape. Zeus and his Archer son must long have been resolved on this, for all their earlier goodwill and help.

So now my destiny confronts me. Let me at least sell my life dearly and not without glory, after some great deed for future generations to hear of.'

With these words Hector drew the sharp, long, heavy sword hanging down at his side. He gathered himself and swooped like a high-flying eagle that drops to earth through black clouds to pounce on a tender lamb or cowering hare. So Hector swooped, brandishing his sharp sword.

Achilles sprang to meet him, his heart filled

with savage determination. He kept his chest covered with his fine, ornate shield; his glittering helmet with its four plates nodded, and above it danced the lovely plumes that Hephaestus had lavished on the crest. Like a star moving with others through the night, Hesperus, the loveliest star set in the skies—such was the gleam from his spear's sharp point as he weighed it in his right hand with murder in his heart for godlike Hector, searching that handsome body for its most vulnerable spot.

Hector's body was completely covered by the fine bronze armour he had taken from great Patroclus when he killed him, except for the flesh that could be seen at the windpipe, where the collar bones hold the neck from the shoulders, the easiest place to kill a man. As Hector charged him, godlike Achilles drove at this spot with his spear, and the point went right through Hector's soft neck, though the heavy bronze head did not cut his windpipe and left him still able to speak. Hector crashed in the dust, and godlike Achilles triumphed over him:

'Hector, no doubt you imagined, as you stripped Patroclus, that you would be safe. You never thought of me: I was too far away. You innocent. Down by the hollow ships a man much better than Patroclus had been left behind. It was I, and I have brought you down. So now the dogs and birds of prey are going to mangle you foully, while we Greeks will give Patroclus full burial honours.'

from *The Iliad* by Homer



The triumphant Achilles drags Hector's body behind his chariot.

Interpreting the legend

1 Once Hector is persuaded to fight, what agreement does he seek to make with Achilles?

2 How does Achilles respond?

3 How does Athene intervene once more after the battle commences?

4 How does Hector feel when he throws his spear at Achilles and hits the centre of his shield, but it just rebounds?

5 What truths does Hector now realise?

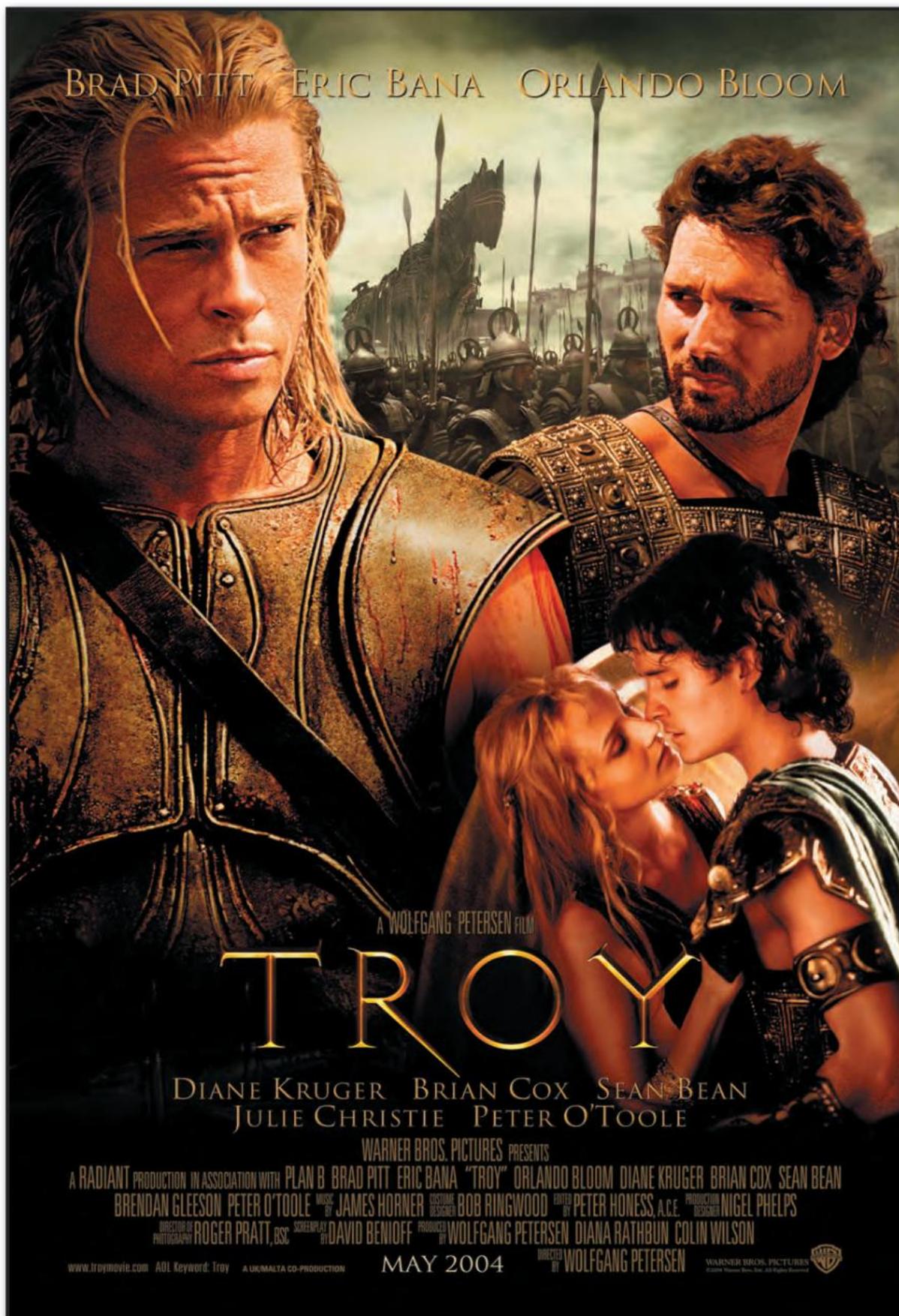
6 In the final, desperate stage of the battle, Hector's sword and Achilles's spear take on almost magical qualities. How is this achieved by the two similes that are used?

7 Both Achilles and Hector are frequently described as 'godlike' and 'glorious'. What is the effect of each adjective on the reader?

8 How is the brutality of Hector's death emphasised?

9 In the last paragraph, what values does Achilles believe in?

One of the most recent interpretations of the Trojan War is the film *Troy*, starring Brad Pitt as Achilles and Eric Bana as Hector. Look carefully at the poster and answer the questions that follow.



Interpreting the film poster

- 1 Comment on why the designer of the poster made the following choices:
 - a The image of Achilles (left) is far larger than Hector (top right), and it is in the foreground.

 - b Achilles and Hector are gazing in different directions.

 - c The male characters are all wearing armour.

- 2 What is suggested by the two characters at bottom right?

- 3 Why is the title of the film so subtle in relation to the image?

- 4 What famous symbol of the Trojan War appears in the background? Does it matter if viewers don't know what it represents?

- 5 Using the extract from *The Iliad* to support your view, do you think that casting Brad Pitt and Eric Bana in the leading roles was a good decision?

- 6 One difference between *Troy* and *The Iliad* is that the gods never make an appearance in the film. Why do you think the filmmakers might have chosen to omit them?

Real-life legend

Ned Kelly is one of the most fascinating figures in Australian history. His courage and defiance in support of the poor and in the face of corrupt police and landowners have made him a legend. Of course, not everyone sees him as a hero.

In February 1879, Ned Kelly dictated a letter in which he justified police killings and other crimes. 'The Jerilderie Letter', as it became known, reveals the real voice of Ned Kelly and gives a remarkable insight into his attitudes and values. In this extract from a transcription of the original letter, he gives his version of an incident at Stringybark Creek in which three policemen who are pursuing the gang are killed. Constable McIntyre has just surrendered to Ned and his brother Dan, and Constable Scanlon and Sergeant Kennedy are rapidly approaching.



A scene from the film *Ned Kelly*, 2003.

•• *The Jerilderie Letter* ••

I stopped at the logs and Dan went back to the spring for fear the Troopers would come in that way, but I soon heard them coming up the creek. I told McIntyre to tell them to give up their arms. He spoke to Kennedy, who was some distance in front of Scanlon. He reached for his revolver and jumped off, on the offside of his horse and got behind a tree. When I called on them to throw up their arms, Scanlon, who carried the rifle slewed his horse around to gallop away but the horse would not go, and as quick as thought, fired at me with the rifle without unslinging it and was in the act of firing again when I had to shoot him, and he fell from his horse.

I could have shot them without speaking but their lives was no good to me. McIntyre jumped

on Kennedy's horse and I allowed him to go as I did not like to shoot him after he surrendered, or I would have shot him as he was between me and Kennedy. Therefore I could not shoot Kennedy without shooting him first. Kennedy kept firing from behind the tree. My brother Dan advanced and Kennedy ran. I followed him. He stopped behind another tree and fired again. I shot him in the armpit and he dropped his revolver and ran. I fired again with the gun as he slewed around to surrender. I did not know he had dropped his revolver—the bullet passed through the right side of his chest and he could not live—or I would have let him go. Had they been my own brothers I could not help shooting them or else let them shoot me, which they

would have done had their bullets been directed as they intended them.

But as for handcuffing Kennedy to a tree, or cutting his ear off, or brutally treating any of them is a falsehood. If Kennedy's ear was cut off it was not done by me, and none of my mates was near him after he was shot. I put his cloak over him and left him as well as I could, and were they my own brothers I could not have been more sorry for them. This cannot be called wilful murder for I was compelled to shoot them, or lie down and let them shoot me. It would not be wilful murder if they packed our remains in, shattered into a mass of animated gore to Mansfield. They would have got great praise and credit as well as promotion, but I am reckoned a horrid brute because I had not been cowardly enough to lie down for them under such trying circumstances, and insults to my people.

Certainly their wives and children are to be pitied, but they must remember those men came

into the bush with the intention of scattering pieces of me and my brother all over the bush, and yet they know and acknowledge I have been wronged and my mother and four or five men lagged innocent. And is my brothers and sisters and my mother not to be pitied also, who has no alternative, only to put up with the brutal and cowardly conduct of a parcel of big, ugly, fat-necked, wombat-headed, big-bellied, magpie-legged, narrow-hipped, splay-footed sons of Irish bailiffs or English landlords which is better known as officers of Justice or Victorian Police, who some calls honest gentlemen. But I would like to know what business an honest man would have in the Police, as it is an old saying, It takes a rogue to catch a rogue. And a man that knows nothing about roguery would never enter the Force and take an oath to arrest brother, sister, father or mother if required, and to have a case and conviction if possible.

from 'The Jerilderie Letter' by Ned Kelly

Interpreting the letter

- 1 What does Kennedy do when McIntyre asks him to give up his arms?

- 2 In what circumstances is Scanlon killed?

- 3 What reason does Ned give for allowing McIntyre to escape?

- 4 What does this decision reveal about Ned's values and beliefs?

- 5 How does Ned justify the killing of Kennedy as he tries to surrender?

- 6 How does Ned want to be judged by the readers of the letter?

7 Ned was accused of brutally cutting off Kennedy's ear after killing him. What is Ned's version of events?

8 'This cannot be called wilful murder for I was compelled to shoot them, or lie down and let them shoot me.' What does this show about Ned's values and beliefs?

9 What does the long list of adjectives (for example 'wombat-headed') show about Ned's opinion of the police?

10 What does this extract reveal about Ned Kelly's character?

The story of Ned Kelly has inspired a multitude of artists, poets, novelists and songwriters. Some of the facts may be changed, but the essence of the story is often captured in their work.

This painting, which is part of the Ned Kelly series by Sidney Nolan, depicts the death of Sergeant Kennedy as described in the Jerilderie Letter.



Death of
Sergeant
Kennedy at
Stringybark
Creek, 1946.

Interpreting the painting

1 How is Ned Kelly depicted by Sidney Nolan?

2 How is Sergeant Kennedy dressed? Does this look historically accurate to you? Why?

3 Comment on the eyes of both characters in the painting.

4 Sidney Nolan made this comment on the painting: 'everyone is cut off in both senses of the word'. What does he mean?

5 What is shown in the landscape? How does the landscape contrast with the two characters?

6 Sidney Nolan commented on his painting: 'Kelly is cool and natural ... No compassion; the natural thing to do.' In the Jerilderie Letter, how is Ned Kelly's own interpretation of the event different?

Novel

The award-winning novel *Looking for Alibrandi* by Melina Marchetta was first published in 1992 and made into a major film in 2000. It explores the themes of independence and belonging as Josie Alibrandi, a third-generation Italian-Australian in her last year of school, faces a multitude of issues about cultural identity and growing up. Along the way she discovers some confronting truths about her family history.

In the following extracts from the novel and screenplay, Josie (nicknamed Jozzie) is about to meet Michael Andretti, the father she has never known. In this extract from the novel, she has just argued with Katia, her Nonna, who is so annoyed that she asks Josie to go home.

•• *Josie meets Michael—the novel* ••



'Go home, Jozzie,' she said icily. 'I do not want you here.'

The doorbell rang and we both ignored it for a few seconds. I tried hard not to think of the trouble I would be in with my mother. Nonna went to answer it and I stayed in the TV room wondering whether I should go home. I heard her call my name, so picking up my bag I walked into the corridor where she was standing with a man.

'This is my granddaughter Jozzie, Michael.'

Michael! My heart began to pound at one hundred miles per hour and I could feel the hairs at the back of my head standing on end.

'I will just go and get that address, Michael,' she said walking up the stairs. 'Jozzie, show Michael to the lounge room and turn on the air-conditioning. It is boiling hot.'

I looked at him and at that moment every image I had of my father flew out the window.

I had thought he'd be tall.

He wasn't.

I thought he'd be good-looking.

He wasn't.

I thought he'd look like a weakling.

He didn't.

He had a sense of strength about him. A kind of tilt to his head when he looked at me. He looked like an intellectual and so sure of himself. Somehow I figured that women would really go for him. He was very solid and when I looked into his eyes I saw an obvious resemblance.

'You're Christina's daughter?'

He had a deep articulate voice, which was cool and very impersonal.

'Yes.' I watched him tilt his head even more and I slowly began to enjoy his oncoming discomfort.

'I didn't expect you to be so old.'

I picked up my school-bag and walked past him, opening the door.

'My mother had me young,' I said, turning around to face him.

His face kind of fell. It went pale. I had never seen anything like it before. He looked at me in absolute shock and if I had it in me I would have said more to make him feel even worse.

'Goodbye, Mr Andretti.'

I walked down the steps of the house and along the pathway and only when I reached the road did I turn around. He was still watching.

from *Looking for Alibrandi* by Melina Marchetta

Interpreting the novel

- 1 What is Josie thinking about when Nonna answers the doorbell?

- 2 What physical reaction does she have when she recognises the name 'Michael'?

- 3 As soon as she looks at him, what happens?

- 4 What three qualities had she imagined he would have?

- 5 How does the writer use repetition to convey Josie's shock that her assumptions are not correct?

- 6 What adjectives does the writer use to describe Michael's voice?

- 7 'My mother had me young.' How does Michael react to this?

- 8 The writer implies that Michael has realised something shocking without explicitly stating what it is. What has he realised and why?

- 9 The novel is written in first person, with Josie as narrator. After reading this extract, what is the advantage of having a first-person narrator?

- 10 What does the reader learn about Josie's character in this extract? Support your answer with evidence.



Josie meets her father, Michael Andretti in a scene from the film.

A novel relies totally on the printed word to communicate with the reader. A film integrates music, dialogue, voice-overs, sound effects and many other visual elements that convey meaning in a completely different way. Read the screenplay extract of the same scene looking for similarities and differences.

• *Josie meets Michael—the screenplay* •

KATIA Go home, Jozzie. I do not want you here.

Josie realises that she's gone too far. She picks up her bag and walks to the front door. Josie yanks it open and runs straight into the bulk in front of her.

She looks up and finds herself face to face with Michael Andretti, dressed in a suit, wearing glasses, looking slightly bemused. For a moment his hands are placed on her shoulders.

It takes Josie only a moment to register who he is and she steps back in shock. Katia appears, excited behind her.

Michele Andretti? Che sorpresa.

Michael kisses Katia on both cheeks, charming her. Katia is beside herself.

MICHAEL *[in Sicilian]* Speak in Sicilian, Signora. We're not strangers.

KATIA *[in Sicilian]* Come in, come in. I'll make coffee. Did you know Christina had a daughter? Jozzie, show Michael to the *salottu* and turn on the air conditioning. It's boiling hot.

Katia rushes off to the kitchen. She chatters on while Michael and Josie confront each other.

[Out of view, in Sicilian] Two women live in your old house now. It is so beautiful inside the way they have done it. Your mother was always happy with what she did ...

Michael and Josie remain in the doorway.

MICHAEL Christina's daughter?

As Josie's true identity sinks in to Michael, his expression ranges from politeness to utter shock.

JOSIE My mother had me young.

They stare at each other. Michael is speechless. Josie pushes past him, breaking out into a run.

Katia rejoins him at the door, calling after Josie's retreating figure.

KATIA [in Sicilian] Jozzie, Jozzie, come back here.

Katia looks at Michael and tries to force a smile.

I don't know who she took after.

from the screenplay by Melina Marchetta

Comparing the novel and the screenplay

1 Why is the screenplay so much shorter than the novel extract?

2 What is the purpose of the stage directions?

3 In the film still, what is revealed about Josie's feelings as she stares at Michael?

4 Why did the filmmaker choose to make this a close-up shot with Josie's face in sharp focus?

5 In the novel, Nonna answers the doorbell and Josie emerges later. Why do you think Josie answers the door herself in the screenplay?

6 'My mother had me young.' After she says this, how is Josie's reaction different in the screenplay than it is in the novel?

7 Why do you think the scriptwriter chooses to change the way Josie reacts?

8 The scene ends with Katia saying, 'I don't know who she took after.' Why does the scriptwriter choose to add a completely new line of dialogue here?

Transforming texts

These activities may be done individually or in small groups.

Modernising a fairytale

Using 'Rapunzel' and *Tangled* for inspiration, choose a different well-known fairytale and transform it into a modern-day story, possibly a comedy. Retain the core part of the fairytale. For example, *Tangled* retains Rapunzel's long golden hair, her imprisonment in the tower and her desire for freedom. Make any other changes you want to the plot, the setting and the characters. Find a version of your fairytale in the library or on the internet and keep a copy of it with your modern version.

Choose a well-known fairytale, such as:

- 'Goldilocks and the three bears'
- 'Cinderella'
- 'Hansel and Gretel'
- 'Sleeping beauty'
- 'The three little pigs'
- 'Little red riding hood'.

Read out some of the modern fairytales to the class.



Writing a screenplay

Choose a passage from one of the novels you are studying this year, or another you have read recently, and transform it into a screenplay. The passage you choose should include both dialogue and description. Use the extract from the screenplay of *Looking for Alibrandi* (page 16) as a model to help you make decisions about what changes need to be made to your passage. For example:

- Remember that you are writing a screenplay for a film, not a script for a play.
- Consider which dialogue from the novel should and shouldn't be included in the screenplay.
- Decide whether you need to make other changes to the sequence or the action for the purpose of filming.
- Write directions to explain characters' actions, thoughts, movements, and so on.
- Use the conventions of layout and font choice (for example, italics for directions).

2

The amazing English language

English as a world language

Today, English is spoken in more countries throughout the world than any other language. It is estimated that well over a billion people now have English as their first or second language. English has frequently been described as a 'global' language. Although there are more speakers of Mandarin in the world than there are speakers of English, these speakers, for the most part, are native to China.

At the beginning of the seventeenth century the English language was mainly restricted to Britain. However, it soon rapidly spread to the far corners of the globe as the British Empire established overseas trade and colonised new territories. Another significant factor in the spread of the English language was America establishing itself as a superpower after World War II. The American media with its Hollywood films, its pop music industry and its broadcast news coverage has helped to make English the global means of communication.



Multilingual neon signs in cosmopolitan Hong Kong.

The origins of English

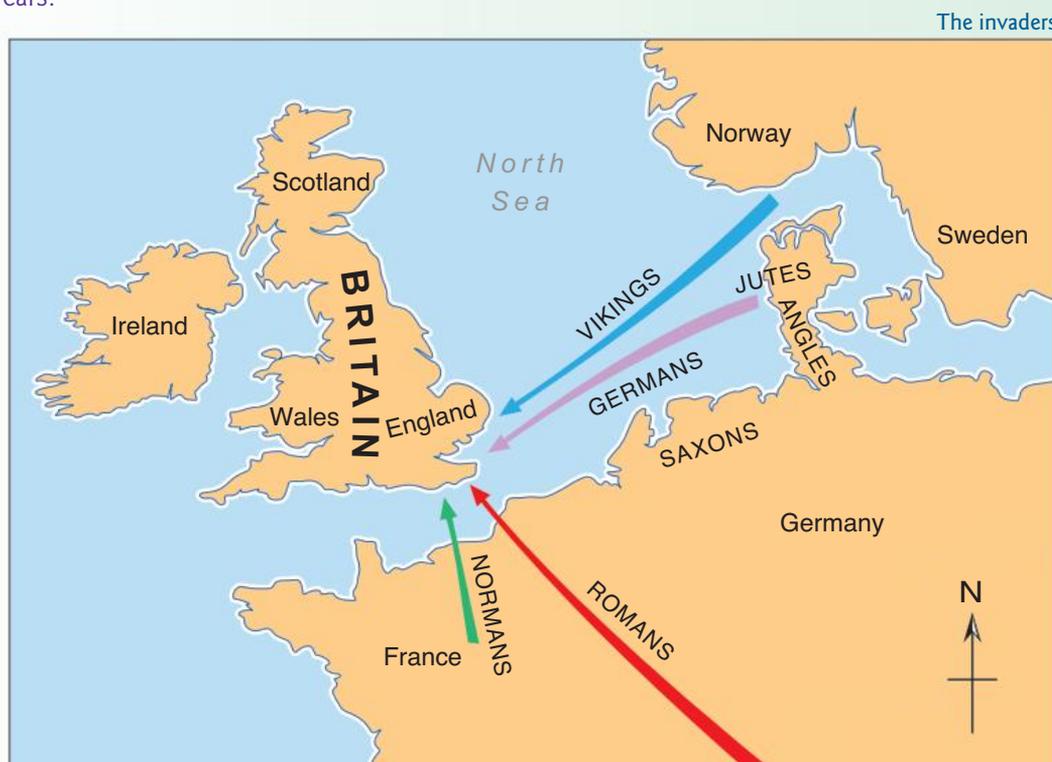
The English language has hundreds of thousands of words that originally came from other countries. One important reason for this is that England was subjected to successive waves of invaders who settled there. Each group brought with it new words that became integrated in English. This informative text explains the origins of English.

The story of English

In the beginning

The first people in Britain were the Celts who originally came from Europe. They crossed the English Channel and became known as the ancient Britons. The language they spoke was Celtic and part of their language still survives in areas of Wales, Scotland and Ireland.

In 43 CE the Roman Emperor Claudius decided to make Britain part of the Roman Empire. After the Romans had conquered the Britons, they built cities, towns, roads, houses, walls, baths and temples and spoke Latin. Despite the fact that there are many thousands of Latin words in our language, very few of them entered the language from this period, even though the Romans ruled Britain for almost 400 years.



Old English

English really began to develop as a language as a result of the Anglo Saxon invasion of Britain in the middle of the fifth century. After the Romans departed in 410 CE, leaving the Celts unprotected, the Germanic tribes, the Angles, Saxons and Jutes, began to make raids on Britain and establish settlements. The Celts were driven out into Wales, Cornwall and the Scottish lowlands and the Angles, Saxons and Jutes gained control of Britain. Their language, which was called Anglo-Saxon or Old English, eventually formed the basis of English. Simple Anglo-Saxon words such as 'mann' (man), 'wif' (wife), 'cild' (child),

'hus' (house) reflect basic words in English today. The Old English period lasted until the end of the eleventh century.

During the Old English period at the end of the eighth century, there came a new wave of invaders: the Vikings from Scandinavia. Much fighting took place between the Danes and the English, and after nearly 300 years of warfare a treaty was finally drawn up. The Danes were given a section of England in which to live and they too became English. Words such as 'skill', 'skin', 'skirt', 'birth' and 'window' are examples of words of Danish origin.

Middle English

The English language was dramatically changed in 1066 when William the Conqueror and his Normans came across from France and defeated Harold at the Battle of Hastings. The Normans took control of all the important properties and positions in Britain. Since the language of the Normans was French, all business, government and administration matters had to be transacted in French. This led to the beginning of Middle English, which was to last to the end of the fifteenth century.

French became the language of the law courts. The schools, which were only for the upper classes, used Latin. The churches also used Latin exclusively. However, the ordinary people of Britain communicated with each other in Old English. This was the situation for 300 years with English gradually gaining on the use of French until English became supreme again and was used in parliament, at court and in the schools. A good number of the French words that came into the English language at this time were of Latin origin.

It is interesting to note that, as the Normans were the masters and the English were the subjects, communication between the two still had to take place. Thus the two languages slowly joined together as one. We see this particularly with the names of farm animals. When the animals were on the English peasants' farms they were called by the Old English words 'sheep', 'calf', 'cow', 'pig', but on the Normans' table they changed to 'mutton', 'veal', 'beef' and 'pork'.

Early Modern English

The next important stage in the development of the English language was called Early Modern English. It extended over three hundred years from 1500 to 1800.

William Caxton printed the first book in England in 1475 and the subsequent growth of the printing industry led to the standardisation in English of spelling and grammar. The Renaissance of Classical learning led to an influx of Latin and Greek words in the language. Latin was the language of the well educated and in this time of discovery it was used to create many thousands of new scientific, mathematical, medical, legal, literary and religious words in English. The leading literary figure of this period was dramatist and poet William Shakespeare (1564–1616).

Modern English

'Rule Britannia, Britannia rules the waves' was a song English schoolchildren used to sing. It gives some idea of how the English felt throughout the period when 'the sun never set on the British Empire'. Quite naturally during this period, the English tended to borrow new foreign words and ideas from countries they conquered, settled in, traded with, explored or just travelled through. During the last thirty years, America—because of its world dominance in the areas of computers, the internet, biotechnology, business and pop culture—has provided most of the new words entering English.



Battle Abbey, site of the 1066 Battle of Hastings.

How well did you read?

- 1 Referring to the introduction to the extract, why would English be more likely to be considered a 'world language' than Mandarin?

- 2 Again, from the introduction, how did the rise of America after World War II help the English language to spread throughout the world?

- 3 What effect did the Roman occupation have on the development of English?

- 4 What happened to the Celts when the Angles, Saxons and Jutes invaded Britain?

- 5 Explain how the Vikings became English.

- 6 Why was French initially superior to English after the Normans conquered England.

- 7 What effect did the coming of printed books have on the English language?

- 8 During the Early Modern English period, what enabled a huge number of Latin and Greek words to come into the English language?

- 9 Explain how the English came to 'borrow' new words in the Modern English period.

- 10 How did advances in technology lead to new words coming into English?



Medieval reenactment group outside
English pub, Sussex, England.

Words from many lands

The following exercises give you some idea of the extent to which the English language has borrowed words from other languages, and the variations that occur within English.

Finding the meaning of borrowed words

Read through the list of words borrowed from other countries and select the correct meaning from the choices given.

- 1 The Egyptian word *ebony* means
 - a a dark wood
 - b part of a skeleton
 - c a semi-precious jewel
- 2 The Hungarian word *sabre* means
 - a a tiger
 - b a spicy food
 - c a type of sword
- 3 The Czech word *polka* means
 - a a national language
 - b a type of dance
 - c dress material
- 4 The Malay word *amok* means
 - a a ridiculous situation
 - b rushing in a frenzy
 - c traditional dress
- 5 The Serbian word *vampire* means
 - a a blood-sucking bat
 - b a vandal
 - c a manservant
- 6 The Zulu word *mamba* means
 - a a memory device
 - b a brand of T-shirt
 - c a poisonous snake
- 7 The Bengali word *dinghy* means
 - a a little boat
 - b a canoe
 - c dark and dreary
- 8 The Norse word *gosling* means
 - a a young goose
 - b a ghost
 - c a small goldfish
- 9 The Farzi word *pistachio* means
 - a a type of pasta
 - b a type of nut
 - c a type of puppet
- 10 The Korean word *taekwondo* means
 - a a head of state
 - b a pagoda
 - c a martial art
- 11 The Afrikaans word *apartheid* means
 - a a disciple
 - b a ghostly apparition
 - c separation of races based on colour
- 12 The Lithuanian word *eland* means
 - a a type of antelope
 - b a computer program
 - c a distant country
- 13 The Swedish word *flounder* means
 - a to flow underneath
 - b a small flat fish
 - c a flap on an aeroplane wing
- 14 The Algonquin word *caribou* means
 - a a train carriage
 - b a carnival
 - c a reindeer

- 15 The Inuit word *anorak* means
- a a raft
 - b a warm coat
 - c a yearly event
- 16 The Turkish word *caftan* means
- a an Indian chief
 - b a type of yacht
 - c a loose shirt



Identifying borrowed words

Many words that originally came from other countries or regions are now used by English speakers every day. From the table, choose the correct English word for each meaning listed below and write the word in the space provided. The country or region of origin of each word is given in brackets to help you.

Country/region	English words
India	curry, shampoo, pyjamas, jungle, sandal
Italy	violin, studio, spaghetti, arcade, piano
Netherlands	yacht, keel, hoist, skipper, coleslaw
Japan	judo, tsunami, soy, tycoon, origami
Norway	fjord, krill, lemming, walrus, slalom
Australia	numbat, waratah, budgerigar, wallaroo, mallee
Africa	chimpanzee, banana, trek, springbok, bwana

- 1 the art of folding paper into interesting shapes _____ (Japan)
- 2 a stringed instrument played with a bow _____ (Italy)
- 3 a great ape _____ (Africa)
- 4 tiny shrimp-like creatures which are eaten by whales _____ (Norway)
- 5 a type of kangaroo living in rocky areas _____ (Australia)
- 6 the master or captain of a ship _____ (Netherlands)
- 7 the workroom of an artist or musician _____ (Italy)
- 8 a type of shoe _____ (India)
- 9 a deep, narrow inlet of the sea _____ (Norway)
- 10 an arduous journey _____ (Africa)

- 11 a type of gum tree with many stems _____ (Australia)
- 12 a large, marine mammal related to seals _____ (Norway)
- 13 a destructive sea wave caused by an underwater earthquake _____ (Japan)
- 14 a preparation used for hair washing _____ (India)
- 15 a sailing vessel used for sport or leisure _____ (Netherlands)
- 16 an antelope which moves in leaps _____ (Africa)
- 17 a type of self-defence _____ (Japan)
- 18 a downhill skiing race over a winding course _____ (Norway)
- 19 a spicy dish of meat and vegetables _____ (India)
- 20 an Australian shrub with large, red flowers _____ (Australia)
- 21 a rich and powerful owner of a business _____ (Japan)
- 22 a person in charge; boss _____ (Africa)
- 23 a covered passageway with shops on either side _____ (Italy)
- 24 a salad made with cabbage _____ (Netherlands)

American and Australian English match-up

Many variations in language occur between English-speaking countries. For example, here is a list of ordinary words used in Australia that differ from words that are used in America to designate the same object. Match the American words in the box with the Australian words that have the same meaning.

Australian English	American English	Australian English	American English
footpath	_____	curtains	_____
sweets	_____	petrol	_____
garbage bin	_____	soft drink	_____
tap	_____	autumn	_____
lift	_____	bumper bar	_____
caretaker	_____	bucket	_____
dummy	_____	biscuit	_____
tram	_____	mobile phone	_____

fall	streetcar
janitor	candy
pacifier	cell phone
elevator	drapes
faucet	cookie
gas	trashcan
sidewalk	soda
fender	pail

Latin and Greek words in English

The Latin and Greek languages have had an enormous influence on English. During the Middle Ages and the Renaissance, Latin was the language of the well educated. Thus thousands upon thousands of scientific, mathematical, medical, legal, literary and religious words came into the English language. Today Latin and Greek words are still entering our language. The following exercises give some indication of the effect of the classics on English.

Latin numbers

There are many Latin numbers that have come into the English language. Here are a few examples that will help to give you a better understanding of your language. Under each Latin number you will find examples of English words that are derived from it.

unus (one)

unicorn
unanimous
unique
universe

bi (two)

bisect
biped
biennial
bicycle

tri (three)

triplicate
trident
trio
trimaran

quadr (four)

quadruple
quadrangle
quadrille

octo (eight)

octopus
octet
octagon

decem (ten)

decimal
decathlon
decimate
decahedron

centum (one hundred)

centigrade
centurion
centennial
centipede

mille (one thousand)

milligram
millipede
million
millimetre



Finding the Latin-number words

Next to each of the meanings below write the correct word from the lists. The Latin words are given in the brackets to help you.

- 1 a group of eight singers or musicians _____ (*octo*)
- 2 a unit of mass equal to one thousandth of a gram _____ (*mille*)
- 3 having two feet _____ (*bi*)
- 4 having a scale of a hundred degrees _____ (*centum*)
- 5 one and only _____ (*unus*)
- 6 a ten-event athletic contest _____ (*decem*)

- 7 a solid shape with ten flat faces _____ (*decem*)
- 8 being four times as big _____ (*quadr*)
- 9 a sailing boat with three hulls _____ (*tri*)
- 10 happening once in a hundred years _____ (*centum*)
- 11 a thousand years _____ (*mille*)
- 12 an eight-sided figure _____ (*octo*)
- 13 happening every two years _____ (*bi*)
- 14 a dance for four couples _____ (*quadr*)
- 15 a three-pronged fork _____ (*tri*)
- 16 one opinion held by all _____ (*unus*)
- 17 made with three copies _____ (*tri*)
- 18 having a thousand legs _____ (*mille*)



Latin word origins

Some classic scholars have stated that almost forty per cent of all English words are derived from Latin. Here are just a few of the words derived from Latin that have become part of the English language.

Matching words and meanings

The Latin words *video*, *spiro*, *magnus* and *terra* are listed below with their meanings. In each box, you will find English words that are derived from each of these Latin words. Your task is to correctly write each English word from the box in the space next to its definition.

Video (visus)—'I see'

visa invisible envision supervisor revise vista

- 1 to see in one's mind _____
- 2 a person in charge of workers or work _____
- 3 to correct faults and make improvements _____
- 4 not able to be seen _____
- 5 a travel permit _____
- 6 a view from a distance _____

Spiro—'I breathe'

perspire conspirator respirator dispirited inspire expire

- 1 sad and discouraged _____
- 2 to sweat _____
- 3 device to assist breathing _____
- 4 to encourage with enthusiasm _____
- 5 a person who plots against others or authority _____
- 6 to come to an end _____

Magnus—'great' or 'large'

magnanimous magnitude magnify magnificent magnate magnificent

- 1 a person of great wealth _____
- 2 greatness of size, significance or extent _____
- 3 nobly unselfish and generous _____
- 4 grand in appearance _____
- 5 to make larger or greater _____
- 6 a song of praise _____



Terra—'the earth'

terracotta Mediterranean terrier subterranean terrace extraterrestrial

- 1 a narrow flattened area on the side of a hill _____
- 2 underground _____
- 3 brownish red clay used to make pipes and tiles _____
- 4 originating from outside the Earth's atmosphere _____
- 5 in ancient times, known as the sea in the middle of the land _____
- 6 a hunting dog that unearths its prey _____

Greek prefixes

In the table below, a number of Greek prefixes are set out with their meanings and examples of English words derived from them.

Prefix	Meaning	English words
<i>auto</i>	self	autograph, autocrat, automatic, autonomous, automobile
<i>mono</i>	alone	monotony, monocle, monarch, monosyllable, monopoly
<i>archos</i>	chief	patriarch, architect, anarchy, archbishop, archetype
<i>hyper</i>	excessive	hyperventilate, hyperactive, hyperbole, hypersensitive
<i>dia</i>	through	diameter, diagnose, dialogue, diarrhoea, diagram
<i>cata</i>	down	catastrophe, catalogue, cataract, catacomb, catapult
<i>anti</i>	against	antidote, anticlimax, antisocial, antiseptic, antipathy

Matching prefixes with meanings

Next to each of the meanings below, write the correct English word from the table. The Greek prefixes are given in the brackets to help you.

- 1 a large waterfall _____ (*cata*)
- 2 conversation between two or more people _____ (*dia*)
- 3 a person's signature _____ (*auto*)
- 4 an eyeglass for one eye _____ (*mono*)
- 5 a remedy against a poison _____ (*anti*)
- 6 the male head of a family or tribe _____ (*arch*)
- 7 to breathe excessively hard and fast _____ (*hyper*)
- 8 a strong feeling of dislike _____ (*anti*)
- 9 to recognise a disease through symptoms _____ (*dia*)
- 10 underground burial place _____ (*cata*)
- 11 hereditary ruler of a country _____ (*mono*)
- 12 the creator of a plan for a building _____ (*archos*)
- 13 self-governing, independent _____ (*autos*)
- 14 substance that destroys bacteria _____ (*anti*)
- 15 extravagant exaggeration _____ (*hyper*)
- 16 a great, often sudden calamity _____ (*cata*)

- 17 a drawing to explain how something works _____ (*dia*)
- 18 society without government or law _____ (*archos*)
- 19 exclusive control of a market service or product _____ (*monos*)
- 20 an ancient apparatus for hurling stones _____ (*cata*)

Greek word origins

Important words in the English language such as ‘democracy’, ‘geography’, ‘politics’, ‘biology’, ‘energy’ and ‘police’ are all derived from Greek words. Here are some other examples.

Matching words and meanings

The Greek words *grapho*, *logos*, *chronos*, *tele* and *polis* are listed below with their meanings. In each box, you will find English words that are derived from each of these Greek words. Your task is to correctly write each word from the box in the space next to its definition.

Grapho—‘I write’

cardiograph graphic graphite paragraph geography seismograph

- 1 a section of writing usually arranged in sentences _____
- 2 an instrument for measuring earthquakes _____
- 3 a soft, blackish form of carbon used in lead pencils _____
- 4 an instrument for measuring heartbeats _____
- 5 vivid or true to life _____
- 6 the study of the earth’s surface _____



Logos—‘the study of’ or ‘the science of’

gynaecology psychology zoology speleology archaeology anthropology

- 1 the study of the mind _____
- 2 the study of relics from ancient times _____
- 3 the study of animals _____
- 4 the study of human society, customs and beliefs _____
- 5 the study and exploration of caves _____
- 6 the study of the diseases of women _____

Chronos—'time'

chronicle chronic anachronism chronological synchronise chronometer

- 1 arranged in order according to when it happened _____
- 2 a record or history of events _____
- 3 a specially designed clock for navigation _____
- 4 to happen or make happen at the same time _____
- 5 continuing for a long time _____
- 6 assigning of something to a wrong date _____

Tele—'far' or 'in the distance'

television telescope telephoto telethon telepathy telemarketing

- 1 an instrument that makes distant objects seem close _____
- 2 the sharing of thoughts without speech or actions _____
- 3 a type of camera lens for taking photos of far away objects _____
- 4 a lengthy TV program to raise money for charity _____
- 5 the selling of goods and services by phone _____
- 6 a system for transmitting visual images and sound _____

Polis—'a city'

police politician metropolis politics cosmopolitan politic

- 1 matters connected with the government of a country _____
- 2 guardians of the law of a country or city _____
- 3 the most important and usually largest city of a state _____
- 4 wise, tactful or discreet _____
- 5 relating to all parts of the world _____
- 6 a person taking an active part in politics, especially in parliament _____

Cultural experiences

3

Focusing on culture

Most of us living in a democratic society have little knowledge or understanding of the terrible hardships endured by refugees who have reached Australia after escaping death and persecution in their homeland. However, we are aware in the history of our own country of the prejudice and injustice that our own Indigenous people have had to suffer. The texts that follow highlight some of these matters.

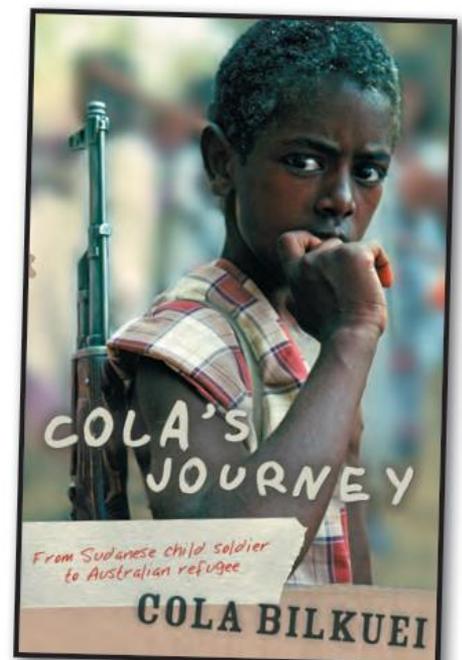
An African experience

Cola Bilkuei and his family were refugees from the Dinka tribe in southern Sudan. Cola's epic journey to reach Australia began after he and his family fled from an attack by Arab militia on their Dinka village. In the following description, Cola and his family are again attacked by the militia after having established a new home on the banks of the Nile. Not long afterwards Cola was forcibly recruited as a child soldier into Sudan People's Liberation Army.

•• *Fleeing from war* ••

Once we reached the Nile, for some of the time it felt as though we were on a family holiday. There were no cows to look after and what food we ate now came from the river. I didn't know how to swim, having had only wet-season ponds around the village, and so I would stand on the bank with fishing lines and hooks. We would fish and eat the grasses that grew along the banks and in the river itself. As I was the oldest boy, I felt like the man of the family, making sure we all had enough to eat and that everyone was happy.

This area of the Nile was narrow and dotted with small islands on which people had built shacks. We clustered on the banks with seven families from our sub-tribe who had all come to this place. Everything was green and the Nile smelt like fresh rain. It was different from our village, not just the landscape but the sense of living from the river. It was like a new way of life and, despite the fact that we were fleeing from war, it felt





relaxed. It was a life I thought I could get used to easily.

But all too soon our new life was interrupted, as the sound of machine-gun fire returned suddenly one early morning. It grew louder and louder—the fighting was coming our way. In a panic we all ran, dropping everything where it was. We were in such a frightened rush we had forgotten that my grandmother couldn't run. I stopped and offered to put her on my back but I was too small. My mother pleaded with her to at least try to run, grabbing her hand, leading her through the bush. It was impossible. Eventually my grandmother stopped. Resigned to being left behind, she told us to go. The gunfire was approaching closer and closer, and we could now hear soldiers' voices coming in our direction. We were sure they were government troops. Without saying as much, my grandmother was offering us a clear choice: we could either stay with her and all be killed, or leave her there and hope the soldiers wouldn't pass her way.

We left her. We tried the best we could to hide her in the tall grass so that she wouldn't be seen. We cut some more grass and laid it on top of her.

The sun was beating down and we had left in such a hurry that we hadn't brought any water. If the soldiers didn't get her, we feared the heat would. With the sound of gunfire almost upon us, we prayed for her and ran.

I can't remember how long we ran for, but I do remember the guilt of having left a defenceless blind woman to die. We all felt it desperately. She was my father's mother. How could we explain to him what had happened and why we had left her there?

But there was no time to think of that. We were running for our own lives, and when you are doing that you think of nothing but survival. Eventually we found a safe place to hide among

some trees. We waited for the soldiers to pass, all of us anxious about what had happened to my grandmother. As day fell to night the fighting continued in the distance, but it wouldn't be safe for us to check on my grandmother until the following day.

My mother shook with fear as she tried to keep us all quiet in the dark. My uncle, Duop Mayer, and his family were with us, and as things calmed down he wanted to light a fire and smoke his pipe. Some of the others warned him not to, but he (and my mother) loved to smoke and couldn't be dissuaded.

We dozed, but were woken suddenly by gunfire very close to us. Frightened for our lives, we all ran in different directions. Duop's son, my cousin Ajit, was Thonager's age. He was left behind. I remember him crying out to me, 'Chol! Chol!', but I ran, as did everyone else.

Some hours after everybody scattered into the bush, when the gunfire had gone away, we eventually converged. I came across one of my aunties and her son, who were also running. Together we kept walking all night.

By daybreak I was exhausted. The fighting had stopped, or at least I couldn't hear any gunshots. We met my mother and Athien, and we decided to go back to the Nile. It wasn't easy to retrace our steps because we'd run through thick bush, but in the afternoon we stumbled across the place where we had left my grandmother. She was lying, quite still, in the grass. My mother screamed out to her and to our surprise she moved—she was alive! Apart from being thirsty and scared, she was all right. The soldiers had fought all around her, never noticing that she was tucked into the bush. Athien, as if nothing had happened, took our grandmother by the hand and led her out of her hiding spot.

from *Cola's Journey* by Cola Bilkuei



How well did you read?

- 1 What contrast was there between Cola's new way of life and his old one?

- 2 Why didn't Cola know how to swim?

- 3 As the eldest boy, what was Cola's responsibility?

- 4 How was Cola's idyllic life beside the Nile interrupted?

- 5 Why couldn't Cola carry his grandmother?

- 6 'My grandmother was offering us a clear choice.' What was it?

- 7 How did the family try to conceal their grandmother?

- 8 'The heat was beating down.' Why was this a problem?

- 9 Why did Cola and his family feel guilty?

- 10 How was their grandmother feeling when the family found her?

- 11 What admirable quality does this passage reveal about Cola?

- 12 What is revealed about the impact of the fighting on the family?

An Aboriginal experience

Oodgeroo Noonuccal was a famous Aboriginal poet, activist and conservationist. This autobiographical poem appeared in her book of poems, *My People*, which was published in 1972. In 'Then and now', she shows how white civilisation has destroyed her way of life and the culture of the Aboriginal people.

•• *Then and now* ••

In my dreams I hear my tribe
Laughing as they hunt and swim,
But dreams are shattered by rushing car,
By grinding tram and hissing train,
And I see no more my tribe of old
As I walk alone in the teeming town.

I have seen corroboree
Where that factory belches smoke;
Here where they have memorial park
One time lubras dug for yams;
One time our dark children played
There where the railway yards are now,
And where I remember the didgeridoo
Calling to us to dance and play,
Offices now, neon lights now,
Bank and shop and advertisement now,
Traffic and trade of the busy town.

No more woomera, no more boomerang,
No more playabout, no more the old ways.
Children of nature we were then,
No clocks hurrying crowds to toil.
Now I am civilized and work in the white way,
Now I have dress, now I have shoes:
'Isn't she lucky to have a good job!'
Better when I had only a dillybag.
Better when I had nothing but happiness.

Oodgeroo Noonuccal



How well did you read?

- 1 What is the poet's purpose in 'Then and now'?

- 2 What is the poet's mood as the poem begins?

- 3 What causes her mood to suddenly change?

- 4 What does the word 'teeming' suggest about the town?

- 5 Why is the title 'Then and now' suitable for this poem?

- 6 In the second stanza, what words show how the Aboriginal people could obtain food?

- 7 What memory of the poet reveals how the Aboriginal people entertained themselves?

- 8 In the second stanza, what criticisms does the poet make of white civilisation?

- 9 What is the effect of the repetition of 'no more' in the third stanza?

- 10 What does the poet mean by 'Children of nature we were then'?

- 11 What phrase shows that white society is dominated by time?

- 12 'Isn't she lucky to have a good job!' How does the poet feel about this?

A Chinese experience

During the Cultural Revolution that took place in China from 1966 to 1976, many innocent people were terrorised and persecuted. Chairman Mao instigated this social and political revolution to rid the country of ‘old ideas, old culture, old customs and old habits’. In China, these were referred to as ‘fourolds’.

The Communist Party was the ruling party under Mao’s leadership and the colour red was its symbol. Hence the red scarf the narrator is wearing. The Red Guards were high school and college students who were Chairman Mao’s followers and adherents of the Cultural Revolution. The following description provides insights into what life was like in China during this period.

•• *Life in China during the Cultural Revolution* ••

A bus pulled up at the bus stop behind us. Quite a few people got on and off. As the bus pulled away, we saw a crowd gathered at the curb. ‘Oh boy, they found a target.’ I took Ji-yun by the hand and dashed over.

‘... tight pants and pointed shoes are what the Western bourgeoisie admire. For us proletarians they are neither good-looking nor comfortable. What’s more, they are detrimental to the revolution, so we must oppose them resolutely.’ One of the boys, the one who was wearing glasses, was just finishing his speech.

The guilty person was a very handsome man in his early thirties. He wore dark-framed glasses, a cream-coloured jacket with the zipper half open, and a pair of sharply creased light-

brown pants. He had also been wearing fashionable two-tone shoes, ‘champagne shoes’ we called them, of cream and light-brown leather. They were lying on the ground next to him as he stood with one foot on the ground and the other resting in the lap of the student measuring his pants.

The man kept arching his foot as if the pebbles

on the sidewalk hurt him. He looked nervous, standing in his white socks while the inspectors surrounded him, holding his hands submissively along his trouser seams. Occasionally he raised his hands a little to balance himself. His handsome face blushed scarlet, then turned pale. A few times he bit his lips.

One of the boys was trying to squeeze an empty beer bottle up the man’s trouser leg. This was a newly invented measurement. If the bottle could not be stuffed into the trouser leg, the pants were considered fourolds and treated with ‘revolutionary operations’—cut open.

The boy tried twice. The girl waved her scissors with unconcealed delight. ‘Look! Another pair of too-tight pants. Now let’s get rid of the fourolds!’ She raised the scissors and deftly cut the pants leg open. Then, with both hands, she tore the pants to the knee so the man’s pale calf was exposed.

The crowd stirred. Some people pushed forward to have a closer look, some nervously left the circle when they saw the scissors used, and some glanced at their own pants. As the girl started on the other leg of the trousers, the boy with the glasses picked up the man’s shoes and waved them to the crowd. ‘Pointed shoes! Fourolds!’ he shouted.

‘But I bought them in the Number One Department Store here. It’s run by the government. How can they be fourolds?’ the man cried out in despair.

‘What makes you think that government-owned stores are free of fourolds? That statement itself is fourolds. Didn’t you see all the shop signs



that were knocked down? Most of those stores belonged to the government.' With a snort the boy dropped the man's foot and stood up. The man lost his balance and nearly fell over.

The crowd gave a burst of appreciative laughter.

Encouraged, the three students enthusiastically began cutting open the shoes. All eyes were focused on them. No one paid any attention to their owner. I looked at the man.

He stood on the sidewalk, awkward and humiliated, trouser legs flapping around his ankles, socks falling down. A tuft of hair hung over his forehead. He looked at his pants, pushed up his glasses nervously, and quickly glanced around. Our eyes met. Immediately he turned away.

The students cheered and triumphantly threw the mutilated shoes into the air.

The man quivered. Suddenly he turned around and began to walk away.

'Wait.' One boy picked up the shoes and threw them at the man. 'Take your fourolds with you. Go home and thoroughly remold your ideology.'

The man took his broken shoes in hand and made his way out of the crowd, his cut pants flapping.

Someone chortled. 'He'll have holes in his socks when he gets home.'

I watched the spectators disperse. The students strutted proudly down the street.

Ji-yun tugged my arm. 'Come on. It's over.'

I took her hand and we headed home in silence. 'That poor guy,' I finally said. 'He should know better than to dress that way, but I'd just die if somebody cut my pants open in front of everybody like that.'

from *Red Scarf Girl* by Ji Li Jiang



How well did you read?

- 1 What is the setting for this description?

- 2 'Oh, boy, they found a target.' Why had the very handsome man become the 'target'?

- 3 How did the handsome man's face show that he was distressed?

- 4 'One of the boys was trying to squeeze an empty beer bottle up the man's trouser leg.' Why was he doing this?

- 5 Why did the girl raise her scissors with unconcealed delight?

6 Referring to the introduction to the extract, give the meaning of 'fourolds'.

7 What line of argument did the 'guilty' man use to try to save his shoes?

8 How had the 'guilty' man been humiliated by the treatment he had received?

9 'Go home and thoroughly remould your ideology.' What changes would the 'guilty' man have to make to the way he dressed?

10 At the end of the incident, how does the narrator feel towards the 'guilty' man?

11 Using the back-of-the-book dictionary write the meaning of these words.

a bourgeoisie: _____

b proletarians: _____

c detrimental: _____

d submissively: _____

Language Sentences

Subject and predicate

A sentence is a group of words that makes complete sense by itself.

A sentence is usually made up of two parts. The part that tells us who or what does the action is called the **subject**. The number of words in the subject varies. The subject can be a noun or pronoun or a group of words. It often comes first in the sentence. The rest of the sentence is called the **predicate**. The predicate always includes the verb.

The subject and predicate are shown in the following example, and the verb contained in the predicate is in heavy type.

Subject

Predicate

Cola and his family | **were living** for a short time beside the Nile River. |

Identifying the subject and predicate

To find the subject of a sentence, ask 'Who?' or 'What?' before the verb. Write down the subjects and predicates of the following sentences.

- 1 Cola and his brothers had been raised in a village in southern Sudan.

Subject: _____

Predicate: _____

- 2 The sound of machine-gun fire was heard in the distance.

Subject: _____

Predicate: _____

- 3 Cola's defenceless, blind grandmother wasn't found by the soldiers.

Subject: _____

Predicate: _____

- 4 The soldiers had been fighting near the hiding place of Cola's grandmother.

Subject: _____

Predicate: _____

- 5 Cola, a young boy from the Dinka tribe, was forcibly recruited into the army.

Subject: _____

Predicate: _____

- 6 Cola's journey to Australia had taken him fourteen years.

Subject: _____

Predicate: _____

- 7 On the banks of the Nile River, eight families had made their home.

Subject: _____

Predicate: _____

- 8 The families living beside the Nile spent most of their time fishing.

Subject: _____

Predicate: _____

Active and passive voice

When the subject of a sentence is doing the action, the verb is said to be in the **active** voice.

Ji-li admired Chairman Mao and the Cultural Revolution. (active)

However, when the action is done to the subject, the verb is said to be in the **passive** voice.

Ji-li was admired by her classmates. (passive)

Both the active and passive forms of verbs are used in English. Usually, the active voice is more direct and personal than the passive voice.

Changing the subject—active to passive

Rewrite each of the following sentences in the passive voice. The first one has been done to help you. Sometimes there is more than one correct answer.

- 1 A recruiter selected Ji-li to audition for the national dance troupe.

Ji-li was selected by a recruiter to audition for the national dance troupe.

- 2 The Cultural Revolution adversely affected the lives of many innocent Chinese.

- 3 Many high school students have read *Red Scarf Girl*.

- 4 Former friends and neighbours humiliated Ji-li and her family.

- 5 Ji-li often wore a red scarf.

- 6 The authorities forced Ji-li's grandmother to sweep the alleyways.

Changing the subject—passive to active

Rewrite each of the following sentences in the active voice.

- 1 Many shop signs were torn down by the students.

- 2 Ji-li's home had been searched by the Red Guards.

- 3 The young man's pointed shoes were mutilated by three students.

- 4 Ji-li was confronted by many difficult decisions.

- 5 Ji-li's dead grandfather was reviled by most people for having been a capitalist landlord.

- 6 The Chinese people were ruled by Mao and the Communist Party.

Graphic texts

4

Focusing on visual choices

Creators of visual texts make choices that significantly affect the way the audience responds to and interprets the text. These choices include angle, distance, colour, lighting, cropping and framing. Other factors such as the purpose, the ability to shape meaning and the context are also important.

Features of a graphic novel

A graphic novel tells a story through images and words. It shares many features of a novel, such as plot, characters, themes, settings and conflict, but as it is a visual text it also contains some distinctive elements of its own.

Image

Panels are the segments or boxes that appear on the pages of a graphic novel. They can be compared to paragraphs in a narrative. Each panel contains a combination of image and text that conveys a snapshot or a piece of the story. The panels allow the writer and illustrator to jump from person to person or from past to present with great flexibility. The size and arrangement of panels on a page can be used to convey emotions, intensity of action, and so on.

Gutters are the spaces between the panels that separate each piece of the story. Sometimes panels overlap, which has the effect of making them seem to flow into one another.

Colour can be used to draw out the themes and create special or intense moods; for example, black and dark blues or greens may be used to convey a sinister street at night.

Text

Speech balloons contain the words spoken by each character. A character's thoughts are usually indicated by a series of small bubbles leading from the balloon.

Captions (boxed commentary) are usually in rectangular-shaped boxes and contain information about the characters, events or setting.

Sound effects such as 'pow', 'clap, clap' or 'kaboom' are often presented visually using special lettering to attract attention.

Graphic novel

The award-winning novel *The Kite Runner* by Khaled Hosseini has been adapted into a graphic novel. In Afghanistan, kite flying is a fiercely competitive sport in which each kite flyer aims to cut the string of competing kites with the glass-coated string of their own kite. In the novel, kite flying not only symbolises hope, freedom and friendship but also the violence and conflict of war. Amir is the kite flyer and his friend Hassan is his kite runner who helps to fly the kite and runs to collect ones that fall. Read the page below and think about the strategies the illustrator and writer have used.

Panel size often varies

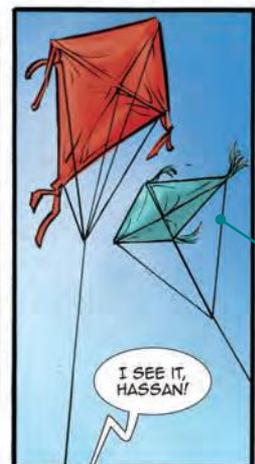


Speech balloon for dialogue

Gutters separate the panels



Small panels convey action



Use of vibrant colours

Analysing the graphic novel

1 Why does the first panel run down the full length of the page?

2 In the next panel, Amir, the kite flyer, is shown saying 'Ready!' Why is this drawn as a close-up view?

3 What is Hassan's role in the following five panels?

4 What do these panels show about Hassan's relationship to Amir?

5 Amir is distracted by his father, Baba, who is watching from the crowd. What does Hassan say to bring Amir's thoughts back to the kite flying?

6 Overall, how do the six panels on the right side of the page visually convey a sense of urgency and action?

7 In the novel, kite flying represents exhilaration and hope. How is this indicated visually on the page?





This extract from the novel *The Kite Runner* corresponds with the page of the graphic novel. Read the extract carefully and compare it to the graphic novel.

•• Flying the kite ••

At least two dozen kites already hung in the sky, like paper sharks roaming for prey. Within an hour, the number doubled, and red, blue, and yellow kites glided and spun in the sky. A cold breeze wafted through my hair. The wind was perfect for kite flying, blowing just hard enough to give some lift, make the sweeps easier. Next to me, Hassan held the spool, his hands already bloodied by the string.

Soon, the cutting started and the first of the defeated kites whirled out of control. They fell from the sky like shooting stars with brilliant, rippling tails, showering the neighbourhoods below with prizes for the kite runners. I could hear the runners now, hollering as they ran the streets. Someone shouted reports of a fight breaking out two streets down.

I kept stealing glances at Baba sitting with Rahim Khan on the roof, wondering what he was thinking. Was he cheering for me? Or did part of him enjoy watching me fail? That was the thing about kite flying: Your mind drifted with the kite.

from *The Kite Runner* by Khaled Hosseini

Comparing the novel and graphic novel

1 The author uses two similes in the extract to describe the kites as they fly and when they fall from the sky. What are the similes?

2 How does the author convey the violence of the sport in this description?

3 What conflicting feelings does Amir have about Baba, his father?

4 What do you think Amir means in the last sentence?

5 What differences can you identify between the novel and the graphic adaptation?

Film poster

The novel *The Hunger Games* is the first in a trilogy of science fiction adventure books by Suzanne Collins. It is set in the futuristic totalitarian state of Panem, which consists of twelve districts. Each year a boy and a girl from every district must compete in a battle to the death at 'The Hunger Games', which are televised for the whole nation to watch. The main characters, Katniss Everdeen and Peeta Mellark, represent the poorest district. The following poster shows Katniss facing the crowds.





Viewing the poster

1 What is the effect of the words 'The world will be watching'?

2 The main character, Katniss, is facing away from the viewer. What effect does this have?

3 Even though the viewer can't see her face, what does her body language convey about her character?

4 The banners on each side show Katniss and Peeta. What expression is shown on their faces?

5 What items can you see in the burning emblem?

6 Even if the viewer hasn't read the book and doesn't understand the meaning of the emblem, what symbolism is suggested in the context of the poster?

7 What has the designer done to make this emblem dominate the poster?

Web advertising

Oxfam is an international organisation that focuses on fighting poverty by working with communities in 90 countries around the world. Their imaginative 'Oxfam Unwrapped' online advertising campaign uses humour to gently encourage people to donate money to an important cause.

The screenshot shows the Oxfam Unwrapped website interface. At the top, there's a navigation bar with the Oxfam logo and links for 'HOME', 'BUY A GIFT', 'HOW IT WORKS', and 'MY ACCOUNT'. A search bar is also present. The main banner features the headline '44 WAYS TO LOOK GOOD' and a 'HOW IT WORKS' section with three steps: 'CHOOSE A GIFT' (illustrated with a pig), 'YOU GET A FREE GIFT CARD TO SEND TO YOUR RELATIVE, FRIEND OR WORKMATE.' (illustrated with a gift card), and 'YOUR DONATION GOES TO THOSE WHO NEED IT MOST.' (illustrated with a person and a pig).

Below the banner is a 'FEATURED GIFTS' section with a grid of gift cards. Each card has a humorous message and a price:

- DUCK**: \$20. Message: "I WAS GOING TO GET YOU A BOOK, BUT YOU ALREADY HAVE ONE. HERE'S A DUCK INSTEAD."
- WATER-QUALITY TESTING KIT**: \$3000. Message: "I KNOW YOU DON'T HAVE A WATER-QUALITY TESTING KIT, SO I BOUGHT YOU ONE."
- GOAT**: \$39. Message: "A GIFT THAT'S GRUFF, TOUGH AND DOES HEAPS OF GOOD STUFF."
- LITERACY CLASSES**: \$40. Message: "THIS CARD IS HELPING ADULTS IN PAPUA NEW GUINEA LEARN TO READ AND WRITE."
- START A SMALL BUSINESS**: \$14. Message: "YOU KNOW HOW YOU ALWAYS WANTED TO HELP FUND A SMALL BUSINESS IN SIO LAREKA?"
- TWO DUCKS, A PIG AND A GOAT**: \$114. Message: "I DIDN'T BUY YOU A CARD. I BOUGHT YOU A FARM."
- WOOLLY PACK - LAMB AND A GOAT**: \$94. Message: "SURE BEATS ANOTHER PAIR OF WOOLLEN SOCKS."
- TOYS**: \$29. Message: "SOME KIDS IN SOUTH AFRICA NOW HAVE TOYS BECAUSE OF YOU."

On the right side, there are sections for 'LOGIN' (with fields for email and password), 'SHOPPING CART' (showing no items), 'CORPORATE GIFTS', 'STICK 'EM UP!' (fridge magnets), 'WISH LIST', and 'FUNDRAISERS'. At the bottom, there are 'SHARE' buttons for Facebook and Twitter, and a 'REQUEST A CATALOGUE' link.

Viewing the web page

- 1 Who is the intended audience of the Oxfam Unwrapped website?

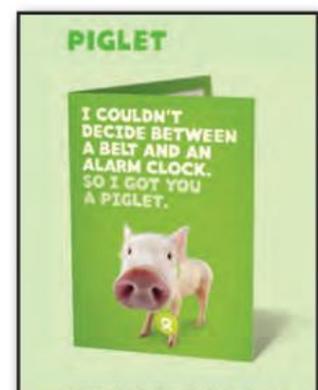
- 2 What is enticing about the headline '44 ways to look good'? How does the photo of the goat support the real meaning of the headline?

- 3 The 'how it works' diagram visually explains the basic steps that are involved in making a donation. Exactly how does the process work?

- 4 How do you think most people will react if they receive one of these cards instead of a personal present? Why?

- 5 The 44 cards are designed to appeal to a range of individuals. Explain what type of person might respond positively to receiving the 'water-quality testing kit' card as opposed to the 'toys' card.

- 6 Why are the visuals of the eight sample cards a more effective way of promoting the gift program than a set of realistic photos of the actual items that are being donated?



7 Websites are navigated by clicking on hyperlinks, images or menu buttons. This allows viewers to choose their own pathway through the site. Go to <www.oxfamunwrapped.com.au>, choose one gift card and list the layers of information you find:

- a The card I have chosen is: _____ card
- b When I hover over the card I see a photo of: _____
- c When I click on it I find: _____

- d The hyperlink takes me to: _____

••• Creating a graphic novel •••

Choose an interesting passage from one of the novels you are studying in class or from a novel you have read recently. Using the following template, which has six panels, transform your passage into the page of a graphic novel. Use the features of a graphic novel outlined on page 43 to help you.

- Write the title of your novel and details about the passage (page number and a brief description of the scene) in the space provided.
- Plan the content of each panel in pencil. Once you are satisfied, use black pen for the outlines.
- Decide what will be in your speech and thought bubbles and whether you need any boxed caption text to clarify the setting or the events.
- Choose appropriate colours to create the mood of the scene.

Title of novel: _____ Page: _____

Description of scene: _____



Graphic novel storyboard

Improving your word skills

5

An ability to use words helps us to communicate more effectively. Choosing exactly the right word to suit your purpose is a skill that needs plenty of practice.

Words and meanings

These exercises will help you to develop your vocabulary and become more aware of differences in word meanings.

Matching words and meanings

Underline the correct meaning of each key word shown in heavy type.

Key word	Meanings		
1 a complete debacle	a success	b treatment	c disaster
2 given to introspection	a looking inwards	b examining closely	c cheating
3 showing animosity	a confusion	b hostility	c obstinacy
4 a garrulous person	a talkative	b energetic	c argumentative
5 nebulous thinking	a vague	b wicked	c commonsense
6 intrepid behaviour	a instinctive	b brave	c fearful
7 a convivial gathering	a solemn	b merry	c peaceful
8 mental acumen	a acuteness	b apathy	c alarm
9 usurp the throne	a occupy	b seize wrongfully	c acknowledge
10 superfluous goods	a expensive	b dangerous	c excess
11 a fortuitous escape	a humorous	b pleasant	c lucky
12 in retrospect	a understanding	b looking back	c summarising
13 a versatile worker	a adaptable	b specialised	c supportive
14 I'm ravenous	a embarrassed	b very hungry	c enthusiastic

15 a mendacious rumour	a untrue	b truthful	c harmless
16 the town was decimated	a rebuilt	b largely destroyed	c modernised
17 to be circumspect	a watchful, wary	b withdrawn	c wilful
18 a surreptitious glance	a welcoming	b informative	c secretive
19 despicable behaviour	a helpful	b contemptible	c factual
20 offered an inducement	a incentive	b item	c activity

Choosing the word for the meaning

Choose the correct words from each group to fill in the spaces provided.

- | | |
|--|--|
| <p>1 hydrology, entomology, ichthyology</p> <p>study of insects _____</p> <p>study of fish _____</p> <p>study of water _____</p> <p>2 crevasse, stalagmite, precipice</p> <p>cave formation _____</p> <p>crack in a glacier _____</p> <p>vertical rock face _____</p> <p>3 mist, smog, steam</p> <p>boiled from water _____</p> <p>industrial pollution _____</p> <p>similar to fog _____</p> <p>4 delicious, tart, insipid</p> <p>acid, sour _____</p> <p>appetising _____</p> <p>flavourless _____</p> | <p>5 gauche, sinister, irate</p> <p>menacing _____</p> <p>awkward _____</p> <p>angry _____</p> <p>6 physician, psychologist, philosopher</p> <p>studies ideas _____</p> <p>studies the mind _____</p> <p>studies medicine _____</p> <p>7 vivacious, stoic, indefatigable</p> <p>tireless _____</p> <p>lively _____</p> <p>uncomplaining _____</p> <p>8 platoon, troupe, rabble</p> <p>unruly group _____</p> <p>group of soldiers _____</p> <p>group of actors _____</p> |
|--|--|



A word for a phrase

Using the meanings and the given letters as clues, complete the definitions by filling in the missing words.

- 1 A person or situation that is puzzling or unexplained is called an *en* ____ *a*.
- 2 A quality of the characters of inventors is their *ing* _____ *y*.
- 3 A person who is too willing to believe in something is *gull* ____ *e*.
- 4 A person who has a bad reputation is *n* _____ *s*.
- 5 Something that is threatening and suggesting evil is *om* ____ *s*.
- 6 A substance that makes things clean and free of germs is an *a* _____ *c*.
- 7 Being nameless is to be *an* _____ *s*.
- 8 Something that is harmful to health is *del* _____ *s*.
- 9 Something that is done in secret is *clan* _____ *e*.
- 10 A feeling of wellbeing is *euph* ____ *a*.
- 11 A heated discussion is an *a* _____ *t*.
- 12 A person who lacks knowledge is *i* _____ *t*.
- 13 The growth from seeds to plants is called *ger* _____ *n*.
- 14 Something that is distorted or ugly is *gro* _____ *e*.
- 15 Something that is useless, unsuccessful or worthless is *f* ____ *e*.
- 16 A greenhouse or hothouse for plants is called a *c* _____ *y*.
- 17 A soldier who has earned three stripes is called a *s* _____ *t*.
- 18 A flesh-eating animal is *c* _____ *s*.
- 19 Not taking sides in an argument is being *i* _____ *l*.
- 20 Something that is able to be bent without breaking is *fl* _____ *e*.



Synonyms and antonyms

Synonyms are words that are similar in meaning to other words: 'commence' is a synonym of 'begin'. **Antonyms** are words that are opposite in meaning to other words: 'frequent' is an antonym of 'occasional'.



Choosing synonyms and antonyms

Next to each main word in the middle column, write its synonym and antonym from the boxes. The first letters have been given to help you.

Synonyms

intermittent	celebrity	tedium	basic
choose	legitimate	wary	defy
gloomy	compliant	hazard	vicious
decrease	sizeable	luxury	outdated
gawky	prologue	display	hostile

Antonyms

safety	epilogue	gentle	excitement
hardship	reject	advanced	friendly
graceful	modern	regular	small
defiant	conceal	rash	cheerful
conform	unlawful	increase	notoriety

Synonyms

Main words

Antonyms

1	_____	danger	_____
2	_____	select	_____
3	_____	fame	_____
4	_____	obedient	_____
5	_____	obsolete	_____
6	_____	introduction	_____
7	_____	ungainly	_____
8	_____	elementary	_____
9	_____	boredom	_____
10	_____	antagonistic	_____
11	_____	cautious	_____
12	_____	morose	_____
13	_____	comfort	_____
14	_____	fierce	_____
15	_____	exhibit	_____
16	_____	disobey	_____
17	_____	rightful	_____
18	_____	substantial	_____
19	_____	reduce	_____
20	_____	spasmodic	_____

Working with words

The following exercises explore words that are related or linked to each other in various ways. Try your hand at choosing better words.

Choosing better words

Some familiar words such as 'nice' and 'awful' are used so often that they become overworked. Try to improve your language skills by using words that are fresh and relevant.

Choose a more interesting and appropriate word from the box to replace the word shown in heavy type in each of the following sentences.

mouldy	raucous	historic	unruly	stormy	fragrant
tasty	amiable	scored	tidy	creative	apologised

- 1 Today the weather has been **awful**. _____
- 2 I threw out the cheese because it went **bad**. _____
- 3 Our scrambled eggs are very **nice**. _____
- 4 Their cricket team **got** _____ 58 runs.
- 5 The little village was **old**. _____
- 6 Most of the music at the concert was **dreadful**. _____
- 7 The flowers gave off a **nice** _____ smell.
- 8 His behaviour is **terrible**. _____
- 9 A **good** _____ dog will not bite.
- 10 'I'm sorry for treading on your foot,' he **said**. _____
- 11 I'm glad to see that your room is **nice**. _____
- 12 Your finished work of art is a **great** _____ success.



Some confusing word pairs

Fill in the sentences with the words from the brackets that have similar sounds but different meanings.

- 1 The _____ scientist knew she was on the verge of an _____ discovery. (*eminent, imminent*)
- 2 Before he established his new _____ as an accountant, he knew he needed to have a long _____. (*vacation, vocation*)
- 3 The _____ processes in our factory need workers who will be both creative and _____. (*industrial, industrious*)
- 4 _____ is the science of planets and star systems, while _____ is the study of the possible influence of the stars on human events. (*astronomy, astrology*)
- 5 The customs officer was able to _____ information about the _____ transport of dangerous goods. (*illicit, elicit*)
- 6 _____ beings are meant to be _____ in their behaviour. (*humane, human*)
- 7 The swimmer gave a _____ account of the massive and _____ shark. (*veracious, voracious*)
- 8 The _____ behind the counter who forced me to fill out lots of forms was _____ in his behavior. (*officious, official*)
- 9 I was _____ sworn in as a soldier although I was _____ a bank employee. (*formerly, formally*)
- 10 The police officer claimed I was _____ but I thought that a broken bulb in my tail light would only be a _____ offence. (*negligible, negligent*)
- 11 The farmer was _____ the load on his horse when _____ struck a nearby tree. (*lightning, lightening*)
- 12 We must _____ chains for the car if we want to ski _____ up the mountain. (*higher, hire*)



Changing the word forms

Words may have different forms. For example, the word 'conscious' possesses other forms such as 'consciousness' and 'consciously'. In each space below, write the correct form of the word that is given in brackets.

- 1 An _____ answer (*emphasis*)
- 2 The car _____ the bike. (*overtake*)
- 3 A _____ excuse (*reason*)
- 4 _____ behaviour (*infant*)
- 5 An _____ disease (*infection*)
- 6 An _____ remark (*introduction*)
- 7 An _____ person (*invent*)
- 8 A moment of _____ (*hesitate*)
- 9 A _____ answer (*prediction*)
- 10 A _____ comment (*sarcasm*)



Completing word groups

Choose a word from the box to complete each word group.

banquet	exquisite	hyphen	rotate
benefactor	knowledge	cathedral	crater
bizarre	tranquil	uproar	river
replica	noun	crowd	rude

- | | |
|-------------------------------|------------------------------|
| 1 stream, waterfall _____ | 9 sullen, unfriendly _____ |
| 2 apostrophe, comma _____ | 10 dip, hollow _____ |
| 3 information, learning _____ | 11 temple, mosque _____ |
| 4 noise, commotion _____ | 12 adverb, preposition _____ |
| 5 twist, whirl _____ | 13 group, gathering _____ |
| 6 morsel, meal _____ | 14 patron, sponsor _____ |
| 7 lovely, beautiful _____ | 15 peculiar, strange _____ |
| 8 imitation, copy _____ | 16 peaceful, quiet _____ |

6

Persuasive texts

Focusing on persuasion

Persuasive texts come in many forms: advertisements, blogs, speeches, editorials, essays, reviews, debates, opinion pieces, documentaries and many more. The main thing all these texts have in common is that they use a range of techniques and strategies to grab our attention and to help persuade us to accept their point of view.

Being persuasive

Here are some features to look out for in persuasive and argumentative texts.

Point of view and evidence

Point of view is the opinion that is presented in persuasive and argumentative texts. For example:

Speed cameras are simply revenue raisers for governments.

Evidence is essential to support and substantiate a point of view. It may consist of facts and statistics, logical reasons, examples, anecdotes, quotations, use of expert opinion, photographs, illustrations or video clips.

Language choices

Positive or negative language is chosen by writers and speakers to emphasise the point they are making and to persuade their audience. For example:

This delightful performance will thrill everyone who has the privilege to watch it. (positive)

This amateurish performance will bore everyone who has the misfortune to endure it. (negative)

Formal or informal language may be used by writers and speakers depending on their purpose and the type of audience. For example:

G'day everyone. I'm here to fill you in on how to ... (informal)

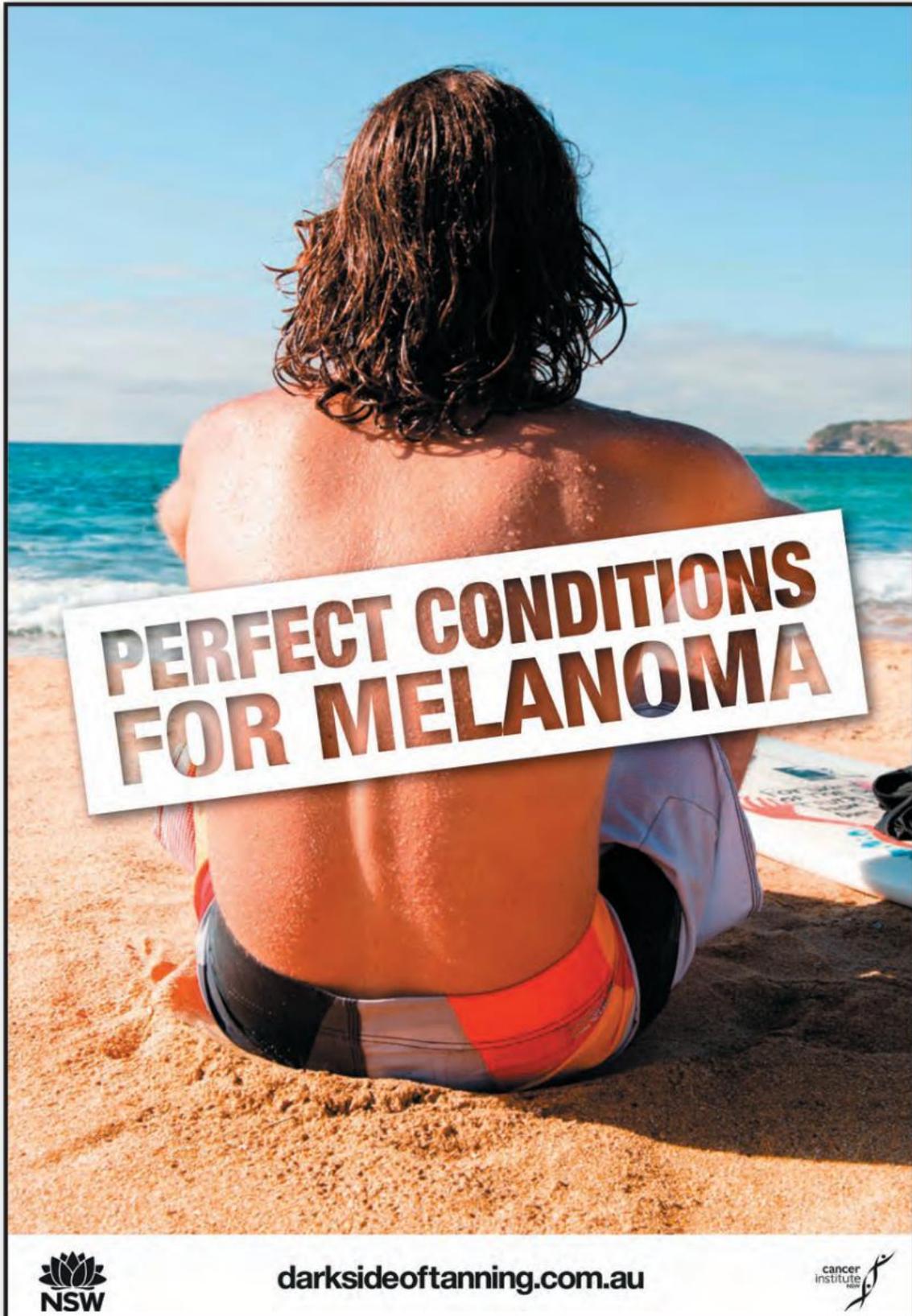
Good evening, ladies and gentlemen. It gives me great pleasure to welcome ... (formal)

Repetition of key words or key points is used for emphasis and emotional impact. A famous example is repetition of the words 'I have a dream' in Martin Luther King's civil rights speech.

Emotional appeals are often used to persuade us to do or think something. For example, advertisers may appeal to a desire to be healthy, a need for reassurance or a feeling of national pride.

Poster advertisement

This poster is part of a media campaign created by the Cancer Institute NSW. 'The Dark Side of Tanning' campaign includes print advertisements, a series of posters, a series of television advertisements and in-depth information on the organisation's website.



**PERFECT CONDITIONS
FOR MELANOMA**

NSW

darksideoftanning.com.au

cancer institute NSW

Source: Cancer Institute NSW, www.darksideoftanning.com.au

Interpreting the advertisement

- 1 Use the back-of-the-book dictionary to find the meaning of 'melanoma'.

- 2 Who is the target audience?

- 3 What is the purpose of this poster?

- 4 'Perfect conditions for melanoma.' What key message is conveyed by this statement?

- 5 How does the photo of the surfer support this message?

- 6 The campaign is called 'The Dark Side of Tanning'. What is the double meaning in this expression?

- 7 Imagine you are representing the advertising company that has just devised 'The Darker Side of Tanning' campaign targeting young people. Write a paragraph that justifies why you believe this campaign will be more effective than one that focuses on confronting images of skin cancers.

••• Designing a poster advertisement •••••

Here is some information on another important social issue: littering our environment with plastic bags. The Clean Up Australia organisation runs a 'Say no to plastic bags' campaign, details of which can be found their website at <www.cleanup.org.au>.

It is estimated that around 50 million bags enter the Australian litter stream every year. Unless they are collected, they remain in the environment and accumulate at a staggering rate. If these 50 million plastic bags were made into a single plastic sheet, it would be big enough to cover the Melbourne CBD.

Say no to plastic bags

Research this issue at the library or on the internet then devise your own poster advertisement to encourage people not to use plastic bags. You could focus on one of these problems:

- build-up of ugly waste and litter in our environment
- serious threat to birds and marine life
- dangerous greenhouse gases emitted during production.

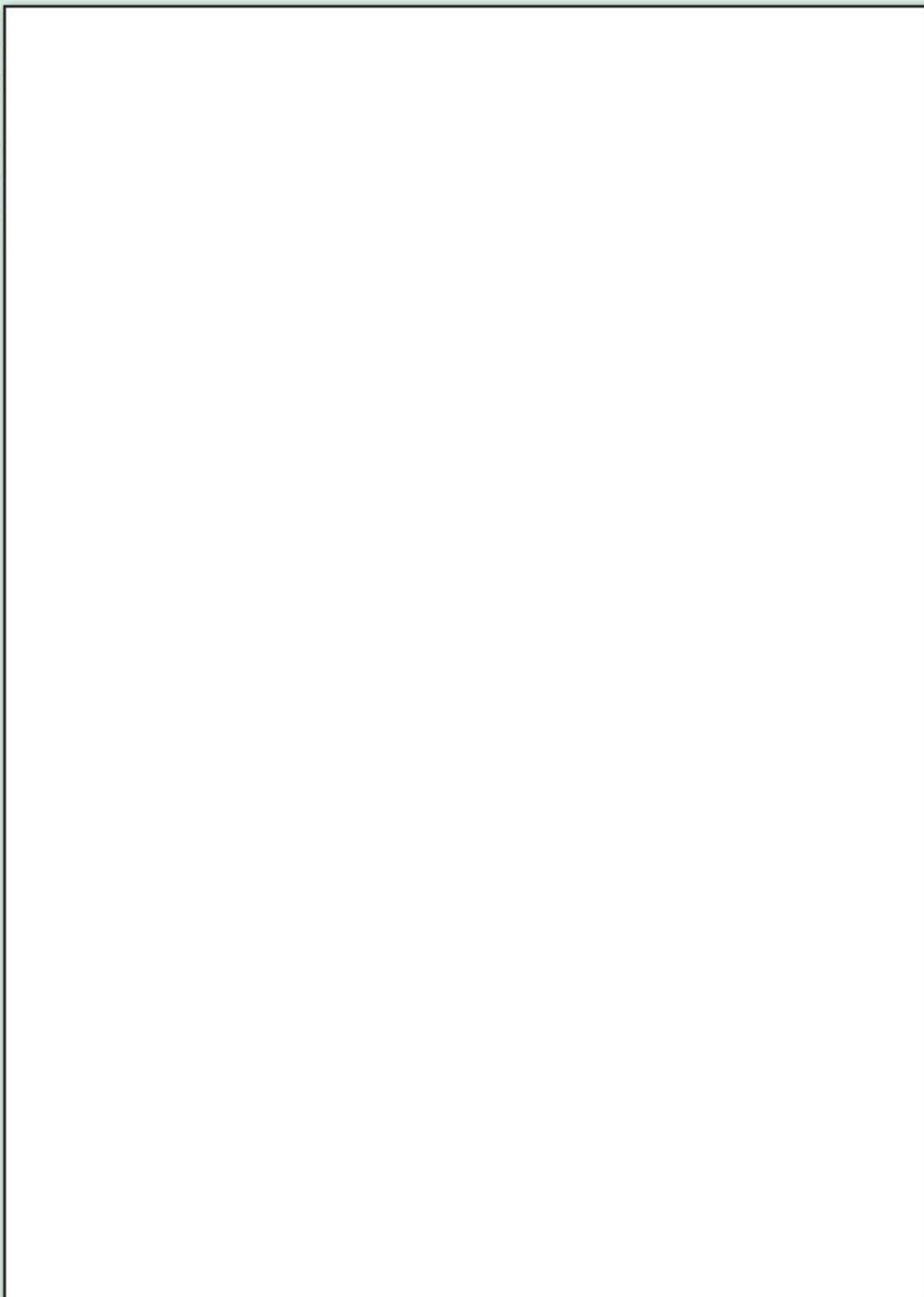
You will need to:

- think of a strategy that will persuade your target audience to change their behaviour
- decide whether to use shock tactics, humour or a more subtle approach
- find or create a suitable image
- write a powerful headline and a key message
- write a slogan and design a logo.

As a class, discuss ideas for these images, then use the space provided on page 64 to create your poster.



Poster design



Political speech

In 1993, the remains of an unidentified World War I soldier were brought home from France and buried at the Australian War Memorial to represent all Australians killed in war. Below is a transcript of the first part of the eulogy for the Unknown Soldier, which was delivered on Remembrance Day by Paul Keating who was Prime Minister at the time.

•• *The Unknown Soldier* ••

- 1 We do not know this Australian's name and we never will.
- 2 We do not know his rank or his battalion. We do not know where he was born, nor precisely how and when he died. We do not know where in Australia he had made his home or when he left it for the battlefields of Europe. We do not know his age or his circumstances—whether he was from the city or the bush; what occupation he left to become a soldier; what religion, if he had a religion; if he was married or single. We do not know who loved him or whom he loved. If he had children we do not know who they are. His family is lost to us as he was lost to them. We will never know who this Australian was.
- 3 Yet he has always been among those whom we have honoured. We know that he was one of the 45 000 Australians who died on the Western Front. One of the 416 000 Australians who volunteered for service in the First World War. One of the 324 000 Australians who served overseas in that war and one of the 60 000 Australians who died on foreign soil. One of the 100 000 Australians who have died in wars this century.
- 4 He is all of them. And he is one of us.
- 5 This Australia and the Australia he knew are like foreign countries. The tide of events since he died has been so dramatic, so vast and all-consuming, a world has been created beyond the reach of his imagination.
- 6 He may have been one of those who believed that the Great War would be an adventure too grand to miss. He may have felt that he would never live down the shame of not going. But the chances are he went for no other reason than that he believed it was the duty he owed his country and his King.
- 7 Because the Great War was a mad, brutal, awful struggle, distinguished more often than not by military and political incompetence; because the waste of human life was so terrible that some said victory was scarcely discernible from defeat; and because the war which was supposed to end all wars in fact sowed the seeds of a second even more terrible war—we might think this Unknown Soldier died in vain.
- 8 But, in honouring our war dead, as we always have and as we do today, we declare that this is not true. For out of the war came a lesson which transcended the horror and tragedy and the inexcusable folly. It was a lesson about ordinary people—and the lesson was that they were not ordinary. On all sides they were the heroes of that war; not the generals and the politicians but the soldiers and sailors and nurses—those who taught us to endure hardship, to show courage, to be bold as well as resilient, to believe in ourselves, to stick together.
- 9 The Unknown Australian Soldier whom we are interring today was one of those who, by his deeds, proved that real nobility and grandeur belongs, not to empires and nations, but to the people on whom they, in the last resort, always depend.
- 10 That is surely at the heart of the ANZAC story, the Australian legend which emerged from the war. It is a legend not of sweeping military victories so much as triumphs against the odds, of courage and ingenuity in adversity. It is a legend of free and independent spirits whose discipline derived less from military formalities and customs than from the bonds of mateship and the demands of necessity.

from Remembrance Day speech by The Hon. P. J. Keating MP, 11 November 1993



Australian troops on the Western Front during World War I.

Analysing the speech

- 1 Paul Keating uses the first person plural ('we') throughout his speech. What effect does this have on the audience?

- 2 In paragraph 2, Keating lists numerous personal details about the soldier that 'we do not know'. How does this list make the soldier seem a real figure to listeners rather than an abstract 'unknown' figure?

- 3 In paragraph 3, what do the statistics reveal?

- 4 What reasons did Australians have for enlisting in World War I?

5 Paragraph 7 gives three major reasons why 'we might think this Unknown Soldier died in vain'. What are these reasons?

6 In paragraph 8, what lesson does Keating believe came out of the war?

7 In the same paragraph, what values did the 'ordinary people' teach us?

8 In paragraph 10, what general qualities does Keating suggest have emerged from the ANZAC legend?

9 The stated purpose of the speech is to honour the Unknown Soldier. What is an underlying persuasive purpose of the speech?

10 Using the back-of-the book-dictionary, write down the meanings of these words:

a discernible: _____

b transcended: _____

c resilient: _____

d ingenuity: _____

e adversity: _____



Opinion Blog

David Koch (also known as Kochie) is an Australian television personality, journalist and radio presenter whose work focuses on current affairs and finance. He has his own blog on which he writes his views on various topics and responds to some of the comments people leave on the site. This blog entry is about the asylum seeker debate. It addresses the way people's opinions are often based on misinformation rather than facts.



Avoid political spin—some facts on asylum seekers

It is such an emotional issue I hate to see it politicised. But the issue of asylum seekers is the hot election issue as both major parties seem to be trying to outdo each other to have the toughest policy.

It's a shame because often reality becomes a casualty of the politics to get votes. And there are plenty of votes around asylum seekers and boats.

Gillard has announced the Labor party's policy to deal with the arrivals of the boats, which is surprisingly similar to that of Abbott and the Opposition. Both of which are very reminiscent of the Pacific Solution of the Howard government.

I hate queue jumpers. I detest people smugglers who are the scum of the earth.

We have every right to determine who comes to this country, who doesn't, how many and when. That is our right.

BUT let's be sensible about it and base our decisions on fact rather than emotion.

Unlike the tax debate, this one involves real people, real lives. The decisions made here could be a matter of life and death for some. Yes we have to get rid of the cheats and liars who try to sneak in by taking advantage of our compassion.

But then we must show compassion to those who need and deserve it. That's the Australian way. We are a compassionate nation and I don't want that to change.

We just can't generalise and claim all boatpeople are crooks and thieves ... that's just not right. It's the opposite in fact. Most are genuine refugees.

Here are some facts we should keep in the back of our minds when we're thinking and talking about asylum seekers.

- The UNHCR*, who handles the processing of refugees worldwide, reports that only 0.5% of global asylum applications are made to Australia.
- Australia is ranked 47th in the world for taking in refugees. The top countries are Pakistan, Iran, Syria, and Germany.
- We're ranked 91st in relation to the nation's wealth ... those which can afford to take in refugees.
- Australia has an annual immigration program of 200 000, but takes less than 4000 asylum seekers.

* *United Nations High Commissioner for Refugees*

- 90% of 'boat people' are eventually found to be legitimate asylum seekers, fleeing persecution and death in their home country. This is who Abbott wants to just 'turn around'.
- In 2009, South Africa took in 222 324 asylum seekers. France took 42 118. Australia took 3441.
- But we did resettle 11 080 refugees from overseas.
- Australia was one of the first nations in the world to sign the UNHCR's convention for Refugees, which agrees to accept asylum seekers without refusal.
- Australia has an army deployed in Iraq but is refusing to recognise the refugee status of Iraqi asylum seekers.
- 97% of illegal immigrants arrive in Australia through airports on a tourist visa and then overstay.

While the pictures of illegal boats arriving look dramatic, the vast majority of queue jumpers come in on a plane through our airports. In fact, illegal arrivals are more likely to be living next door to you.

If anything, I would rather my tax money be used to catch these people than the millions spent on a few arriving on a leaky boat.

That's not to say we don't try and stop the boats. We need to hit the operations of the people smugglers before their cargo get on the boats in the first place.

Tony Abbott also made a good point when I interviewed him yesterday when he said at least those arriving through airports weren't paying people smugglers and their trip was a lot safer than on a boat.

Before you hear the politicians spin the issue, before they start flexing their muscles to see who sounds toughest, look at the facts and then make up your mind.

What are your thoughts? Do facts like these change your mind about our politicians' tough stance on asylum seekers?

< www.kochie.com.au >

Interpreting the blog

- 1 What advice about asylum seekers is given to the reader in the headline?

- 2 What emotive words and phrases does David Koch use when he expresses his opinion of 'queue jumpers' and 'people smugglers'?

- 3 What is his opinion about Australia's rights?

- 4 The word 'BUT' in capital letters indicates that he is about to qualify this view. How does he qualify it?

- 5 What reason does he give to support this opinion?



6 What is the generalisation that he feels many people make? How does he answer it?

7 According to the statistics, what percentage of boat people turn out to be genuine refugees?

8 After Koch presents the statistics, what conclusion does he reach about boat people and illegal immigrants?

9 What is Koch's main contention, or point of view, in the blog?

12 'The Kochie blog' has a comments section. Write your own comment in answer to the questions he asks at the end of the blog.

Comments:

SUBMIT

7

Humour

Focusing on humour

Humour can lead to raucous laughter or just a quiet smile from an audience. Usually it lifts our spirits and makes us feel more positive about our own lives. Humour may be based on word plays, exaggerations, hilarious situations, or sometimes even topics that are normally considered to be serious. While humour is often deliberately created in such forms as plays, movies, novels and television sitcoms, it often occurs unexpectedly in our everyday lives. Some of the many different types and forms of humour are listed below.

•• Forms of humour ••

sitcoms	cartoons
comic strips	limericks
revues	jokes
anecdotes	movies
speeches	songs

•• Types of humour ••

black humour	parody
slapstick	farce
caricature	satire
exaggeration	puns
sarcasm	irony

Humorous stories

The story 'The three lions' depends upon exaggeration, a ridiculous situation and a surprise punchline to achieve its humour.

•• The three lions ••

'Yes,' said the violinist, 'and what's more I could tame any animal you care to mention, in exactly the same way.'

'Right, you're on,' said a man leaning against the bar. 'I'll bet you a thousand pounds you can't do it with my three lions.'

'Done,' said the violinist, and off everybody trooped to the near-by circus where this other bloke was a lion-tamer.

The violinist took up a position in the centre of the cage, and started to play a slow, haunting melody. 'Right,' he called, 'let the first one in.'

With a blood-curdling roar, the first lion sprang into the ring and made straight for the musician, then stopped in its tracks, assumed a dreamy expression, sank to the floor, put its head on its front paws, and listened entranced.

'Now let the second one in,' called the violinist, continuing to play.

Exactly the same happened as with the first lion. The two of them exchanged soulful glances, obviously deeply moved by the music.

Then the violinist called for the remaining

lion to be let in. This one bounded into the cage, paused for a moment to survey the scene, then made straight for the violinist, who was still playing so beautifully, and ate him up.

The other two lions went up to the third one, looking very annoyed. 'What's the idea, doing that when we were listening to that wonderful music?'

The third lion put a fore-paw up to his ear and said, 'Eh?'

Anonymous

How well did you read?

- 1 The character of the violinist helps to contribute to the humour of the story. What comments would you make about his character?

- 2 'With a blood-curdling roar, the first lion sprang into the ring.' How do these words build up the suspense?

- 3 'And ate him up.' Why was this unexpected?

- 4 What human characteristic has the storyteller given the lions?

- 5 Explain the punchline (final words that create humour).



Comic strips

Comic strips are narratives that tell stories in pictures and words, so they have an orientation, a complication and a resolution. Comic strips usually contain all or some of the following characteristics:

- title
- a number of frames
- speech bubbles
- characters or animals that talk
- names of the characters
- features of a narrative
- punchline
- exaggerated expressions.

Now read the popular *Beyond the Black Stump* comic strip by cartoonist Sean Leahy.



Reading for understanding

1 What is the orientation for this comic strip?

2 What is the complication?

3 What is the resolution?

4 Identify the cartoonist's use of onomatopoeia. What does it convey?

5 How does the character of the worm create humour?

6 How does the punchline create humour?

7 'The early bird catches the worm.' How has the cartoonist used this proverb to create humour?

Cartoons

Cartoonists are able not only to create laughter, but they are also able to change the viewpoint of their audience. Mark Lynch, one of Australia's foremost newspaper cartoonists, entertains his readers as he challenges them to think about the issues presented. Read the cartoon and answer the questions that follow.



How well did you read?

- 1 What modern-day problem is the cartoonist commenting on?

- 2 What old superstitious belief has the cartoonist used to create humour?

- 3 How does the cartoonist's image show there has been a serious accident?

- 4 What techniques has the cartoonist used to create a supernatural setting?

- 5 What is the speaker's attitude to the witch who has had the accident?



Satire

Satire is usually meant to be humorous. The satirist often blends humour with wit to expose and condemn humankind's stupidity and folly. One major concern of a satirist is to bring about change in human behaviour.

Some of the important techniques used by satirists are:

- exaggeration
- irony
- sarcasm
- ridicule.

In 'Terror comes cheap at the supermarket', journalist Phillip Adams humorously satirises the difficulties experienced while shopping at the supermarket. After you have read through the text, answer the questions.

•• *Terror comes cheap at the supermarket* ••

Picking myself up from the floor, I find no shortage of trolleys. Indeed, I'm confronted by a sort of metal millipede stretching for about thirty feet. However, after much tugging and grunting the trolleys are still hopelessly enmeshed: whereupon I espy a solitary trolley standing by the plastic buckets. I might have known. It turns out to have a club wheel that not only wearies the wrists but produces a banshee wail and a determined veer to the left. Subsequently you find yourself ricocheting off the displays or other people's trolleys, usually in a shower of sparks. Worse still, you're incapable of turning right for the budgie seed or muesli listed on the back of your torn envelope. Instead, you're doomed to orbit the store in an anti-clockwise direction like a malfunctioning Sputnik. Mind you, most of the trolleys are as battered as Boadicea's chariots after her routing of Rome's 9th Legion. Apart from missing wheels and dents, you see pieces of bloodstained clothing wedged between the wires, souvenirs of fatal head-ons by the freezer cabinets.

As it happens, I narrowly escape being mortally sandwiched between two harridans closing in on the last packet of Special-K,

whipped to a frenzy by the blood-thirsty urchins sitting twixt their handlebars. So as to vent their spleen on the consumers, the owners of supermarkets spent years studying the Hampton Court maze and the Cretan labyrinth before opening their doors. Consequently it's a virtual impossibility to find anything. Hence the pitiful wrecks who wander around in ever-decreasing circles on bleeding feet, muttering 'sultanas' and 'soap pads' in hopeless voices through cracked lips. (They've formed a sort of skid-row down by the Pine-O-Kleen and White King stands, building humpies from cardboard boxes and living on Good-Oh and Vita-Brits stolen from the shelves.)

Danger is everywhere. Even if you survive the muggings in the dark aisles and the pile-ups at intersections, there's the constant threat of an avalanche. You reach out for a tin of Heinz's baked beans, only to be inundated by their remaining fifty-six varieties. This is because all displays have been deliberately booby-trapped. (Note that the TV cameras that sweep the stores are *not* to discourage shoplifting. Instead, they relay one's slapstick progress and discomforts to a roomful of chortling supermarket employees.)

from *The Unspeakable Adams* by Phillip Adams



Reading for understanding

1 What is Phillip Adams's purpose in this passage?

2 What is the main technique the narrator uses to create humour?

3 'I espy a solitary trolley.' What defect does the trolley have?

4 'As battered as Boadicea's chariots.' What is the narrator suggesting about supermarket shopping by his allusion to 'Boadicea's chariots'?

5 'Fatal head-ons by the freezer cabinets.' How does the writer use exaggeration to create humour?

6 The writer alludes to 'the Hampton Court maze' and 'the Cretan labyrinth'. What criticism of supermarkets is he making?

7 Which words in the extract suggest that the 'pitiful wrecks' are wandering around a desert rather than a supermarket?

8 'The constant threat of an avalanche.' What danger does this hyperbole identify?

9 According to the writer, what is the real reason for having security cameras in the supermarket?

10 Using the back-of-the book dictionary, write down the meanings of these words:

a harridan: _____

b urchin: _____

c labyrinth: _____

d chortling: _____

Caricature

A caricature is a picture or description ludicrously exaggerating the peculiarities or defects of a person or thing. It is often used for comic effect. Here is a caricature of the well-known phenomenon *brainum maximum*, also called the brainy student.

•• Jason Smart *Brainum maximum* ••

Jason Smart has the body of a ten year old, and the brain of a NASA computer. Jason likes to sit up at the front in class so he can keep an eye on the teacher. He has one arm longer than the other arm, from all that waving he does trying to answer problems.

This human performs brain transplants in flies. He volunteers on behalf of the whole class to stay in an extra five minutes after the bell has gone, while the teacher finishes explaining about atoms. He has a photographic memory. He can remember every last cent he has lent you in the last two years, and how much it will cost you in compound interest. Jason Smart sets a bad example to people in schools everywhere, because he makes you look even stupider than you are.

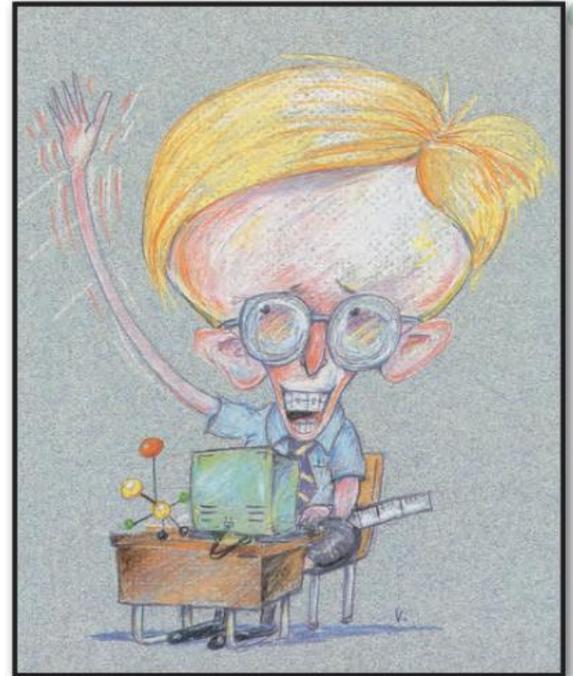
Natural habitat: The library.

Diet: Prunes.

Favourite pastime: Revising Einstein's Theory of Relativity.

Dislikes: The oval.

from *Horrible Humans: A Field Guide* by Max Dann and Peter Viska



How well did you read?

- 1 How has the artist exaggerated Jason's physical appearance to suggest he is brainy?

- 2 In what other ways has the artist tried to show that Jason is studious?

- 3 In the first sentence what exaggeration does the writer use to show Jason is highly intelligent?

- 4 What do the words 'Natural habitat: The library' suggest about Jason Smart?

- 5 What action would be likely to make Jason unpopular with the members of his science class?

Parody

A parody is a humorous or satirical imitation of a serious work of literature or writing. A parody pokes fun at the original and makes it seem ridiculous. Humour comes from the fact that we recognise the parody as a 'send-up' or 'take-off' of something famous.

'The village blacksmith' (c.1839) is a serious poem that readers have enjoyed over the past one hundred and fifty years. Notice how 'The village burglar' imitates and makes fun of the original poem.

•• *The village blacksmith* ••

Under a spreading chestnut-tree
The village smithy stands;
The smith, a mighty man is he,
With large and sinewy hands;
And the muscles of his brawny arms
Are strong as iron bands.

He goes on Sunday to the church,
And sits among his boys;
He hears the parson pray and preach,
He hears his daughter's voice,
Singing in the village choir,
And it makes his heart rejoice.

Henry Wadsworth Longfellow

•• *The village burglar* ••

Under a spreading gooseberry bush
The village burglar lies
The burglar is a hairy man
With whiskers round his eyes
And the muscles of his brawny arms
Keep off the little flies.

He goes to church on Sundays
To hear the Parson shout.
He puts a penny in the plate
And takes a pound note out.
And drops a conscience-stricken tear
In case he is found out.

Anonymous

Reading for understanding

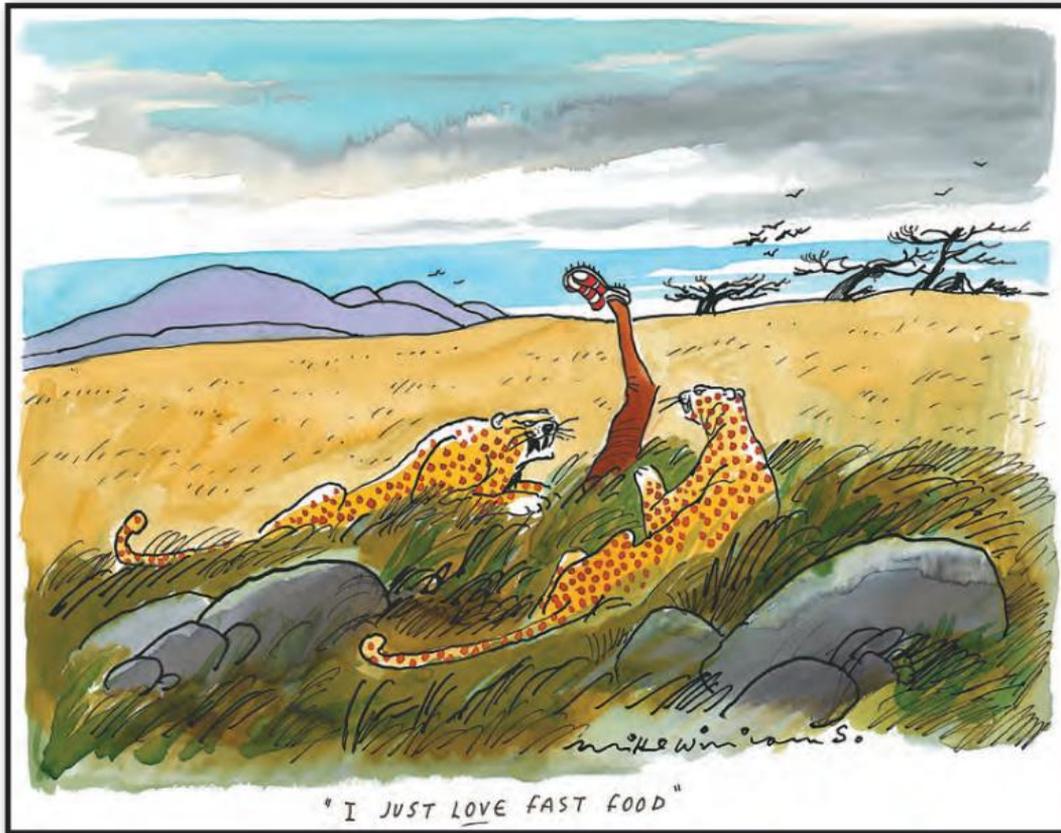
- 1 How does the contrast between the two settings create humour?

- 2 Why is the physical appearance of the burglar humorous compared to that of the blacksmith?

- 3 Compared to the behaviour of the blacksmith in church, how does the behaviour of the burglar create humour?

Black humour

Black humour deals with a gruesome or tragic subject in a humorous way. It makes fun of a macabre situation. The humour of the following cartoon by Mike Williams results from the cartoonist's treatment of a jogger's horrific fate.



Reading for meaning

- 1 What immediately attracts the audience's attention in this cartoon?

- 2 What suggests that the leg sticking up in the air may belong to a 'fast runner'?

- 3 Explain how the cartoonist has made a pun on the words 'fast food'.

- 4 What gruesome subject is being humorously treated in the cartoon?

- 5 What is the cartoonist's purpose in this cartoon?

••• Writing with humour •••

Real-life happenings provide a rich source of material for humorous writers. In his international bestseller, *The Book of Heroic Failures*, Stephen Pile describes dozens of comic situations that have happened in everyday life. Here is an example of one of his stories written in the third person.

•• *The least successful bank robber* ••

Not wishing to attract attention to himself, a bank robber in 1969 at Portland, Oregon, wrote all his instructions on a piece of paper rather than shout.

'This is a hold-up and I've got a gun,' he wrote and then held the paper up for the cashier to read.

The bemused bank official waited while he wrote out, 'Put all the money in a paper bag.'

This message was pushed through the grille. The cashier read it and then wrote at the bottom, 'I don't have a paper bag,' and passed it back.

The robber fled.

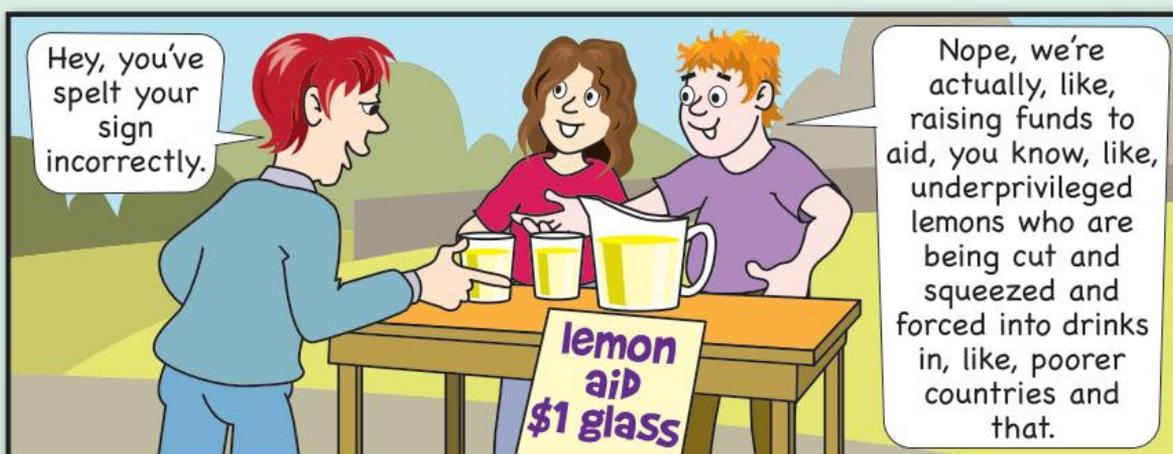
from *The Book of Heroic Failures* by Stephen Pile

Successful writer and comedian Duncan Ball adopts a very different approach to comedy writing. His comedy is fictional, but he often uses real-life situations. In the following monologue from his book *Comedies for Kids*, he adopts the persona of a school student, who hates everything about school.

•• *This school is driving me nuts* ••

Student: (*Very loud.*) This school is driving me nuts! Some of the teachers are really strict. One of the boys was sent home because the girl next to him was smoking. (*Angrily.*) Can you imagine that? He was sent home because *she* was smoking! (*Pause.*) Of course he's the one who set her alight. (*Pause.*) And we have one of the dumbest kids in the world in our class. The other day we had to tell what some words meant. Would you believe he thought blackmail was what you got when the postman dropped your letters down the chimney? (*Pause.*) Would you believe that? He thought that a cartoon is what you sing when you're driving? (*Pause.*) That lawsuits are what solicitors wear? (*Pause.*) That a traffic jam is what cops put on their toast? (*Pause.*) That lemonade is giving money to lemons. (*Pause.*) It's true! That's what he thinks. He thinks that a piano tuner is a musical fish. (*Pause.*) He thinks that apricots are what baby apes sleep on. (*Pause.*) He does. He's so dumb he thinks that Captain Cook is two jobs on a ship. It's all true. I wouldn't lie to you.

from *Comedies for Kids* by Duncan Ball



8

Different voices

Focusing on voice in literature

Voice in literature is the tone, mood, style or personality that is conveyed by the narrator or speaker. Every writer makes choices about who will narrate the story, what themes will be explored, the kind of detail that will be included and the language that will be used. These choices combine to make a writer's work distinctive and individual—they give it a voice.

Teenage voice

The novel *Joel and Cat Set the Story Straight* is co-authored by Nick Earls and Rebecca Sparrow who write alternate chapters in the voice of the main characters, Joel Hedges and Cat Davis. Joel and Cat are two Year 12 English students who dislike each other but are forced to work together on a tandem story, paragraph by painful paragraph. The following extracts show Joel and Cat's first efforts as they establish who will control the story. As you read, try to identify the voices of Joel and Cat themselves, and the voices they project into their parts of the story.

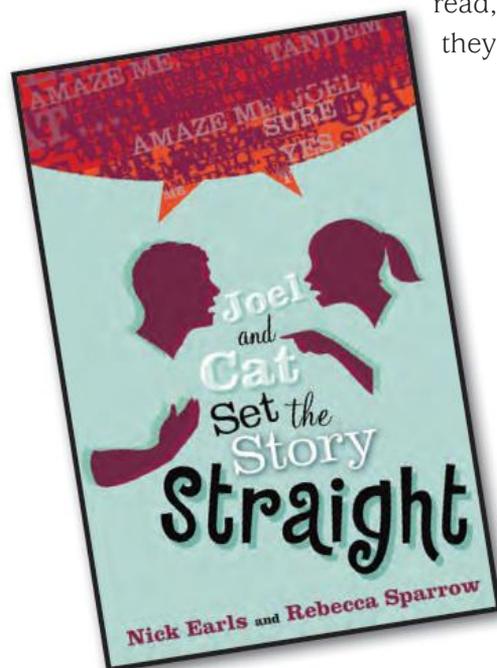
•• *Starting the tandem story* ••

Cat—Tuesday

I notice the light of my iBook flashing. I haven't sent Joel Hedges the opening paragraph of our tandem story.

I contemplate leaving it and just getting up really early tomorrow and writing it then, but technically we were supposed to start today. Not tomorrow. And if I make one wrong move I just know that Joel Hedges is going to make a big deal out of it.

I blow my nose as quietly as I can, push the covers back and move silently over to my desk, keeping my earphones firmly in my ears. I delete what I did before and write the paragraph from start to finish in just eight



minutes. I'm too tired to care anymore about what he thinks. Then I type in my password, press Send and imagine my words hurtling through cyberspace.

TANDEM STORY:

Cat Davis and Joel Hedges

She wakes. Disappointment seeps through her body. For a moment she lies perfectly still, her breath low. Deep. Reluctant. She lets herself imagine that what actually lies ahead is blinding light. The feeling of pushing through the finishing-line tape. The sheer and utter relief that it is over. She imagines Christopher. But then the sound of a garbage truck begins. A car horn beeps. A child squeals. A distant phone starts to ring. Her eyes open as though of their own volition. Elizabeth always hated Tuesdays.

Joel—Wednesday morning

Well, good for Elizabeth—Elizabeth and her fascinating eye-opening on this dreadful, dreadful Tuesday that starts our tandem story. A shred of narrative wouldn't have gone astray.

I've got a day to fix this, get some real writing started.

Cat's email is waiting for me in the morning when I wake up. Actually, I'm not properly awake when I look at it, so I read it through several times on the assumption that I've missed something. It turns out I haven't. There's a bit of seeping, some pushing, the sound of garbage. Some really short. Sentences. Excellent.



Joel—Wednesday evening

Cat's story opening sits there, offering nothing. I take a look at my notes, and then at her paragraph again. I'm so embarrassed for her.

Cat,

Um, thanks for this killer opening. So glad we've put the demon Tuesday behind us for this week ... My para 2 follows.

Joel

Far above, Max 'Mad Eyes' Eislander, armed to the teeth, plummeted straight as a lance through the pre-dawn sky to earth. Ever since he'd shot his way out of the North Korean torture chamber and crossed the border in the wild forests south of Punchon, there had been only one motive keeping him alive. Revenge. Revenge would be his today, bloody revenge. Ten thousand feet below ... nine thousand ... it was as if not a damn thing was happening in the world. As the wind screamed past his facemask and tugged at the HK XM-8 experimental assault rifle strapped to his back, Eislander knew that was about to change.



Reading for understanding

Cat

- 1 How does the reader know that there is tension between Cat and Joel?

- 2 In the first instalment of the tandem story, how does Cat vary her sentence structure?

- 3 Cat has written a descriptive paragraph. How does the mood change from start to finish?

- 4 What is the intended effect of the last sentence?

Joel

- 5 Joel comments on Elizabeth's 'fascinating eye-opening'. How can the reader tell that he is being sarcastic?

- 6 What does Joel's email to Cat reveal about his character?

- 7 How is Joel's paragraph completely different from Cat's?

- 8 What is the intended effect of the last sentence?

- 9 What do the two paragraphs reveal about the relationship between Joel and Cat?

The Greenpeace Australia Pacific website states, 'Greenpeace takes action to protect our natural home, now and for the future.' Greenpeace is an international organisation that conducts a wide range of global environmental campaigns. This feature story from the news section of the website focuses on the issue of logging in remote areas of Papua New Guinea. The article supports the traditional landowners against multinational logging companies.

Fight for PNG's stolen forests only just begun

What would you do if you saw a bulldozer move across your front yard and start smashing your home and garden to bits? Then the bulldozer driver told you that a big company now owned your land and could do what they wanted with it for the next 99 years.

Imagine your land wasn't just any land—it was full of ancient rainforest trees and rare animals and fish which had provided you and your family with a livelihood for many generations. Your great grandparents had taught you how to live off the land, how to read the weather, how to identify plants for medicine, how to fish and how to sustain your family without hurting the delicate natural balance of the forests and the rivers.

Then one day it was stolen from you—your forests, your livelihood and your precious land was taken away for three generations and no-one had asked your permission.

In front of your eyes, they were logging your forest and ripping your land apart as quick as they could, leaving nothing for you or your children. When you protest, police are flown into your community to intimidate and abuse you. They have been paid by the logging company.

This is the reality for hundreds of communities in PNG today. Under a new lease system called SABLs (special agriculture and business leases), logging and agriculture companies are



The Hong Kong registered loading ship, *Fu Tian*, is loading logs bound for China after Greenpeace activists from *MV Esperanza* painted 'Stop the Landgrab' on the hull in Pomio, East New Britain province, Papua New Guinea.

stealing land and forests from customary landowners. Already, 5.2 million hectares of forest is slated for destruction in what has been described as the largest land grab in PNG history. Multi-national companies such as the notorious Malaysian logging giant, Rimbunan Hijau, are tearing the heart out of traditional village life and making massive profits from land and forests they have obtained under fraudulent leases.

At the request of local landowners, the Greenpeace ship, the *Esperanza* recently spent two weeks in the remote Pomio district in PNG, exposing one example of this corrupted lease system and the illegal and rampant logging it allows. We spoke to landowners who had

been beaten up by task force police and locked in shipping containers, we spoke to kids whose names had been falsely used to sign away community land for 99 years and we met women who were terrified for their children's future—a future without the forests and the land which sustain them.

Anna Sipona, a local woman leader from Malmal village said: 'Every day I cry for my land, the land is the very source of our existence ... our life. Many of us are confused—the company just came and took our land. Our gardens are destroyed, what can we do now, we live off what is in our garden?'

Greenpeace also travelled to the national capital, Port Moresby, to petition politicians



to overturn the leases and stop the logging. Over 6000 people have emailed the PM Peter O'Neill asking him to freeze the logging and choose the rights of his people over company profits. 550 landowners from the Pomio district have also joined together to ask for their land to be returned and the destruction to stop.

Another stirring appeal came from the former PNG Prime Minister and founding father, the honorable Sir Julius Chan. In his speech to welcome the Esperanza, he talked of the need for action: '... if we stand together, then there is no force on earth that can prevent our hope from lifting our people to a higher level of satisfaction.'

As PNG heads towards the 2012 elections, Greenpeace and its partner NGOs will continue to stand beside the landowners of PNG in their fight for a fairer future and for the forests they call home.

< www.greenpeace.org >
10 November 2011

Reading for understanding

- 1 In the first paragraph, what is the effect of using the second person ('you') and asking a rhetorical question?

- 2 'Imagine your land wasn't just any land.' What background information does the writer give in paragraphs 2 to 4?

- 3 What voice has the writer adopted in these paragraphs? Why?

- 4 According to the writer, what are the consequences of the new lease system?

- 5 Why does the Greenpeace ship, the Esperanza, visit the remote Pomio district?

- 6 What evidence does Greenpeace collect?

7 Why does the writer include a direct quote from Anna Sipona?

8 'Greenpeace also travelled to the national capital . . . ' What political actions are described?

9 How would you describe the writer's voice in the last three paragraphs?

10 What is the purpose of the article?

11 Comment on the effectiveness of the photo in the context of the article.

12 Using the back-of-the-book dictionary, write down the meanings of these words.

a slated: _____

b fraudulent: _____

c rampant: _____

d sustain: _____



A child from Pomio village holds up a banner in East New Britain province, Papua New Guinea.

Refugee voice

When the South Vietnamese and American forces were defeated by the Vietcong, many South Vietnamese sought refuge in Australia. Because Australia had fought alongside South Vietnamese soldiers, the Australian Government was sympathetic towards those refugees who managed to reach Australian shores. However the journey by boat was full of perils such as storms, unseaworthy boats, a shortage of food and water and menacing pirates. Many refugees were drowned or died of thirst. Here is a poem written at a refugee camp in 1978 by an unknown Vietnamese which describes the horrors of the boat journey.

•• *The boat people's prayer for land* ••

Lost in the tempests
Out on the open seas
Our small boats drift.
We seek for land
During endless days and endless nights.
We are the foam
Floating on the vast ocean.
We are the dust
Wandering in an endless space.
Our cries are lost
In the howling wind.
Without food, without water
Our children lie exhausted
Until they cry no more.
We thirst for land
But are turned back from every shore.
Our distress signals rise and rise again
But the passing ships do not stop.
How many boats are perished?
How many families lie beneath the waves?
Lord Jesus, do you hear the prayer of our flesh?
Lord Buddha, do you hear our voice
From the abyss of death?
O solid shore,
We long for you,
We long for you!
We pray for mankind to be present today!
We pray for land to stretch its arms to us!
We pray that hope be given to us
Today, from any land.



Reading for understanding

- 1 'Lost in tempests': What is happening to the people in the boats?

- 2 What is the poet's purpose in this poem?

- 3 What evidence is there in the poem to show it is a prayer?

- 4 Why does the poet compare the people to 'foam'?

- 5 Why does the poet compare the people in the boats to 'dust'?

- 6 What suffering do the children experience?

- 7 What happens to the refugees when they try to land in other countries?

- 8 What emotions does the poet express during the prayer for land?

- 9 How do the passing ships react to the people's distress signals?

- 10 What are the refugees praying for in the final three lines of the poem?

Language

Point of view

Point of view is the position from which a written text is presented. The three viewpoints and their associated pronouns are:

First person I me my mine we our ours us

Second person you your yours

Third person he his him she her hers it its they their
theirs them

The choice of first, second or third person is significantly influenced by:

- the writer's purpose
- the type of text
- the target audience
- the desired audience response.

Choosing first person

The following extract is from the novel *Dracula* by Bram Stoker, which was published in 1897. Here the main character of the novel, Jonathan Harker, gives this description of Dracula's face.



Count Dracula

The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth; these protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years ... As the Count leaned over me and his hands touched me, I could not repress a shudder. It may have been that his breath was rank, but a horrible feeling of nausea came over me, which, do what I would, I could not conceal.

from *Dracula* by Bram Stoker

- 1 In the first paragraph, how has the writer, Bram Stoker, created feelings of fear and horror in the reader?

- 2 What is the narrator's physical reaction when Count Dracula leans over him?

- 3 What is the advantage of this description being written in the first person?

- 4 Identify the first person pronouns in this passage.

Choosing second person

In the following travel advertisement the writer uses second person extensively to persuade the reader to come on holiday to Lord Howe Island.

This way to paradise!



As your plane taxis down the runway, you will be captivated by the swaying palm trees and the spectacular tropical scenery of Lord Howe Island. Once you feel the silky sand between your toes, you will know that this is the perfect family getaway. At the beach you can swim, surf, snorkel or feed the huge kingfish. In the mysterious rainforests you will enjoy communing with the world of nature. This is a paradise where you and your family will enjoy life to the full.

- 1 What is the advertiser's purpose?

- 2 What impression of Lord Howe Island is the advertiser presenting to the reader?

- 3 What does the advertiser achieve by the repetition of the pronouns 'you' and 'your'?

- 4 To whom does this advertisement appear to be directed?

5 How is the interest maintained in this advertisement?

6 What 'need' in the reader is the advertisement targeting?

Choosing third person

When Watkin Tench, a Marine officer in the First Fleet, came to Botany Bay to establish the first settlement in Australia in 1788, he kept a detailed journal. In it he recorded many of the important events that took place in the young colony. Five years later after having returned to England, he published these experiences in his book, *A Complete Account of the Settlement at Port Jackson, in New South Wales*. Here is one of his journal entries.

Attacked by a whale—July 1790

July 1790. This month was marked by nothing worth communication, except a melancholy accident which befell a young gentleman of amiable character (one of the midshipmen lately belonging to the Sirius) and two marines. He was in a small boat, with three marines in the harbour, when a whale was seen near them. Sensible of their danger, they used every effort to avoid the cause of it, by rowing in a contrary direction from that which the fish seemed to take, but the monster suddenly arose close to them and nearly filled the boat with water. By exerting themselves, they baled her out and again steered from it. For some reason it was not seen, and they conceived themselves safe when, rising immediately under the boat, it lifted her to the height of many yards on its back, when slipping off, she dropped as from a precipice and immediately filled and sunk. The midshipman and one of the marines were sucked into the vortex which the whale had made, and disappeared at once. The two other marines swam for the nearest shore, but one only reached it to recount the fate of his companions.

from A Complete Account of the Settlement at Port Jackson, in New South Wales by Watkin Tench

1 What is Watkin Tench's purpose in this journal entry?

2 Identify the pronouns that show this entry was written in the third person.

3 Identify the phrase in the first sentence that shows Tench's emotional reaction to the attack.

4 Tench's book was successful and is still being read today. Suggest why.

Language techniques

9

We use language to communicate our feelings and ideas to others. Here are some of the language techniques used by writers and others to comment on the world around them.

Satire

Satire is a use of language in which the writer or speaker attempts to correct behaviour that is regarded as foolish or ridiculous. Satirists manipulate words or images using a variety of techniques to reveal their message to the audience. Read the following extracts in which the satirist Joseph Seldin ridicules modern society's values using the language of the advertiser.

•• *A word from our sponsor* ••

The man of the house rose that morning and brushed the rich, creamy lather into his stubble and got a perfect shave as usual. It left his face soothed and refreshed. On other mornings he used an electric razor which also delivered supreme shaving pleasure. Even when he began using it he shaved with it expertly. It was equipped with multiple-shaving heads, self-starting, high-speed, with a quiet-running motor that never needed oiling.

The aftershave lotion he splashed on had a distinctively masculine scent. The hair tonic, rubbed in vigorously in a 60-second workout, stimulated scalp circulation and encouraged the hair follicles. Then he brushed his hair in place where it would stay neatly groomed all day, and returned the brush to its accustomed place where it reassumed the role of a smart dressing table accessory.

He dressed carefully, selecting one of the smart pin-striped shirts he had picked up in that little shop so famous for workmanship, and tie to match. At breakfast he greeted his wife with a good-morning kiss as she handed him a glass of juice to help him fight fatigue, colds, and maintain

his alkaline balance all day. There was wholesome goodness in every sip. It was never thin or watery.

He glanced over the newspaper headlines as the cereal, cooked in a jiffy, enriched with vitamins, was placed before him. Coffee brewed to perfection wafted its glorious bouquet around the kitchen. His wife handed him a cup that brimmed with flavor.

* * *

He glanced at his watch, famous for accuracy, and realized he would have to hurry to catch the 8:15. The new, improved dentifrice with which he brushed his teeth also neutralized his mouth acids, combatted his bad breath, stimulated his gums and brightened his smile. He slipped into his coat, checked his supple wallet, made of the finest leathers, for the commutation ticket.

Then his wife drove him to the suburban station, with the car giving unbelievably fine performance, flattening the hills, hugging the road, and giving more miles for less money.

It had plenty of pick-up-and-go at green lights and sure-footed traction at red ones, and the tires were longer wearing because of special construction.

from *The Golden Fleece: Selling the Good Life to Americans* by Joseph J. Seldin

Understanding satire

1 What is the writer's purpose in using an abundance of adjectives and adverbs?

2 How is the sense of touch emphasised in the man's use of hair tonic?

3 What is typical of every product described in the passage?

4 What effect do advertising techniques have on the consumer in this passage?

5 What aspect of society is being satirised, or held up to ridicule, in the range of products described in the passage?

6 What feelings do you think the satirist wants to provoke in the reader?

7 What changes do you think the satirist might want to make in consumer attitudes?

8 In the last two paragraphs about the car trip to the suburban station, how has Seldin used exaggeration and personification to mock advertising techniques?



Irony

Irony is a particular mode of language in which the literal meaning conveyed by a speaker or writer is the opposite of, different from, or understates the meaning intended. Irony often involves the use of language that has an inner or 'hidden' meaning in addition to the obvious surface meaning.

In his novel *Nineteen Eighty-Four*, George Orwell uses irony as he describes the structure of the government established by the great power known as Oceania, whose official language is called Newspeak. Oceania is controlled by Ingsoc, which is the Newspeak word for the party and policy of English socialism, and it is ruled by Big Brother.

In the novel, we see another deeper meaning behind the surface meaning of the words. Read through the following extract and then explore the use of irony by answering the questions that follow.

•• *Big Brother is watching you* ••

The Ministry of Truth—Minitrue, in Newspeak—was startlingly different from any other object in sight. It was an enormous pyramidal structure of glittering white concrete, soaring up, terrace after terrace, 300 metres into the air. From where Winston stood it was just possible to read, picked out on its white face in elegant lettering, the three slogans of the Party:

**WAR IS PEACE
FREEDOM IS SLAVERY
IGNORANCE IS STRENGTH.**



The Ministry of Truth contained, it was said, three thousand rooms above ground level, and corresponding ramifications below. Scattered about London there were just three other buildings of similar appearance and size. So completely did they dwarf the surrounding architecture that from the roof of Victory Mansions you could see all four of them simultaneously. They were the homes of the four Ministries between which the entire apparatus of government was divided. The Ministry of Truth, which concerned itself with news, entertainment, education and the fine arts. The Ministry of Peace, which concerned itself with war. The Ministry of Love, which maintained law and order. And the Ministry of Plenty, which was responsible for economic affairs. Their names, in Newspeak: Minitrue, Minipax, Miniluv and Miniplenty.

The Ministry of Love was the really frightening one. There were no windows in it at all. Winston had never been inside the Ministry of Love, nor within half a kilometre of it. It was a place impossible to enter except on official business, and then only by penetrating through a maze of barbed-wire entanglements, steel doors and hidden machine-gun nests. Even the streets leading up to its outer barriers were roamed by gorilla-faced guards in black uniforms, armed with jointed truncheons.

from *Nineteen Eighty-Four* by George Orwell

Understanding irony

- 1 What is impressive about the size and shape of the Ministry of Truth?

- 2 On the face of the Ministry of Truth building are the three Party slogans. Why is it ironic that the three slogans are displayed there?

- 3 Comment on the specific irony in the statement, 'The Ministry of Peace, which concerned itself with war'.

- 4 Explain the irony in the words, 'The Ministry of Love, which maintained law and order'.

- 5 What is frightening about the Ministry of Love building?

- 6 What is the intended effect on the people of the names of the four ministries?

- 7 What is Orwell's message in this extract?

Rhetorical questions

A rhetorical question is one that doesn't require a reply, but instead is designed to have an effect on the audience and express a point of view. The question makes the audience think about what the obvious answer should be. Sometimes speakers provide their own answer to the question they have asked. An example of a rhetorical question is:

Do you think I was born yesterday?

The obvious answer is 'No' because clearly the speaker wasn't born yesterday. The point of asking this rhetorical question is to express the view that the speaker isn't ignorant or silly.

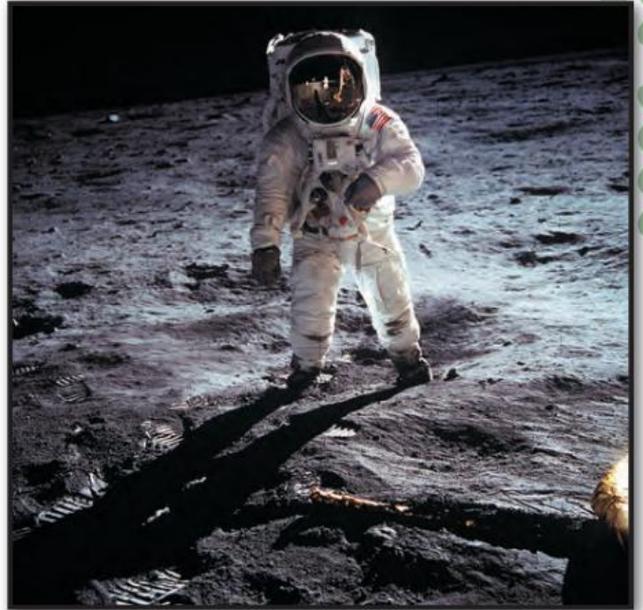
In 1962 at Rice University in Houston, Texas, President Kennedy delivered a speech about his commitment to land an astronaut on the moon. Notice the rhetorical questions that are used to great effect in the first paragraph of this passage from that speech.

•• We choose to go to the moon ••

There is no strife, no prejudice, no national conflict in outer space as yet. Its hazards are hostile to us all. Its conquest deserves the best of all mankind, and its opportunity for peaceful cooperation may never come again. But why, some say, the moon? Why choose this as our goal? And they may well ask: why climb the highest mountain? Why, 35 years ago, fly the Atlantic? Why does Rice play Texas?

We choose to go to the moon. We choose to go to the moon in this decade and do the other things, not because they are easy, but because they are hard, because that goal will serve to organise and measure the best of our energies and skills, because that challenge is one that we are willing to accept, one we are unwilling to postpone, and one which we intend to win, and the others, too.

from President John F Kennedy's 'We choose to go to the moon' speech, 12 September 1962



The day finally arrives: the first moon landing on 20 July 1969.

Understanding rhetorical questions

- 1 Write down the two rhetorical questions used by President Kennedy that specifically relate to the moon.

- 2 Why does President Kennedy repeat the statement, 'We choose to go to the moon'?

- 3 Why do you think the president uses the word 'we' constantly in his speech?

- 4 'Why climb the highest mountain?' What do you think the answer might be to this rhetorical question?

- 5 'Why, 35 years ago, fly the Atlantic?' What do you think this rhetorical question aims to emphasise?

- 6 What is President Kennedy's purpose in using rhetorical questions in this passage?

Allusion

Allusions are direct or indirect references to other works, persons, places or events. Their purpose is to illustrate, enhance or reinforce the ideas being presented. For example:

We found that shifting the rubble was going to be a Herculean task.

This allusion is to Hercules, who in Greek mythology was said to be the strongest man in the world.



Explaining the allusions

Explain the allusions in the following sentences by looking up the key words in the back-of-the-book dictionary. The first example has been done for you.

- 1 The film star was a modern-day Adonis.

The allusion to Adonis, the Greek god of beauty, shows that the film star was very handsome.

- 2 The furnishings in the house were Spartan.

- 3 The employees grumbled about their manager and called him a Scrooge.

- 4 The two young people smiling at each other looked as if they had been struck by Cupid's arrow.

- 5 The dog that snarled at me looked like the Hound of the Baskervilles.

6 The excited parents looked at their son's painting and agreed he was a little Michelangelo.

7 Most people have an Everest in their lives.

8 The gifted maths student was a young Albert Einstein.

9 The young soprano has a voice like that of Dame Nellie Melba.

Repetition

Repetition is the repeating of words and phrases in order to add emphasis or achieve a dramatic effect. The repetition in the following lines from Samuel Taylor Coleridge's poem 'The rime of the ancient mariner' emphasises the isolation and loneliness of the mariner and the vastness of the ocean.

Alone, alone, all, all alone

Alone on a wide wide sea!

Below are three pieces of writing in which repetition is used.

I War

I have seen war. I have seen war on land and sea. I have seen blood running from the wounded. I have seen men coughing out their gassed lungs. I have seen the dead in the mud ... I have seen children starving. I have seen the agony of mothers and wives. I hate war.

from a speech by Franklin Roosevelt

1 What does the speaker achieve by the repetition of 'I have seen'?

2 Why is the final sentence effective?

3 What is the speaker's purpose?



2 Sailing

Swiftly swiftly flew the ship
Yet she sailed softly too:
Sweetly, sweetly blew the breeze—
On me alone it blew.

from 'The rime of the ancient mariner' by Samuel Taylor Coleridge

- 1 What does the narrator achieve with the repetition of 'swiftly'?

- 2 What does the narrator convey by the repetition of 'sweetly'?

3 Uriah Heep

'You are working late tonight, Uriah,' says I.
'Yes, Master Copperfield,' says Uriah ...
'I suppose you are quite a great lawyer?' I said, after looking at him for some time.
'Me, Master Copperfield?' said Uriah. 'Oh, no! I'm a very umble person.' ...
'I am well aware that I am the umblest person going,' said Uriah Heep, modestly; 'let the other be where he may. My mother is likewise a very umble person. We live in a numble abode, Master Copperfield, but have much to be thankful for.'

from *David Copperfield* by Charles Dickens

- 1 Uriah Heep's favourite word is 'umble' ('humble'). What effect, intended by Dickens, does its constant repetition have on the reader?

- 2 What is the effect of Uriah Heep's repetition of 'Master Copperfield' as a form of address?

Tone

In speaking, a person's tone is indicated by their voice. Their tone may be one of happiness or anger or some other feeling depending on the pitch and strength of their voice. In writing, tone is indicated by the choice of words and expressions. In speech and writing, tone enables people to show attitudes and feelings.

Conveying tone

In the box below are a number of words that can be used to describe the tone of the sentences that follow. Match each word from the box with the appropriate tone, and in your own words write the purpose of each sentence.

affectionate
angry

curious
pessimistic

grateful
ominous

apologetic
soothing

- The drought has been going on for years and it's never going to rain, but if it does you can be sure that the river next door is going to cause a flood that will carry away the house.
Tone: _____
Purpose: _____
- Enjoy swimming in the pool, dining on the terrace and being pampered as you experience a perfect, stress-free weekend at our luxury holiday resort.
Tone: _____
Purpose: _____
- 'I won't have your dog digging up my plants! Get out of my garden and take your disobedient hound with you!'
Tone: _____
Purpose: _____
- Dear Jim. I'm so sorry that my dog has been a nuisance. I assure you that I won't let him go near your garden again. If there's anything I can do to compensate for the damage, please let me know. With regret, Sam.
Tone: _____
Purpose: _____
- Theseus: Here come the lovers, full of joy and mirth. Joy, gentle friends, joy and fresh days of love accompany your hearts. (*A Midsummer Night's Dream* by William Shakespeare)
Tone: _____
Purpose: _____

6 Note to the lifesaver: We are so relieved that you managed to rescue us from the surf when we were caught in a rip yesterday. We can never thank you enough. Sincerely, Jade and Chloe.

Tone: _____

Purpose: _____

7 A bomb explodes. Shells light up the stone ruins. Tanks begin to roll forward. We can't survive another attack.

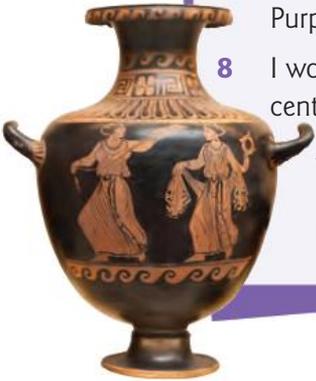
Tone: _____

Purpose: _____

8 I wonder what we will find in our favourite antique shop today? A rare vase? An eighteenth-century painting? A Roman coin? What will take our fancy?

Tone: _____

Purpose: _____



Bias

Writers and speakers frequently try to touch our emotions in order to achieve their desired response. To do this they will often make use of words that already carry emotional content. For example, if we describe a person who suffers a lot from sickness as a 'hypochondriac', we are using a word that has a negative emotional content, a bias of disapproval. Bias words may have either favourable or unfavourable overtones.

Matching bias words

The box contains words with an unfavourable bias while the columns contain words that have a favourable bias. Match the two kinds of bias words in the spaces below.

cunning
obstinate

fawning
cheap

shack
interrogate

notorious
foolhardy

Favourable bias

Unfavourable bias

Favourable bias

Unfavourable bias

1 cottage

5 shrewd

2 economical

6 brave

3 famous

7 determined

4 question

8 friendly

Oxymoron

An oxymoron is a figure of speech in which an idea or feeling is expressed usually by two words that are thought of as contradictory. For example:

sweet sorrow

unsung hero

deliberate mistake

Identifying the oxymorons

Identify the oxymorons in each of the following examples.

- 1 Robin Hood was an honourable thief. _____
- 2 There was deafening silence as the teacher glared at the students. _____
- 3 The idea of a working holiday attracted the chief executive. _____
- 4 Only a cheerful pessimist could make the best of life's harsh realities. _____
- 5 We were alone together when it happened. _____
- 6 The announcement of my best friend's lottery win was bitter sweet. _____

Paradox

A paradox is a statement that looks at first to be contradictory but on further thought might be true. For example:

ignorance is strength.

Complete the paradoxes

Use the words and phrases in the box to complete the paradoxes in the spaces provided below.

of the end before their deaths to be kind
to hate the less I know that we do not learn from history

- 1 The beginning _____.
- 2 The more I learn _____.
- 3 Cowards die many times _____.
- 4 We learn from history _____.
- 5 You must be cruel _____.
- 6 He loves _____.

10

The craft of the novel

Focusing on the novel

A novel is a long prose narrative that presents an imaginary picture of real people—their actions, their relationships and especially their emotional crises. It is a unified piece of writing in which a number of key elements are integrated.

Elements of a novel

The story or sequence of events, which is called the **plot**, acts as the foundation of most novels and supports the central idea or **theme**. In response to this theme the **characters** in the novel, within their space and time framework, which is called the **setting**, act out their relationships, lead their lives and develop their individuality. Other key elements in a novel include **suspense** and **conflict**.

In some novels the characterisation is more significant than the plot; in others the theme is the dominant feature. Whatever the particular emphasis, the main elements of the novel—plot, theme, characterisation and setting—must be thought of as interwoven and interdependent when the total significance of the novel is being assessed. For the purposes of studying a novel, however, the elements that compose it are often considered separately.

Plot

The plot is the framework, storyline or plan of events within which the novel's characters enact their roles. According to academic Laurence Perrine, the plot 'bears about the same relationship to a story that a map does to a journey'.

The plot usually is made up of three main parts:

- Orientation**—an introduction to the characters and setting
- Complication**—the problems or conflicts experienced by the characters
- Resolution**—the solution to the problem.

Of Mice and Men

American author John Steinbeck won the Pulitzer prize for his novel *The Grapes Of Wrath* in 1940 and the Nobel prize for literature in 1962. His novella *Of Mice and Men* is one of his most poignant works. Here is a brief outline of its plot.

After reading it through, identify the orientation, complication and resolution.



George and Lennie as portrayed in the 1992 film.

Plot outline

The novel focuses on the relationship between the main characters, George and Lennie, two itinerant farm workers. Lennie is a giant of a man physically, but has an intellectual disability that makes him vulnerable. He is completely reliant on George, his mentor and protector.

As the novel begins, George and Lennie are about to commence working at a ranch. Their dream is to own their own farm where they can settle down and keep rabbits for Lennie. Unfortunately this dream is destroyed when Lennie, because of his love of stroking soft creatures, unintentionally kills the wife of Curley, the ranch owner's son. When Curley seeks to take revenge upon Lennie, George kills Lennie to save him from the painful death that Curley's lynch mob would be likely to inflict upon him.

Summarising the plot structure

Orientation: _____

Complication: _____

Resolution: _____

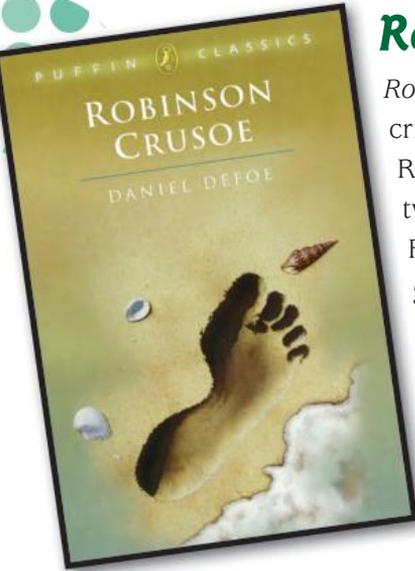
Setting

The setting is the novel's environment, involving both time and place. The setting influences the behaviour of the characters by helping to create a prevailing mood and atmosphere.

Robinson Crusoe

Robinson Crusoe, written by Daniel Defoe, was first published in 1719. Some critics have referred to it as the first adventure novel in English. In the novel, Robinson Crusoe is shipwrecked and becomes a castaway, who spends twenty-eight years on a remote tropical island. In the following description, Robinson Crusoe finds himself washed up on the shore of the island after a great storm at sea. Read through the passage and answer the questions.

•• The island of despair ••



SEPTEMBER 30, 1659.—I, poor miserable Robinson Crusoe, being shipwrecked during a dreadful storm in the offing, came on shore on this dismal, unfortunate island, which I called 'The Island of Despair'; all the rest of the ship's company being drowned, and myself almost dead.

All the rest of the day I spent in afflicting myself at the dismal circumstances I was brought; I had neither food, house, clothes, weapon, nor place to fly to; and in despair of any relief, saw nothing but death before me—either that I should be devoured by wild beasts, murdered by savages, or starved to death for want of food. At the approach of night I slept in a tree, for fear of wild creatures; but slept soundly, though it rained all night.

OCTOBER 1.—In the morning I saw, to my

great surprise, the ship had floated with the high tide, and was driven on shore again much nearer the island; which, as it was some comfort, on one hand—for, seeing her set upright, and not broken to pieces, I hoped, if the wind abated, I might get on board, and get some food and necessaries out of her for my relief—so, on the other hand, it renewed my grief at the loss of my comrades, who, I imagined, if we had all stayed on board, might have saved the ship, or, at least, that they would not have been all drowned as they were; and that, had the men been saved, we might perhaps have built us a boat out of the ruins of the ship to have carried us to some other part of the world. I spent great part of this day in perplexing myself on these things; but at length, seeing the ship almost dry, I went upon the sand as near as I could, and then swam on board. This day also it continued raining, though with no wind at all.

from *Robinson Crusoe* by Daniel Defoe

How well did you read?

1 What are Robinson Crusoe's feelings at the beginning of the first diary entry?

2 What words indicate that he is fortunate to be alive?

3 In the first diary entry, what are his immediate problems?

4 Why does he sleep in a tree?

- 5 In the morning, why is he surprised?

- 6 In the second diary entry, what is Crusoe's plan?

- 7 What could have been done if the crew had been saved?

- 8 'Seeing the ship almost dry.' What does Robinson Crusoe do?

Bleak House

Charles Dickens, the author of *Bleak House*, was one of the greatest English novelists of the nineteenth century. His novels often focused on the lives of characters living in London. In *Bleak House*, nineteenth-century London invaded by fog is the grotesque opening setting and one that haunts the rest of the novel. Read the opening of *Bleak House* for its incredible evocation of a time and place, then answer the questions that will help you understand the nature of a setting.

•• London fog ••

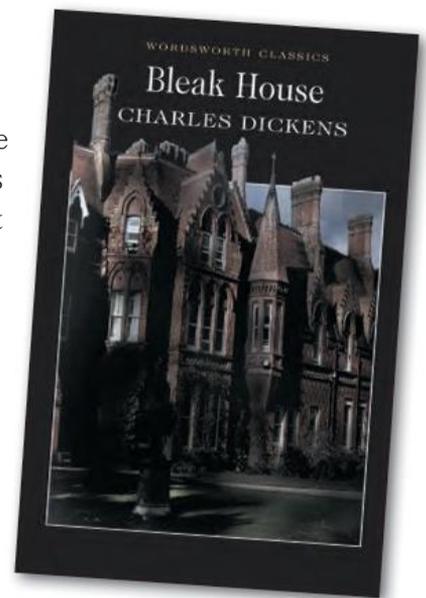
London ... Implacable November weather. As much mud in the streets as if the waters had but newly retired from the face of the earth ... Smoke lowering down from chimney-pots, making a soft black drizzle, with flakes of soot in it as big as full-grown snowflakes—gone into mourning, one might imagine, for the death of the sun. Dogs, undistinguishable in mire. Horses, scarcely better; splashed to their very blinkers. Foot passengers, jostling one another's umbrellas in a general infection of ill temper, and losing their foot-hold at street-corners, where tens of thousands of other foot passengers have been slipping and sliding since the day broke (if this day ever broke), adding new deposits to the crust upon crust of mud, sticking at those points tenaciously to the pavement, and accumulating at compound interest.

Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls defiled among the tiers of shipping and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights. Fog creeping into

the cabooses of collier-brigs; fog lying out on the yards and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his close cabin; fog cruelly pinching the toes and fingers of his shivering little 'prentice boy on deck. Chance people on the bridges peeping over the parapets into a nether sky of fog, with fog all round them, as if they were up in a balloon and hanging in the misty clouds.

Gas looming through the fog in divers places in the streets, much as the sun may, from the spongy fields, be seen to loom by husbandman and ploughboy. Most of the shops lighted two hours before their time—as the gas seems to know, for it has a haggard and unwilling look.

from *Bleak House* by Charles Dickens



How well did you read?

- 1 How does the chimney smoke worsen the effect of the winter weather?

- 2 What problems were the London pedestrians experiencing on the streets?

- 3 '... in a general infection of ill-temper.' Why is 'infection' a more expressive word to use here than, say, 'feeling'?

- 4 What does Dickens achieve by the constant repetition of the word 'fog'?

- 5 What kind of mood has been created in this description of nineteenth-century London?

- 6 How does the fog affect the Greenwich pensioners?

- 7 How does the fog affect the 'little 'prentice boy on deck'?

- 8 Using the back-of-the-book dictionary, write down the meaning of these words:
 - a implacable: _____
 - b tenaciously: _____
 - c caboose: _____
 - d nether: _____



Characters

Fundamental to the novel as a form of literary art is the creation of character—the people born of the novelist’s imagination who come alive for readers in the pages of the novel. This act of creating believable individuals is called characterisation. Characterisation usually reveals not only the physical appearance and actions of a person, but also their values, moral standards and emotions.

The appearance, motives and feelings of a character may be revealed directly or indirectly by:

- the author or narrator’s description (direct)
- a flow of thoughts or a ‘stream of consciousness’ that provides the reader with access to a character’s mind (direct)
- a character’s own words or actions (indirect)
- the comments of other characters (indirect).

In any novel there are usually major and minor characters. Major characters develop or change as the story proceeds.

Sometimes novelists create characters that live on in our minds long after we have finished reading the novel. Atticus Finch (*To Kill a Mockingbird*), Piggy (*Lord of the Flies*), Lennie (*Of Mice and Men*) and Winston Smith (*Nineteen Eighty-Four*) are examples.

Here are two well-crafted descriptions of memorable characters.

One Flew Over the Cuckoo’s Nest

In this description, Chief Bromden, an inmate of an Oregon mental asylum, is the narrator.

●● Nurse Ratched ●●

I’m mopping near the ward door when a key hits it from the other side and I know it’s the Big Nurse by the way the lockworks cleave to the key, soft and swift and familiar she been around locks so long. She slides through the door with a gust of cold and locks the door behind her and I see her fingers trail across the polished steel—tip of each finger the same colour as her lips. Funny orange. Like the tip of a soldering iron. Colour so hot or so cold if she touches you with it you can’t tell which.

She’s carrying her woven wicker bag like the ones the Umpqua tribe sells out along the hot August highway, a bag shape of a tool box with a hemp handle. She’s had it all the years I been here. It’s a loose weave and I can see inside it; there’s no compact or lipstick or woman stuff, she’s got that bag full of thousand parts she aims to use in her duties today—wheels and gears, cogs polished to a hard glitter, tiny pills that gleam like porcelain, needles, forceps, watchmakers’ pliers, rolls of copper wire ...

She dips a nod at me as she goes past. I let the mop push me back to the wall and smile and try to foul her equipment up as much as possible by not letting her see my eyes—they can’t tell so much about you if you got your eyes closed.

In my dark I hear her rubber heels hit the tile and the stuff in her wicker bag clash with the jar of her walking as she passes me in the hall. She walks stiff. When I open my eyes she’s down the hall about to turn into the glass Nurses’ Station where she’ll spend the day sitting at her desk and looking out her window and making notes on what goes on out in front of her in the day room during the next eight hours. Her face looks pleased and peaceful with the thought.

from *One Flew Over the Cuckoo’s Nest* by Ken Kesey



How well did you read?

- 1 What is the narrator doing as Nurse Ratched (Big Nurse) enters the ward?

- 2 Why do you think the narrator refers to Nurse Ratched as 'Big Nurse'?

- 3 What does the first sentence reveal about Nurse Ratched?

- 4 Identify the simile the writer uses to describe the colour of her fingers and lips.

- 5 What do the contents of Nurse Ratched's wicker bag suggest about her character?

- 6 'Not letting her see my eyes.' Why does the narrator not want Nurse Ratched to see his eyes?

- 7 What sounds does the narrator hear as Nurse Ratched passes by him?

- 8 'She walks stiff.' What does this suggest about Nurse Ratched's personality?

- 9 What does Nurse Ratched do during the day?

- 10 Write the sentence that suggests that Nurse Ratched enjoys her work.

The Spy Who Came in from the Cold

The Spy Who Came in from the Cold is a British spy novel that explores the world of espionage during the 1950s and 1960s. In this description, the author John le Carré is the third-person omniscient narrator, which means that he knows the feelings and thoughts of all the characters in the story. The character Leamus is a British field agent who is based in East Germany.

•• Leamas ••

Leamas was a short man with close, iron-grey hair, and the physique of a swimmer. He was very strong. This strength was discernible in his back and shoulders, in his neck, and in the stubby formation of his hands and fingers.

He had a utilitarian approach to clothes, as he did to most other things and even the spectacles he occasionally wore had steel rims. Most of his suits were of artificial fibre, none of them had waistcoats. He favoured shirts of the American kind with buttons on the points of the collars, and suede shoes with rubber soles.

He had an attractive face, muscular, and a stubborn line to his thin mouth. His eyes were brown and small; Irish, some said. It was hard to place Leamas. If he were to walk into a London

club the porter would certainly not mistake him for a member; in a Berlin night club they usually gave him the best table. He looked like a man who could make trouble, a man who looked after his money, a man who was not quite a gentleman.

The air hostess thought he was interesting. She guessed he was North Country, which he might have been, and rich, which he was not. She put his age at fifty, which was about right. She guessed he was single, which was half true. Somewhere long ago there had been a divorce; somewhere there were children, now in their teens, who received their allowance from a rather odd private bank in the City.

from *The Spy Who Came in from the Cold* by John le Carré

How well did you read?

- 1 In the first paragraph, how does the author indicate that Leamas is not young?

- 2 'He was very strong.' What evidence does the author give to show this?

- 3 In the second paragraph, what is the author focusing on?

- 4 What does the author's description of Leamas's face reveal?

- 5 In the third paragraph, which words indicate that Leamas could become dangerous?

- 6 What does the reader learn about Leamas's family life in the last paragraph?

- 7 Using the back-of-the-book dictionary, write the meaning of these words:
 - a discernible: _____
 - b utilitarian: _____

Suspense

Suspense comes from the building up of tension in a particular situation or a number of situations. As the plot progresses, the audience is kept in doubt about the outcome. The novelist arouses expectations in the mind of the audience about what the future holds for the characters. This element of anxious uncertainty is heightened until the climax is reached.

Suspense may rely on a number of factors. It may depend on conflict among the characters themselves or on the struggle of characters to achieve their goals against difficult circumstances. The setting may help to create suspense—a haunted house; a wet, dark and windy night; a museum of wax dummies; a graveyard. All these settings have been used many times by novelists to create suspense.

Jurassic Park

The following scene from the novel *Jurassic Park* by Michael Crichton takes place on a remote jungle island, where genetic engineers have created a game park inhabited by real, live dinosaurs. Two of the main characters find themselves trapped in an electric tour vehicle that is being attacked by a ferocious Tyrannosaurus Rex. The suspense and tension rapidly build as Tim and Lex struggle to survive the dinosaur's onslaught.

•• *T-Rex on the rampage* ••

The tyrannosaur stood near the front of the Land Cruiser, its chest moving as it breathed, the forelimbs making clawing movements in the air.

'Lex!' Tim whispered. Then he heard her groan. She was lying somewhere on the floor under the front seat.

Then the huge head came down, entirely blocking the shattered windshield. The tyrannosaur banged again on the front hood of the Land Cruiser. Tim grabbed the seat as the car rocked on its wheels. The tyrannosaur banged down twice more, denting the metal.

Then it moved around the side of the car. The big raised tail blocked his view out of all the side windows. At the back, the animal snorted, a deep rumbling growl that blended with the thunder. It sank its jaws into the spare tire mounted on the back of the Land Cruiser and, in a single head shake, tore it away. The rear of the car lifted into the air for a moment; then it

thumped down with a muddy splash.

'Tim!' Dr. Grant said. 'Tim, are you there?'

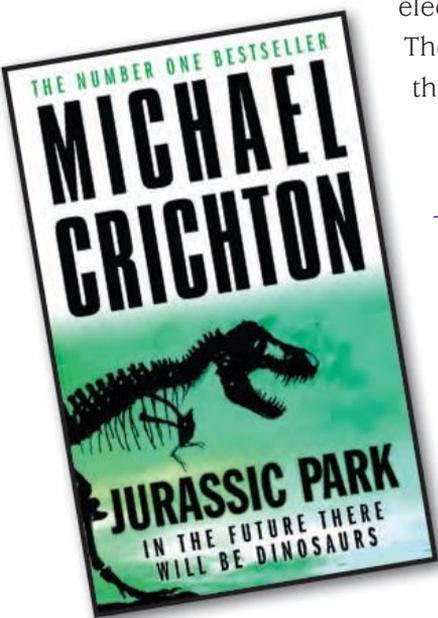
Tim grabbed the radio. 'We're okay,' he said. There was a shrill metallic scrape as claws raked the roof of the car. Tim's heart was pounding in his chest. He couldn't see anything out of the windows on the right side except the pebbled leathery flesh. The tyrannosaur was leaning against the car, which rocked back and forth with each breath, the springs and the metal creaking loudly.

Lex groaned again. Tim put down the radio, and started to crawl over into the front seat. The tyrannosaur roared and the metal roof dented downward. Tim felt a sharp pain in his head and tumbled to the floor, onto the transmission hump. He found himself lying alongside Lex, and he was shocked to see that the whole side of her head was covered in blood. She looked unconscious.

There was another jolting impact, and pieces of glass fell all around him. Tim felt rain. He looked up and saw that the front windshield had broken out. There was just a jagged rim of glass and, beyond, the big head of the dinosaur.

Looking down at him.

from *Jurassic Park* by Michael Crichton



How well did you read?

- 1 Identify the phrase in the first paragraph that suggests that the dinosaur could be dangerous?

- 2 In the third paragraph, how do the dinosaur's actions build up the suspense?

- 3 Why can't Tim see out of all the side windows?

- 4 What sound does the dinosaur make?

- 5 How does the dinosaur's attack on the spare tyre help to build up the suspense?

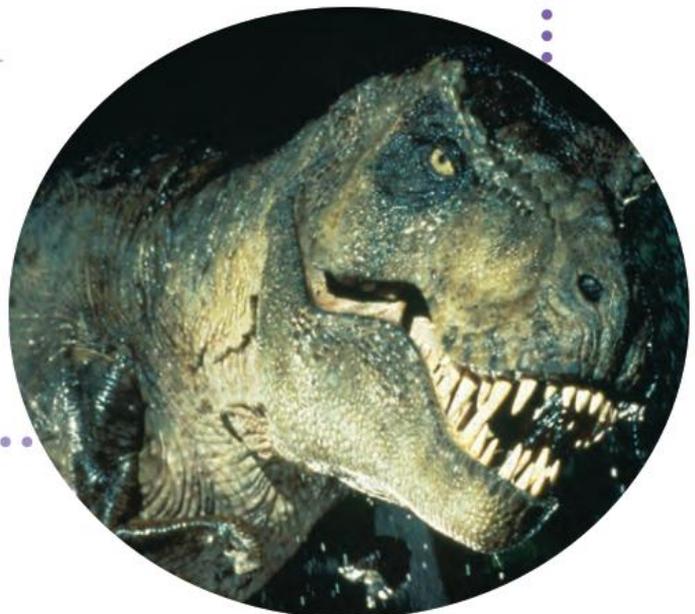
- 6 'Claws raked the roof of the car.' How does Tim physically react?

- 7 'Tim felt a sharp pain to his head.' What has caused this?

- 8 Why is Tim shocked by Lex's appearance?

- 9 Why is Tim now able to feel the rain?

- 10 '*Looking down at him.*' Why are these words in italics?



Conflict

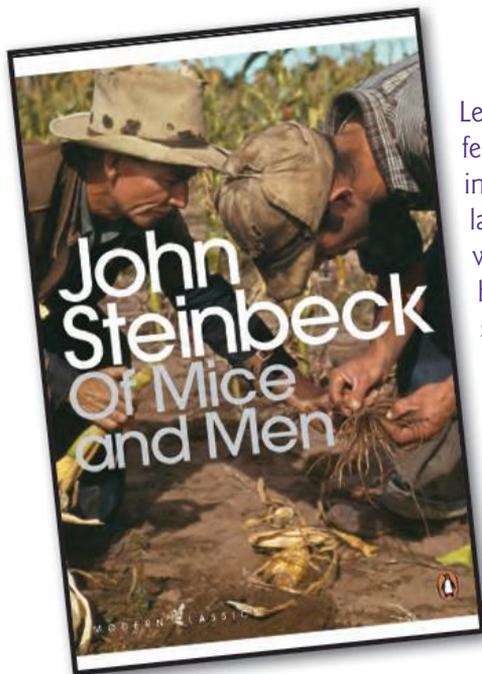
Conflict is an essential element of novels. It involves some kind of struggle, fight or clash and is usually revealed through actions, dialogue and description. There are two main types of conflict—external and internal conflict. External conflict usually involves one of the following:

- a character versus another character
- a character versus the world of nature
- a character versus society
- a character versus destiny.

Internal conflict is the struggle that takes place within a character's mind. The character has to deal with and try to resolve their own ethical or emotional challenges.

Of Mice and Men

Reread the plot summary given for John Steinbeck's *Of Mice and Men* on page 107, which describes the two main characters, George and Lennie. In this extract from the novel, Lennie wishes to keep a dead mouse to pat but George refuses to allow this to happen. The conflict is revealed through the dialogue and actions of the two characters.



•• Lennie and the dead mouse ••

Lennie lumbered to his feet and disappeared in the brush. George lay where he was and whistled softly to himself. There were sounds of splashing down the river in the direction Lennie had taken. George stopped whistling and listened. 'Poor bastard,' he said softly, and then went on whistling again.

In a moment Lennie came crashing back through the brush.

He carried one small willow stick in his hand. George sat up. 'Aw right,' he said brusquely. 'Gi'me that mouse!'

But Lennie made an elaborate pantomime of innocence. 'What mouse, George? I ain't got no mouse.'

George held out his hand. 'Come on. Give it to me. You ain't puttin' nothing over.'

Lennie hesitated, backed away, looked wildly at the brush line as though he contemplated running for his freedom. George said coldly, 'You

gonna give me that mouse or do I have to sock you?'

'Give you what, George?'

'You know God damn well what. I want that mouse.'

Lennie reluctantly reached into his pocket. His voice broke a little. 'I don't know why I can't keep it. It ain't nobody's mouse. I didn't steal it. I found it lyin' right beside the road.'

George's hand remained outstretched imperiously. Slowly, like a terrier who doesn't want to bring a ball to its master, Lennie approached, drew back, approached again. George snapped his fingers sharply, and at the sound Lennie laid the mouse in his hand.

'I wasn't doin' nothing bad with it, George. Jus' strokin' it.'

George stood up and threw the mouse as far as he could into the darkening brush, and then he stepped to the pool and washed his hands. 'You crazy fool. Don't you think I could see your feet was wet where you went across the river to get it?' He heard Lennie's whimpering cry and wheeled about. 'Blubberin' like a baby? Jesus Christ! A big guy like you.' Lennie's lip quivered and tears started in his eyes. 'Aw, Lennie!' George put his hand on Lennie's shoulder. 'I ain't takin' it away jus' for meanness. That mouse

ain't fresh, Lennie; and besides, you've broke it pettin' it. You get another mouse that's fresh and I'll let you keep it a little while.'

Lennie sat down on the ground and hung his head dejectedly. 'I don't know where there is no other mouse. I remember a lady used to give 'em to me—ever' one she got. But that lady ain't here.'

George scoffed. 'Lady, huh? Don't even

remember who that lady was. That was your own Aunt Clara. An' she stopped givin' 'em to ya. You always killed 'em.'

Lennie looked sadly up at him. 'They was so little,' he said, apologetically. 'I'd pet 'em, and pretty soon they bit my fingers and I pinched their heads a little and then they was dead—because they was so little.'

from *Of Mice and Men* by John Steinbeck

How well did you read?

- 1 'Gi'me that mouse!' What is Lennie's response to George's order?

- 2 What does George threaten to do if Lennie doesn't hand over the mouse?

- 3 What causes the conflict between Lennie and George?

- 4 According to Lennie, how did he first get possession of the mouse?

- 5 What does George do with the mouse after Lennie gives it to him?

- 6 How does George know that Lennie had crossed the river to get the mouse?

- 7 What is George's motivation for throwing the mouse away?

- 8 'Blubberin' like a baby?' How does George resolve the conflict over the mouse?

- 9 What do we learn about George's character from his words?

10 The conflict between Lennie and George is depicted mainly through their dialogue. What does his dialogue reveal about the character of Lennie?

11 Using the back-of-the-book dictionary, write down the meaning of these words:

a lumbered: _____

b brusquely: _____

c imperiously: _____

Theme

The theme of a novel is the author's central idea that provides the springboard for the plot and gives meaning to the lives and relationships of the characters. The theme of a novel may focus on human problems and attributes such as prejudice, patriotism, jealousy, loyalty, ambition, love, poverty, war or even financial ruin. Personal experiences often provide a novelist with a theme to build a plot around.

To Kill a Mockingbird

Harper Lee's *To Kill A Mockingbird* is one of the most famous novels of the twentieth century. It has been estimated to have sold more than fifty million copies. Set in Maycomb County, Alabama, in the 1930s, the novel focuses on the life of a small-town lawyer, Atticus Finch, and his two children, Scout and Jem.

The major theme that dominates the novel is that of racial prejudice. Atticus has been engaged to defend Tom Robinson, an African American, against the charge of raping a white woman, Mayella Ewell. In the following passage, Atticus is explaining racial prejudice to Scout, his eight-year-old daughter.

•• Racial prejudice ••

'Atticus,' I said one evening, 'what exactly is a nigger-lover?'

Atticus's face was grave. 'Has somebody been calling you that?'

'No sir, Mrs. Dubose calls you that. She warms up every afternoon calling you that. Francis called me that last Christmas, that's where I first heard it.'

'Is that the reason you jumped on him?' asked Atticus.

'Yes sir ...'

'Then why are you asking me what it means?'

I tried to explain to Atticus that it wasn't so much what Francis said that had infuriated me as the way he had said it. 'It was like he'd said snot-nose or somethin'.'

'Scout,' said Atticus, 'nigger-lover is just one of those terms that don't mean anything—like snot-nose. It's hard to explain—ignorant, trashy people use it when they think somebody's favouring Negroes over and above themselves. It's slipped into usage with some people like ourselves, when they want a common, ugly term to label somebody.'

'You aren't really a nigger-lover, then, are you?'

'I certainly am. I do my best to love everybody ... I'm hard put, sometimes—baby, it's never an insult to be called what somebody thinks is a bad name. It just shows you how poor that person is, it doesn't hurt you. So don't let Mrs. Dubose get you down. She had enough troubles of her own.'

from *To Kill a Mockingbird* by Harper Lee



Atticus defends Tom Robinson in court in the 1962 film.

How well did you read?

- 1 'What exactly is a nigger-lover?' Why does Scout ask this question?

- 2 Why was Scout infuriated when Francis previously called her a 'nigger-lover'?

- 3 What reason does Atticus give for people using ugly terms that 'don't mean anything'?

- 4 What reason does Atticus give for saying he is in fact 'a nigger-lover'?

- 5 What judgment does Atticus make of those who call other people bad names?

- 6 What does this passage reveal about the character of Atticus?

- 7 In this conversation between Scout and Atticus, what message is the writer conveying to the reader?

The poet's world

11

Focusing on poetry

A poet's only tools are words, but sometimes those words can evoke a sadness that brings us to tears, or a joy that threatens to overwhelm us. Poetry captures universal experiences and crosses cultural boundaries. This unit looks at memorable poems written by poets from countries around the world.

Appreciating a poem

What is the value of understanding and appreciating poetry? At its most basic, poetry can entertain and amuse us. But beyond that it can touch us with its beauty and spirituality, it can give us new insights into our world and it can change our attitudes. There is much to be discovered in the world of poetry!

Use the following guidelines to help you analyse and appreciate a poem.

Subject matter

The subject matter of a poem is what the poem is about. A poet may focus on a person, an object or an animal. Some poets are moved by significant events or experiences. Wilfred Owen, for example, wrote many powerful poems about World War I. Poets often explore important ideas through subject matter that may seem simple at first glance.

Theme

The theme of a poem is its central idea. Some poets write about their thoughts and experiences or offer insights about human nature. Other poets may want to express their concern about poverty, the environment, materialism or loneliness. It is useful to ask: 'What does the poet want to communicate to me?'

Mood and emotion

The mood of a poem is its atmosphere or feeling. For example, the mood may be gloomy, angry, detached, optimistic or playful. The best poetry touches our emotions in some way. The words are crafted in such a way that we feel tense, sad, pleased or elevated in

spirit. It is important to recognise the emotions that a poet arouses in us and how this is accomplished.

Imagery

Does the poet develop word pictures so that we see a car as an instrument of death, or a plane engine as roaring like a lion? Similes, metaphors, personification, extended images and powerful descriptive phrases are tools that frequently play a key role in engaging our emotions.

Sounds

It is also important to be aware of the contribution of sounds such as the repetition of vowels (assonance), the repetition of consonants (alliteration), rhyme and onomatopoeia. Each of these adds to the overall impact of a poem. For example, there is a vast difference between the sound of the words 'When weeds in wheels shoot long and lovely and lush' and the plain statement 'When weeds are prolific'.

Rhythm

The rhythm may be fast or it may be slow and ponderous; it may be orderly and systematic or it may approximate the rhythm of normal speech. When rhythm is handled well it will contribute to the poem by enhancing the subject matter or theme, creating a mood or helping to express an emotion.

Form or structure

It is useful to know whether the poem has been written to conform to a set structure. Is it a fourteen-line sonnet, an ode, a ballad or a lyric poem? Some of these long-established forms have conventions that determine how the poem will be shaped, and what rhymes and rhythms it will use.



Australia

CONTEXT The Aboriginal poet Kevin Gilbert was born in Wiradjuri country on the banks of the Lachlan River in New South Wales. He survived poverty and prison, educated himself, and joined the struggle for Aboriginal rights. He was the author of the first written Aboriginal play, 'The cherry pickers', written in 1968 and first performed in 1970. He always used his poems and plays to further the cause of Aboriginal rights and dignity. The 'Dorothea' of this poem refers to Dorothea Mackellar who wrote the well-known poem 'My country' in 1908.

•• *The new true anthem* ••

Despite what Dorothea has said
about the sun scorched land
you've never really loved her
nor sought to make her grand
you pollute all the rivers
and litter every road
your barbaric graffiti
cut scars where tall trees grow
the beaches and the mountains
are covered with your shame
injustice rules supremely
despite your claims to fame
the mud polluted rivers
are fenced off from the gaze
of travellers and the thirsty
for foreign hooves to graze
a tyranny now rules your soul
to your own image blind
a callousness and uncouth ways
now hallmarks of your kind

Australia oh Australia
you could stand proud and free
we weep in bitter anguish
at your hate and tyranny
the scarred black bodies writhing
humanity locked in chains
land theft and racial murder
you boast on of your gains
in woodchip and uranium
the anguished death you spread
will leave the children of the land
a heritage that's dead

Australia oh Australia
you could stand tall and free
we weep in bitter anguish
at your hate and tyranny.

Kevin Gilbert





How well did you read?

1 In her poem 'My country', Dorothea Mackellar expresses her love of the Australian landscape. Why has Kevin Gilbert titled his poem 'The new true anthem'?

2 'You never really loved her.' Who is the 'you' of this poem?

3 What examples of environmental damage are mentioned?

4 'Injustice rules supremely.' What injustice is referred to here?

5 What feelings do you think the poet is expressing when he writes, 'Australia oh Australia'?

6 How have Aboriginal people suffered under 'the hate and tyranny'?

7 How will 'the children of the land' be affected?

8 The last stanza repeats words from the second stanza. What is the effect of this repetition?

9 What tone of voice can you hear in the poem?

10 What do you think is the poet's purpose in writing this poem?

CONTEXT Judith Wright was a passionate environmentalist, who fought to save the Great Barrier Reef from oil drilling. She was also a social activist who set out to achieve Aboriginal Land Rights. Judith Wright lived for almost thirty years at Tamborine Mountain, which is famous for its majestic national park that is the setting for this poem.

•• *Sanctuary* ••

The road beneath the giant original trees
sweeps on and cannot wait. Varnished by dew,
its darkness mimics mirrors and is bright
behind the panic eyes the driver sees
caught in headlights. Behind his wheels the night
takes over: only the road ahead is true.
It knows where it is going: we go too.

Sanctuary, the sign said. Sanctuary—
trees, not houses; flat skins pinned to the road
of possum and native-cat; and here the old tree stood
for how many thousand years? that old gnome-tree
some axe-new boy cut down. Sanctuary, it said:
but only the road has meaning here. It leads
into the world's cities like a long fuse laid.

Fuse, nerve, strand of a net, tense
bearer of messages, snap-tight violin-string,
dangerous knife-edge laid across the dark,
what has that sign to do with you? The immense
tower of antique forest and cliff, the rock
where years accumulate like leaves, the tree
where transient bird and mindless insect sing?
The word the board holds up is Sanctuary,
and the road knows that notice-boards make sense,
but has no time to pray. Only, up to there,
morning sets doves upon the power-line.
Swung on that fatal voltage like a sign
and meaning love, perhaps they are a prayer.

Judith Wright





How well did you read?

1 What is a sanctuary?

2 'The panic eyes the driver sees caught in the headlights.' What is happening?

3 In the second stanza, how does the poet make you aware of the destructive power of the road?

4 What contrast is being made in the words 'axe-new boy' and 'old gnome-tree'?

5 The road is 'like a long fuse laid'. What is the meaning of this simile?

6 Why does the poet describe the road as a 'dangerous knife-edge laid across the dark'?

7 The road and the sign 'Sanctuary' are presented as being in opposition. What does the road represent in the poem?

8 How does the poet convey the idea that the sanctuary is very old?

9 Doves often symbolise love and peace. What has happened to the doves? What do they represent at the end of the poem?

10 What is the poet's purpose in this poem?

China

CONTEXT About the year 110 BCE, a Chinese Princess named Hsi-Chun was sent, for political reasons, to be the wife of a central Asian nomad king, K'un Mo, king of the Wu-sun. When she got there, she found her husband old and decrepit. He only saw her once or twice a year when they drank a cup of wine together. They could not converse, as they had no language in common.

•• *Lament of Hsi-Chun* ••

My people have married me
In a far corner of Earth:
Sent me away to a strange land,
To the king of the Wu-sun.
A tent is my house,
Of felt are my walls;
Raw flesh my food
With mare's milk to drink.
Always thinking of my own country,
My heart sad within.
Would I were a yellow stork
And I could fly to my old home!

Hsi-Chun



How well did you read?

- 1 What emotions does Hsi-Chun reveal in her poem?

- 2 What evidence can you find to show that Hsi-Chun has no choice in her marriage to the King of the Wu-sun?

- 3 How do you know that Hsi-Chun leads a nomadic existence?

- 4 What line in the poem suggests that she is not amongst people of her own culture?

- 5 Even though this poem was written over two thousand years ago, how is it still relevant today?

- 6 What fanciful solution does Hsi-Chun have for her problems?

Japan

CONTEXT Haiku is a Japanese verse form that aims to capture in words a delightful moment from the world of nature. Basho, a famous seventeenth-century Japanese haiku poet, said a haiku should set out to ‘capture a vision into the nature of the world’.

A typical haiku has three lines with a total of seventeen syllables. See how a haiku is set out in the model that follows and read the other haikus.

•• Sparrows ••

Line 1	5 syllables	A bitter morning:
Line 2	7 syllables	Sparrows sitting together
Line 3	5 syllables	Without any necks.

James W Hackett



•• The crab ••

On the ebb-tide beach
The hurrying crab stops short ...
There is a footprint!

Rofu

••• Writing haikus •••

Try writing your own haikus in the spaces below. The number of syllables for each line are indicated. Here are some suggested subjects for haikus, but you may like to write from your own experiences.

- moon
- cat
- summer
- seagull
- winter
- lightning
- dog
- frog
- eagle
- friend
- farmer
- rain
- river
- wind
- beach

<p>_____ (Title)</p> <p>_____ (5 syllables)</p> <p>_____ (7 syllables)</p> <p>_____ (5 syllables)</p>	<p>_____ (Title)</p> <p>_____ (5 syllables)</p> <p>_____ (7 syllables)</p> <p>_____ (5 syllables)</p>
<p>_____ (Title)</p> <p>_____ (5 syllables)</p> <p>_____ (7 syllables)</p> <p>_____ (5 syllables)</p>	<p>_____ (Title)</p> <p>_____ (5 syllables)</p> <p>_____ (7 syllables)</p> <p>_____ (5 syllables)</p>

Russia

CONTEXT Andrey Voznesensky was born in Moscow. In 1957, he graduated from the Moscow Architectural Institute with a degree in engineering. However, his main interest was the writing and reading of poetry. He has become one of Russia's most famous poets.

•• *First ice* ••

A girl freezes in a telephone booth.
In her draughty overcoat she hides
A face all smeared
In tears and lipstick.

She breathes on her thin palms.
Her fingers are icy. She wears earrings.

She'll have to go home alone, alone,
Along the icy street.

First ice. It is the first time.
The first ice of telephone phrases.

Frozen tears glitter on her cheeks—
The first ice of human hurt.



Andrey Voznesensky

How well did you read?

1 What is the setting for the poem?

2 At the beginning of the poem what evidence is there to suggest the girl has been rejected?

3 What is the meaning of 'The first ice of telephone phrases'?

4 What is the effect of the repetition of the word 'icy'?

5 What journey will the girl have to undertake after the telephone call?

6 What is the poet's purpose in this poem?

7 Why is the title 'First ice' suitable for the poem?

England

CONTEXT The poet Ted Hughes was born in 1930 in the small town of Mytholmroyd in Yorkshire. He completed his education at Cambridge University. In 1956 he married the American poet Sylvia Plath. His collection of poems *Birthday Letters*, published just before his death, focused on his relationship with her.

The subject of Hughes's poems are often wild creatures such as the jaguar, the hawk, the fox, the otter or forces of nature such as the wind. In 'Hawk roosting', Hughes adopts the persona of the hawk as it reveals its desire for ruthless power and violence.

•• *Hawk roosting* ••

I sit in the top of the wood, my eyes closed.
Inaction, no falsifying dream
Between my hooked head and hooked feet:
Or in sleep rehearse perfect kills and eat.

The convenience of the high trees!
The air's buoyancy and the sun's ray
Are of advantage to me;
And the earth's face upward for my inspection.

My feet are locked upon the rough bark.
It took the whole of Creation
To produce my foot, my each feather:
Now I hold Creation in my foot

Or fly up, and revolve it all slowly—
I kill where I please because it is all mine.
There is no sophistry in my body:
My manners are tearing off heads—

The allotment of death.
For the one path of my flight is direct
Through the bones of the living.
No arguments assert my right:

The sun is behind me.
Nothing has changed since I began.
My eye has permitted no change.
I am going to keep things like this.



Ted Hughes

How well did you read?

- 1 Who is the speaker in the poem?

- 2 Where is the setting?

- 3 'Hooked head and hooked feet.' What does the repetition of 'hooked' suggest about the hawk?

- 4 In stanza two how is nature advantageous to the hawk?

- 5 'I kill where I please because it is all mine.' What does this reveal about the hawk?

- 6 What example of the hawk's violence can you find in stanza four?

- 7 'I am going to keep things like this.' Why does the hawk say this?

- 8 What does the poet reveal about the world of nature in this poem?

- 9 In the poem the hawk reveals human characteristics. What are these?

- 10 What is the poet's purpose in this poem?

- 11 What does the poem gain from having the hawk speaking directly to us?

Ireland

CONTEXT With the outbreak of the First World War in 1914, many young Irish men chose to fight for Britain against Germany even though the war did not seem very relevant to Ireland. This thoughtful poem describes both the feelings that led the airman to enlist and his feelings about the death that awaited him. It is believed that the model for this poem was Major Robert Gregory who enlisted in the British Flying Corps and was killed in 1918. He was the only child of Yeats's friend, Lady Augusta Gregory.

•• *An Irish airman foresees his death* ••

I know that I shall meet my fate
Somewhere among the clouds above;
Those that I fight I do not hate
Those that I guard I do not love;
My country is Kiltartan Cross,
My countrymen Kiltartan's poor,
No likely end could bring them loss
Or leave them happier than before.
Nor law, nor duty bade me fight,
Nor public men, nor cheering crowds,
A lonely impulse of delight
Drove to this tumult in the clouds;
I balanced all, brought all to mind,
The years to come seemed waste of breath,
A waste of breath the years behind
In balance with this life, this death.



WB Yeats

How well did you read?

- 1 What is the Irish airman's state of mind at the beginning of the poem?

- 2 What is the Irish airman's attitude to the Germans against whom he is fighting?

- 3 What is the airman's attitude to the British?

- 4 How will the end of the war affect his countrymen, Kiltartan's poor?

- 5 What is the airman's attitude towards his future years and his past years?

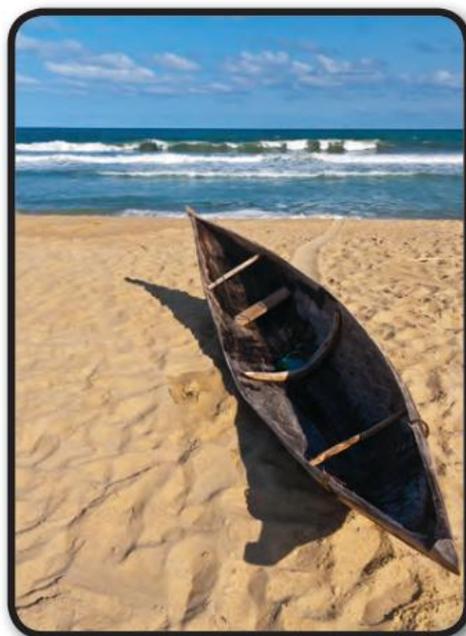
Jamaica

CONTEXT Philip Sherlock was born in Portland in eastern Jamaica in 1902. He was both a poet and an educationist. He served as the vice chancellor of the University of the West Indies, which he had helped to found. Philip Sherlock was considered to be 'one of the greatest Jamaicans of all time'. In his poem 'Jamaican fisherman', the poet shows that although the fisherman was poor, his 'proud descent from ancient chiefs and kings' could be seen in his physique and bearing.

•• *Jamaican fisherman* ••

Across the sand I saw a black man stride
To fetch his fishing gear and broken things,
And silently that splendid body cried
Its proud descent from ancient chiefs and kings.
Across the sand I saw him naked stride;
Sang his black body in the sun's white light
The velvet coolness of dark forests wide,
The blackness of the jungle's starless night.
He stood behind the old canoes which lay
Upon the beach, swept up within his arms
The broken nets and careless lounged away
Towards his wretched hut ...
Nor knew how fiercely spoke his body then
Of ancient wealth and savage regal men.

Philip Sherlock



How well did you read?

- 1 At the beginning of the poem, what phrases suggests that the fisherman was poor?

- 2 What phrases later in the poem also suggest that he is poor?

- 3 What is the setting for this poem?

- 4 What does the poet reveal about the fisherman's heritage in the first sentence?

- 5 What contrast is there between the fisherman's body and the sunlight?

- 6 What does the poet reveal about the fisherman in the final two lines?

12

Exploring short stories

Focusing on the short story

Short stories contain all the elements found in other literature, such as character, setting, theme, climax, conflict and plot. Writers of full-length novels can allow characters to develop and change as time passes, they can create a complex plot and include interesting subplots, they can elaborate on the setting or atmosphere and they can pay attention to background details. Because short stories are brief, usually only one or two of these elements can be brought into focus.

Evaluating a short story

It is useful to consider these elements when judging the strengths and weaknesses of a short story.

Genre

How would you classify this story? Is it a fantasy, a romance, an adventure, crime fiction, a western, science fiction, a thriller or an autobiography? Does the story adhere to the conventions of its genre? Why or why not?

Orientation

How successful is the opening paragraph in grabbing your attention? Does it move quickly or slowly? Does it shock or surprise you? Does it introduce you to an interesting character or describe an unusual setting or event? As you read the introduction, do you feel 'I must continue' or do you feel 'This isn't worth reading'?

Plot

What is the story about? Is it fast and exciting, or do the events unfold slowly? What are the points in the story when the dramatic interest is at its highest? Is it a success in terms of artistic achievement as well as interest?

Setting

Where does the action take place? How fully is the setting described? Is it described sufficiently for this story? Does the setting have an important bearing upon the action? If so, why is it important?

Characters

Is the main focus of this short story on a single character or a number of characters? Who is the main character? How adequately is he or she described? What information are you given about him or her? Does the main character seem to be real enough? How much does this short story rely on the characters?

Conflict

Is conflict used as a vehicle to portray what a character is like? Is there a struggle between characters or does the main character suffer intense inner conflict? Is the main character involved in some kind of struggle with the physical world or perhaps with society itself? How does conflict build up the suspense in this story?

Resolution

Does the ending fit in well with what has gone before? Is it a surprise ending and if so, what is the surprise? What did you expect to happen? Were you prepared for the ending in some way? Were you able to guess it? Was the ending strong or was it a bit too 'gimmicky'? Are some aspects of the story left to your imagination? What emotions did you have after finishing? Do you think these are the emotions that the writer wanted to arouse in you?

Theme

Does the story have a general theme or message that it wants to convey? If so, how would you describe the message? Or is this simply an exciting or humorous story, written to entertain you?

Narrative point of view

Who is the narrator of the story? Is it an omniscient ('all-knowing') storyteller or is it one of the major or minor characters who is relating the events? What are the advantages or disadvantages of the point of view chosen by the writer?

Human conflict

Throughout history, storytellers have been recording the glory and tragedy of war. A number of literature's masterpieces are war stories. Epic war stories such as Homer's *Iliad*, Tolstoy's *War and Peace* and Eric Maria Remarque's *All Quiet on the Western Front* still hold modern readers spellbound.

The following short story, written by Irish author Liam O'Flaherty, takes place during the first weeks of the Irish Civil War in 1922. O'Flaherty, a Republican soldier during the war, drew upon his own experiences to write 'The sniper'. The unexpected ending takes many readers by surprise.

•• *The sniper* ••

The long June twilight faded into night. Dublin lay enveloped in darkness, but for the dim light of the moon that shone through fleecy clouds, casting a pale light as of approaching dawn over the streets and the dark waters of the Liffey. Around the beleaguered Four Courts the heavy guns roared. Here and there through the city machine-guns and rifles broke the silence of the night, spasmodically, like dogs barking on lone farms. Republicans and Free Staters were waging civil war.

On a roof-top near O'Connell Bridge a Republican sniper lay watching. Beside him lay his rifle and over his shoulders were slung a pair of field-glasses. His face was the face of a student—thin and ascetic, but his eyes had the cold gleam of a fanatic. They were deep and thoughtful, the eyes of a man who is used to looking at death.

He was eating a sandwich hungrily. He had eaten nothing since morning. He had been too excited to eat. He finished the sandwich, and taking a flask of whiskey from his pocket, he took a short draught. Then he returned the flask to his pocket. He paused for a moment, considering whether he should risk a smoke. It was dangerous. The flash might be seen in the darkness, and there were enemies watching. He decided to take the risk. Placing a cigarette between his lips, he struck a match, inhaled the smoke hurriedly and put out the light. Almost immediately a bullet flattened itself against the parapet of the roof. The sniper took another whiff and put out the cigarette. Then he swore softly and crawled away to the left.

Cautiously he raised himself and peered over the parapet. There was a flash and a bullet whizzed over his head. He dropped immediately. He had seen the flash. It came from the opposite side of the street. He rolled over the roof to a chimney stack in the rear, and slowly drew himself up behind it, until his eyes were level with the top of the parapet. There was nothing to be seen—

just the dim outline of the opposite house-top against the blue sky. His enemy was under cover.

Just then an armoured car came across the bridge and advanced slowly up the street. It stopped on the opposite side of the street fifty yards ahead. The sniper could hear the dull panting of the motor. His heart beat faster. It was an enemy car. He wanted to fire, but he knew it was useless. His bullets would never pierce the steel that covered the grey monster.

Then round the corner of a side street came an old woman, her head covered by

a tattered shawl. She began to talk to the man in the turret of the car. She was pointing to the roof where the sniper lay. An informer. The turret opened. A man's head and shoulders appeared, looking toward the sniper. The sniper raised his rifle and fired. The head fell heavily on the turret wall. The woman darted toward the side street. The sniper fired again. The woman whirled round and fell with a shriek into the gutter. Suddenly from the opposite roof a shot rang out and the sniper dropped his rifle with a curse. The rifle clattered to the roof. The sniper thought the noise would wake the dead. He stooped to pick the rifle up. He couldn't lift it. His forearm was dead. 'Christ,' he muttered, 'I'm hit.'

Dropping flat onto the roof, he crawled back to the parapet. With his left hand he felt the injured right forearm. The blood was oozing through the sleeve of his coat. There was no pain—just a deadened sensation, as if the arm had been cut off.

Quickly, he drew his knife from his pocket, opened it on the breastwork of the parapet and ripped open the sleeve. There was a small hole where the bullet had entered. On the other side there was no hole. The bullet had lodged in the bone. It must have fractured it. He bent the arm below the wound. The arm bent back easily. He ground his teeth to overcome the pain.

Then, taking out his field dressing, he ripped open the packet with his knife. He broke the



neck of the iodine bottle and let the bitter fluid drip into the wound. A paroxysm of pain swept through him. He placed the cotton wadding over the wound and wrapped the dressing over it. He tied the end with his teeth. Then he lay still against the parapet, and closing his eyes he made an effort of will to overcome the pain.

In the street beneath, all was still. The armoured car had retired speedily over the bridge, with the machine-gunner's head hanging lifeless over the turret. The woman's corpse lay still in the gutter.

The sniper lay still for a long time nursing his wounded arm and planning escape. Morning must not find him wounded on the roof. The enemy on the opposite roof covered his escape. He must kill that enemy and he could not use his rifle. He had only a revolver to do it. Then he thought of a plan.

Taking off his cap, he placed it over the muzzle of his rifle. Then he pushed the rifle slowly upward over the parapet, until the cap was visible from the opposite side of the street. Almost immediately there was a report, and a bullet pierced the centre of the cap. The sniper slanted the rifle forward. The cap clipped down into the street. Then catching the rifle in the middle, the sniper dropped his left hand over the roof and let it hang lifelessly. After a few moments he let the rifle drop to the street. Then he sank to the roof, dragging his hand with him. Crawling quickly to the left, he peered up at the corner of the roof. His ruse had succeeded. The other sniper seeing the cap and rifle fall, thought that he had killed his man. He was now standing before a row of chimney pots, looking across with his head clearly silhouetted against the western sky.

The Republican sniper smiled and lifted his revolver above the edge of the parapet. The distance was about fifty yards—a hard shot in the dim light, and his right arm was paining him like a thousand devils. He took a steady aim. His hand trembled with eagerness. Pressing his lips together, he took a deep breath through his nostrils and fired. He was almost deafened with the report and his arm shook with the recoil.

When the smoke cleared, he peered across and uttered a cry of joy. His enemy had been hit. He was reeling over the parapet in his death agony. He struggled to keep his feet, but he was slowly falling forward, as if in a dream. The rifle fell from his grasp, hit the parapet, fell over, bounded off the pole of a barber's shop beneath

and then clattered on to the pavement. Then the dying man on the roof crumpled up and fell forward. The body turned over and over in space and hit the ground with a dull thud. He lay still.

The sniper looked at his enemy falling and he shuddered. The lust of battle died in him. He became bitten by remorse. The sweat stood out in beads on his forehead. Weakened by his wound and by the long summer day of fasting and watching on the roof, he revolted from the sight of the shattered mass of his dead enemy. His teeth chattered. He began to gibber to himself, cursing the war, cursing himself, cursing everybody. He looked at the smoking revolver in his hand and with an oath he hurled it to the roof at his feet. The revolver went off with the concussion and the bullet whizzed past the sniper's head. He was frightened back to his senses by the shock. His nerves steadied. The cloud of fear scattered from his mind and he laughed.

Taking the whiskey flask from his pocket, he emptied it at a draught. He felt reckless under the influence of the spirits. He decided to leave the roof and look for his company commander to report. Everywhere around was quiet. There was not much danger in going through the streets. He picked up his revolver and put it in his pocket. Then he crawled down through the sky-light to the house underneath.

When the sniper reached the laneway on the street level, he felt a sudden curiosity as to the identity of the enemy sniper whom he had killed. He decided that he was a good shot whoever he was. He wondered if he knew him. Perhaps he had been in his own company before the split in the army. He decided to risk going over to have a look at him. He peered around the corner into O'Connell Street. In the upper part of the street there was heavy firing, but around here all was quiet. The sniper darted across the street. A machine-gun tore up the ground around him with a hail of bullets, but he escaped. He threw himself downwards beside the corpse. The machine-gun stopped.

Then the sniper turned over the dead body and looked into his brother's face.



Liam O'Flaherty

How well did you read?

- 1 What sounds of battle are heard at the beginning of the story?

- 2 Where does the duel between the snipers take place?

- 3 What do the eyes of the Republican sniper seem to show about his character?

- 4 Why was it dangerous for him to smoke?

- 5 Why was it useless for him to fire at the armoured car?

- 6 Why did the Republican sniper assume the old woman was an informer?

- 7 'He could not use his rifle.' Why was this?

- 8 What did the Republican sniper do to make his enemy believe he was dead?

- 9 Explain the twist in the tale at the end of the story.

- 10 What is the writer's message to the reader?

- 11 How is the suspense built up in the story?

- 12 Using the back-of-the-book dictionary, write down the meaning of these words:
 - a beleaguered: _____
 - b spasmodically: _____
 - c ascetic: _____

Shakespeare

13

Focusing on Shakespeare

William Shakespeare is acknowledged as the greatest dramatist the western world has ever known. His plays contain universal themes, vibrant language, clever dramatic devices and compelling characters. In this unit you will explore excerpts from some of Shakespeare's most famous work.

William Shakespeare

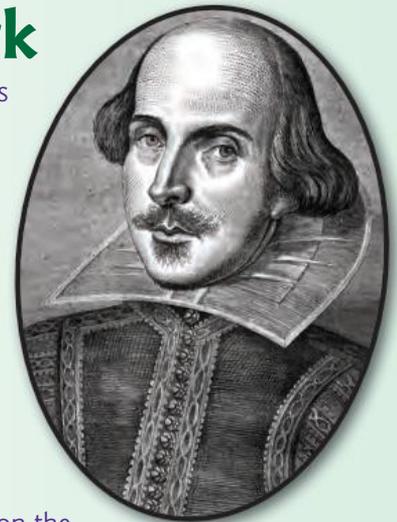
Shakespeare's plays and poems were written over five hundred years ago, yet they have never lost their relevance and significance. This brief overview of Shakespeare's life gives you an idea of the historical context at the time.

Shakespeare's life and work

William Shakespeare was born in 1564 in Stratford-upon-Avon. He was one of five children, three boys and two girls. His father was a glove maker and his mother was from a rich family. His grammar school education included a study of Latin, Greek, the Bible and arithmetic. When William was 18 he married Anne Hathaway, and they had three children. Today, Anne Hathaway's thatched cottage in Stratford is a popular tourist attraction.

By 1592 Shakespeare had moved from Stratford to London where he became a member of the Chamberlain's Men, a group of actors. Troupes of actors who had formerly performed outside the city now became established in permanent London theatres, the most important of these being the Globe Theatre in which Shakespeare owned a tenth share.

The Globe theatre was made of wood and thatch. People standing on the lower level strewn with straw were called 'groundlings' and often consumed food, such as pies and beer, as they looked up at the actors. Seated around and above the stage were the more refined members of the audience. When a play was being performed a flag was flown. *Hamlet* was the first of Shakespeare's plays performed in the Globe in 1600.



Shakespeare, who never seems to have left England, often chose foreign settings such as Denmark and Italy for his plays. His plots were mostly taken from sources such as *Plutarch's Lives*, Holinshed's *Chronicles of England, Scotland and Ireland*, various novels and stories, and Greek and Roman legends.

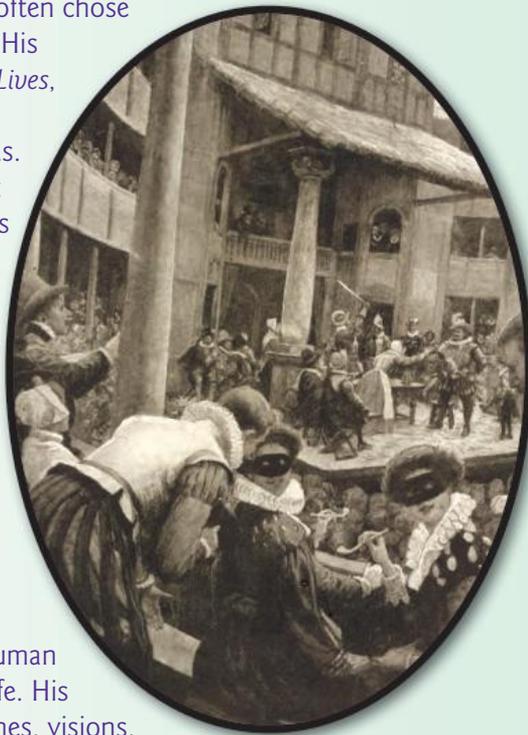
Shakespeare's plays are categorised into three groups: comedies, tragedies and histories. All the comedies focus on love and, after much confusion and the resolution of many problems, they end in marriage and happiness for most of the characters. In the tragedies, people suffer and die as a result of human faults, such as jealousy in *Othello*, ambition in *Macbeth* or lack of insight in *King Lear*. The histories include plays that focus on particular English kings such as Richard II and Henry IV.

If there is an aspect of Shakespeare that raises him above all other writers, it is his characters. Colourful individuals such as Hamlet, Macbeth, Lady Macbeth, Othello, Romeo, Juliet and Cleopatra are believable because their ideas and feelings are forever part of the human experience and they reflect the complexities of human life. His plays are also filled with the supernatural—ghosts, witches, visions, fairies and monsters. Shakespeare knew how to hold our attention.

The richness of Shakespeare's language is unsurpassed. It is full of imagery, symbolism, rhetorical questions, dramatic irony and much more. His work is described as poetic drama. The important characters usually speak in blank verse and, in contrast, the low-ranking characters such as servants typically speak in prose.

Shakespeare's plays have been performed on stage and made into films many times over, including in languages as diverse as Japanese and Russian. Stage performances and film adaptations are sometimes set in modern times to offer new perspectives to audiences. In his film adaptation of *Romeo and Juliet*, director Baz Luhrmann sets the play in a modern American city, the feuding families use guns not swords, and the modern costumes include Hawaiian shirts.

Shakespeare retired from the stage around 1610 and bought a fine house in Stratford as well as other properties. By this time he had written 38 plays. He died in 1616, bequeathing most of his substantial estate to his favourite daughter Susanna, 300 pounds to his other daughter, Judith, and small legacies to a variety of other people. He bequeathed only his 'second-best bed' to his wife, Anne. Although this seems very strange today, historians have speculated that it may have been normal practice at the time and appropriate in Anne's particular circumstances.



How well did you read?

1 When was Shakespeare born and when did he die?

2 What important development in drama occurred when troupes of players moved from the country to the city of London?

- 3 What were members of the audience who stood on the lower level of the Globe theatre called?

- 4 What are the three categories of Shakespeare's plays?

- 5 What theme do all the Shakespearean comedies have in common?

- 6 Why do important characters suffer and die in the tragedies?

- 7 What is meant by poetic drama?

- 8 What is the difference between the language of important and low-ranking characters in Shakespeare's plays?

- 9 What examples of the supernatural feature in Shakespeare's plays?

- 10 How many plays did Shakespeare complete in his lifetime?

Shakespearean plot

In Shakespeare's plays, the plots, or stories, are mostly adapted from historical sources. For example, *Macbeth* is adapted from a story in Holinshed's *Chronicles of England, Scotland and Ireland*. The plot of *Romeo and Juliet* is derived from the Latin poet Ovid's 'Pyramus and Thisbe'.

Romeo and Juliet

Romeo and Juliet are the world's best-known lovers. They lived and died for love and the tragic story of their young lives is a timeless piece of drama. In *Romeo and Juliet*, the chorus in the prologue is spoken by an actor who previews the plot and theme of the play. It is in the form of a sonnet to show that the play is about love. As the prologue states that the lovers will die, the actor wears black to indicate a tragedy.

• The prologue •

CHORUS: Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-crossed lovers take their life,
Whose misadventured piteous overthrows;
Doth with their death bury their parents' strife.
The fearful passage of their death-marked love;
And the continuance of their parents' rage,
Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

[Exit]

from *Romeo and Juliet* by William Shakespeare



Romeo and Juliet falling in love in *Romeo + Juliet*, Baz Luhrmann's film adaptation of the play, 1996.

Interpreting the prologue

- 1 What is the setting of the play?

- 2 What has caused the violent conflict between the two families?

- 3 What words foretell that the lovers are already doomed to take their own lives?

4 After the deaths of Romeo and Juliet, what is the outcome for the two families?

5 Why do you think the prologue creates a feeling of sorrow in the audience?

6 What is the purpose of the rhyming couplet at the end of the prologue?

Shakespearean soliloquy

In a soliloquy a character who is alone thinks aloud. Often a Shakespearean character is wrestling with profound issues such as life and death in which the audience is also involved. This dramatic device enables the audience to gain a deeper understanding of the innermost thoughts of the character.

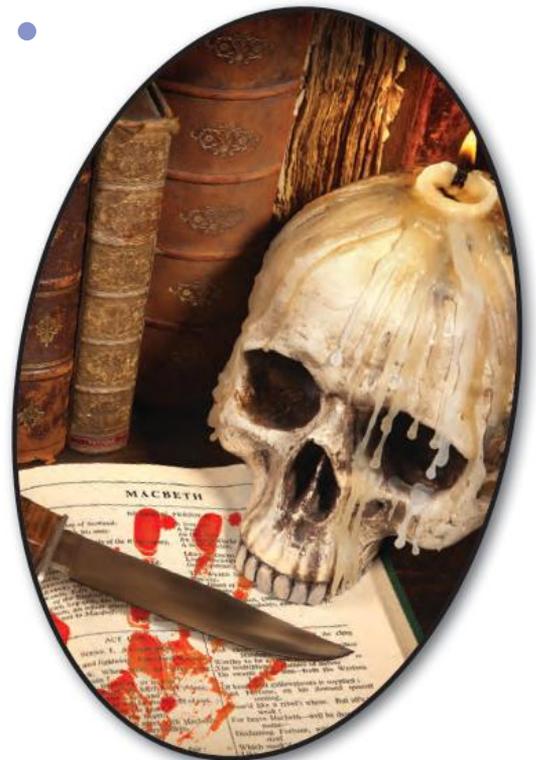
Macbeth

Macbeth, King Duncan's general, is driven by ruthless ambition to plot the murder of his king and seize the throne for himself. In this powerful scene, Macbeth sees a vision of a dagger with its handle pointing towards him. He struggles within himself as to whether the vision confirms that he should carry out his evil intentions against the king. Read the extract and consider how the same scene is depicted in a panel from the graphic novel that follows.

• The dagger scene •

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee:
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? Or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'st me the way that I was going,
And such an instrument I was to use.
Mine eyes are made the fools o'th'other senses,
Or else worth all the rest. I see thee still,
And on thy blade and dudgeon gouts of blood,
Which was not so before. There's no such thing:
It is the bloody business which informs
Thus to mine eyes.

from *Macbeth*, Act 2 Scene 1, by William Shakespeare





Interpreting the soliloquy

- 1 In the soliloquy why do you think Macbeth uses the word 'clutch' as he reaches out towards the vision?

- 2 What is the contrast that occurs in the line, 'I have thee not, and yet I see thee still'?

3 What does Macbeth interpret about the vision after he draws his real dagger?

4 According to Macbeth, what is the possible cause of the vision?

5 What do the series of questions asked by Macbeth show about his state of mind?

6 What terrible change occurs to the dagger?

7 What conclusion about the vision does Macbeth reach?

8 How do you think an audience would react to the dagger scene in *Macbeth*?

9 In the graphic novel, how does the illustrator present the emotions and actions of Macbeth?

10 In a short paragraph, explain how the combination of words and images conveys the drama of Macbeth's soliloquy.

Shakespearean speech

In Shakespeare's plays kings, queens, lovers, generals, courtiers and soldiers give speeches about love, ambition, betrayal, loyalty, revenge and other themes that are the universal concerns of people in any age and time. Comparison, contrast and rhetoric are some of the ways in which the language comes alive as the characters address their audience.



Marlon Brando as Mark Antony in the film *Julius Caesar*, 1953.

Julius Caesar

The use of irony and rhetorical questions dominates Mark Antony's funeral oration in Shakespeare's *Julius Caesar*. Caesar is murdered by a group of Roman senators who consider him too ambitious. Prominent among the murderers is his friend Brutus, a Roman whose integrity everyone trusts. Brutus has just explained to the crowd why Caesar has been murdered and they accept his reasons. In the following speech, Mark Antony, who believes Caesar was unjustly murdered, cleverly manipulates the crowd to accept his point of view.

• *Mark Antony's funeral oration* •

ANTONY: Friends, Romans, countrymen, lend me your ears:
I come to bury Caesar, not to praise him.
The evil that men do lives after them:
The good is oft interrèd with their bones.
So let it be with Caesar. The noble Brutus
Hath told you Caesar was ambitious:
If it were so, it was a grievous fault,
And grievously hath Caesar answered it.
Here, under leave of Brutus and the rest—
For Brutus is an honourable man:
So are they all, all honourable men—
Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me;
But Brutus says, he was ambitious,
And Brutus is an honourable man.
He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill:
Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept:
Ambition should be made of sterner stuff:
Yet Brutus says, he was ambitious,
And Brutus is an honourable man.
You all did see that on the Lupercal,
I thrice presented him a kingly crown,
Which he did thrice refuse. Was this ambition?
Yet Brutus says, he was ambitious,
And sure he is an honourable man.
I speak not to disprove what Brutus spoke,

But here I am to speak what I do know.
You all did love him once, not without cause:
What cause withholds you then, to mourn for him?—
O judgment! Thou art fled to brutish beasts
And men have lost their reason.—Bear with me;
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

from *Julius Caesar*, Act 3 scene 2, by William Shakespeare

Interpreting the speech

- 1 Irony occurs when the literal meaning of words is the opposite of the intended meaning. What is ironic about the words, 'I come to bury Caesar, not to praise him'?
- 2 According to Brutus, what fault did Caesar have?
- 3 'Brutus is an honourable man.' What is the effect of the constant repetition of these words?
- 4 What kind of friend was Caesar to Antony?
- 5 What two examples of Caesar's lack of ambition are given by Antony?
- 6 How does Antony finally prove to his listeners that Caesar did not want to rule Rome as a king or dictator?
- 7 Antony constantly repeats the words, 'Brutus says he was ambitious'. Why does he do this?
- 8 Antony uses rhetorical questions throughout his speech. What is their effect?

9 Explain the irony in the words, 'I speak not to disprove what Brutus spoke'.

10 What is happening in the last two lines of the speech?

11 What is Mark Antony's purpose in delivering this speech to the citizens of Rome?

Shakespearean description

The power of Shakespeare's descriptive language lies in his inspired choice of words that brings a vivid picture to life.

Antony and Cleopatra

The love affair between Antony and Cleopatra, set in Egypt and other parts of the Roman Empire, has been immortalised in Shakespeare's tragedy *Antony and Cleopatra*. In the scene that follows, Enobarbus, Antony's trusted lieutenant, describes the dazzling display created by Cleopatra on her royal barge before her first meeting with Antony.

• *Cleopatra—Queen of the Nile* •

ENOBARBUS: I will tell you.
The barge she sat in, like a burnished throne,
Burned on the water: the poop was beaten gold,
Purple the sails, and so perfumèd that
The winds were lovesick with them: the oars were silver.
Which to the tune of flutes kept stroke, and made
The water which they beat to follow faster,
As amorous of their strokes. For her own person,
It beggared all description: she did lie
In her pavilion, cloth-of-gold of tissue,
O'er-picturing that Venus where we see
The fancy out-work nature: on each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-coloured fans whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid did.

from *Antony and Cleopatra*, Act 2 scene 2, by William Shakespeare



A painting based on this extract from the play: 'The meeting of Antony and Cleopatra' by Sir Lawrence Alma-Tadema, 1883.

Interpreting the description

- 1 What is Cleopatra's barge compared to?

- 2 What coloured objects are mentioned and what do these indicate about the barge?

- 3 How are the winds personified?

- 4 What is meant by Cleopatra 'beggared all description'?

- 5 What were the smiling Cupid-like boys doing?

- 6 What impression is given of Cleopatra in this description?

Shakespearean views of life

All the great Shakespearean characters express views of life that give us insights into the human experience.

As You Like It

In Shakespeare's comedy *As You Like It* the melancholy Jaques presents an incisive commentary on the human condition. Jaques sees people as actors playing a number of predetermined roles in a play.

• *All the world's a stage* •



Kevin Kline as Jaques in the film *As You Like It*, 2006.

JAQUES: All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms.
Then the whining schoolboy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the canon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances.
And so he plays his part. The sixth age shifts
Into the lean and slippered pantaloon,
With spectacles on nose and pouch on side,
His youthful hose, well saved, a world too wide
For his shrunk shank, and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

from *As You Like It*, Act 2 scene 7, by William Shakespeare

Interpreting a view of life

- 1 In the first two lines, what comparison is being made?

- 2 Explain the meaning of 'their exits and entrances'.

- 3 Explain the meaning of 'one man in his time plays many parts'.

- 4 How is the infant in the first act described?

- 5 Why is the schoolboy compared to a snail?

- 6 Identify the simile that shows the lover's passion.

- 7 What is meant by the soldier 'Seeking the bubble reputation/Even in the cannon's mouth'?

- 8 Which words suggest that the justice is well-fed?

- 9 As the sixth age wears on, what has happened to the man's voice?

- 10 The French word 'sans' means 'without'. What is the meaning of the final line?

- 11 What overall view of life is Jaques expressing in this speech?

Shakespearean quotations

Many sayings that are commonly used today actually originated in Shakespeare's plays. Beneath each of the Shakespearean quotations write its modern meaning from the box.

Modern meanings

- I was young and fresh with very little experience
- Now opportunity is everywhere
- Not everyone who smiles is a friend
- Is it possible to desire something too much?
- A person is often judged by the clothes they wear
- Exercise caution, don't take any risks
- If sayings are to be humorous they need to be short
- A narrow escape from dying
- Not everything that looks valuable is worth anything
- We are all creatures of our imagination
- Real love is never meant to be a calm experience
- Saying goodbye is so loving and yet so sad



Shakespearean quotations

- 1 'The better part of valour is discretion.' (*Henry IV*)

- 2 'The apparel oft proclaims the man.' (*Hamlet*)

- 3 'There's daggers in men's smiles.' (*Macbeth*)

- 4 'The course of true love never did run smooth.' (*A Midsummer Night's Dream*)

- 5 'My salad days when I was green in judgment.' (*Antony and Cleopatra*)

- 6 'Can one desire too much of a good thing?' (*As You Like It*)

7 'We are such stuff as dreams are made on.' (*The Tempest*)

8 'Parting is such sweet sorrow.' (*Romeo and Juliet*)

9 'Out of the jaws of death.' (*The Taming of the Shrew*)

10 'Why, then, the world's my oyster!' (*The Merry Wives of Windsor*)

11 'All that glitters is not gold.' (*The Merchant of Venice*)

12 'Brevity is the soul of wit.' (*Hamlet*)

Shakespearean sonnet

Shakespeare is famous for his sonnets as well as for his plays. His sonnets focus on the universal themes of love, beauty, death, time and eternity. In one of his most popular sonnets, 'Shall I compare thee to a summer's day?', Shakespeare demonstrates how beauty is able to live forever through the words of his poem.

•• *Shall I compare thee to a summer's day?* ••

Shall I compare thee to a Summer's day?
Thou art more lovely and more temperate.
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date.
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed,
And every fair from fair sometime declines,
By chance or nature's changing course untrimmed:
But thy eternal summer shall not fade
Nor lose possession of that fair thou ow'st,
Nor shall death brag thou wand'rest in his shade,
When in eternal lines to time thou grow'st.
So long as men can breathe or eyes can see,
So long lives this and this gives life to thee.

Sonnet 18, William Shakespeare





Interpreting the sonnet

- 1 Why does the poet consider comparing his love to a summer's day?

- 2 How does the poet use the wind's actions to show that the beauty of a summer's day is inferior to the beauty of his beloved?

- 3 How does the poet use the sun to show that the beauty of a summer's day is inferior to the beauty of his beloved?

- 4 What does 'nature's changing course' ordinarily do to things that are 'fair'?

- 5 What does the poet promise for his beloved?

- 6 'Nor shall death brag thou wander'st in his shade.' Give the meaning of these words.

- 7 What are the 'eternal lines to time' that enable his beloved's beauty to continue to grow?

- 8 'So long lives this and this gives life to thee.' What does 'this' refer to?

- 9 'So long as men can breathe and eyes can see.' Explain why this is relevant to the poem's argument.

- 10 What is the poet's message in this sonnet?

Using and misusing language

14

Clichés

Clichés are stale and commonplace expressions that have lost their freshness and originality through constant use.

Their argument was a storm in a teacup. (cliché)

Their argument was a great fuss over nothing. (plain English)

Explaining the meaning of these clichés

Rewrite each sentence, changing the cliché to plain English.

- 1 Despite all my arguments, he's sticking to his guns.

- 2 She always seems to land on her feet.

- 3 The student was on tenterhooks waiting for her results.

- 4 Forget about it. It's water under the bridge.

- 5 The elderly patient gave up the ghost.

- 6 I'm at a loose end tonight.

- 7 His ex-girlfriend gave him the cold shoulder.

- 8 The school principal was as fit as a fiddle.



9 The teacher ruled the class with a rod of iron.

10 The accused knew that he was skating on thin ice.

Jargon

Jargon is a term that describes the specialised or technical language used by people who have been initiated into a particular profession, hobby or sport. For example:

A modem allows you to connect your computer to the internet. It also enables you to send and receive email.

Jargon at work and play

In the box you will find activities and occupations. In the list below there are sixteen examples of jargon. Choose the appropriate activity or occupation from the box for each example of jargon, and write it in the space provided.

tennis

cooking

motor-racing

politics

golf

building

social work

business

surfing

medicine

sailing

cricket

computing

real estate

speleology

photography

1 hanging five _____

12 digital readout _____

2 hooking the bouncer _____

13 a gerrymander _____

3 cardiac arrest _____

14 depth of field _____

4 smash the lob _____

15 gazumped prior to settlement _____

5 peer-group pressure _____

16 stalagmites and stalactites _____

6 putting for a birdie _____

7 tacking to port _____

8 an inflation hedge _____

9 rising damp _____

10 marinate before basting _____

11 making a pit stop _____



Slang

Slang and colloquial language are often used in relaxed and informal situations. Although they can overlap, slang is even more relaxed than colloquial language. Slang expressions are not as widely understood as colloquial ones and tend to pass in and out of use more quickly. The use of slang is justified when it is appropriate to the situation and the purpose of the speaker. For example: 'Let's shoot through early' is appropriate between friends but 'Let's leave early' would be more appropriate for a formal situation such as a business meeting.

Slang in action

Here are ten sentences that use Australian slang. Write the sentences in plain English.

- 1 The check-out chick was once a dole bludger.

- 2 He took a sickie but he didn't go to the quack.

- 3 I put the bite on my old man for ten bucks.

- 4 He took me for a demo in his old heap.

- 5 What do you do for a crust?

- 6 He did his block and it was on for young and old.

- 7 Don't stand there like a stunned mullet.

- 8 The two bikies got busted and were taken to the cop shop.

- 9 My best mate is a petrol head with a lead foot.

- 10 A racing bike? That's cool but it's big bucks and I'd hate to get ripped off.



Hyperbole

Hyperbole is a form of figurative language in which exaggeration is deliberately used for the purpose of expressing an idea in a striking way. For example:

Good tradespeople are as scarce as hen's teeth. (hyperbole)

Good tradespeople are often hard to find. (plain English)

Mathew could talk under water. (hyperbole)

Mathew is an incredibly talkative person. (plain English)

Removing the hyperbole

The following sentences contain hyperbole. Rewrite the sentences in the spaces below in plain English. The first one has been done to help you.

- 1 Ages have passed since you last visited me.

It's been a long time since you last visited me.

- 2 Wild horses wouldn't drag me to the prize-giving tonight.

- 3 At the end of the performance the applause brought the house down.

- 4 The thief must have been lower than a snake's belly.

- 5 The streets ran red with blood.

- 6 The teacher bit my head off when I interrupted her.

- 7 I'm so hungry I could eat a horse.

- 8 The phone has rung a thousand times this morning.

- 9 He's making a mountain out of a mole hill.

- 10 We must seize the bull by the horns.

Euphemism

A euphemism is the use of a mild or pleasant expression to replace one that is blunt or unpleasant. For example, an old-age pensioner is now referred to as a senior citizen.

Using euphemisms

Rewrite the following sentences, replacing the unpleasant term shown in italics with a euphemism from the box.

powder room

waste disposal specialist

retrenched

negative consequence

under the influence

pre-loved

perspire

correctional facility

courtesy reminder

unemployment benefit

- 1 The government increased the *dole payment*.

- 2 The *garbage collector* was very good at his job.

- 3 The woman bought a *second-hand* lounge suite online.

- 4 The store manager was booked for driving while *drunk*.

- 5 The *toilet* at the bus interchange was next to the passenger lounge.

- 6 The bank robber was sentenced to a long term in *jail*.

- 7 Some joggers *sweat* more than others.

- 8 Prisoners are sometimes confined to their cells as a *punishment*.

- 9 I received a *warning* notice when I forgot to pay my medical bill.

- 10 The worker was *sacked* during the recession.

Circumlocution and verbosity

Circumlocution is a term that means talking around the point. Verbosity means the use of an unnecessary number of words. When sentences are longwinded and contain unnecessary words, the writer is guilty of circumlocution or verbosity. For example, 'At the present time she has her abode in a rural environment.' This sentence could be written much more simply as, 'Now she lives in the country.'

Rewriting in simple sentences

Rewrite the following sentences using simpler language.

- 1 Because of inclement weather conditions the builders desisted from their labours.

- 2 The severe injuries sustained by the motorist necessitated the summoning of a general practitioner.

- 3 The child was attacked near his place of residence by a savage member of the canine species.

- 4 The motorist was arrested by a law-enforcement officer because he had partaken of too much liquid refreshment.

- 5 It is anticipated with reasonable certainty that there will be a cessation of hostilities between the two countries.

- 6 The listener found himself unable to believe his auditory faculties.

- 7 The accident has necessitated an extension of travelling time for all vehicles.

- 8 The guardians of the law were making enquiries as to the whereabouts of the two malefactors.

- 9 There will be a postponement in the departure time of the train.

Ambiguity

At times in speech and writing the meaning of a sentence is ambiguous. That is, the sentence has a double meaning. This is often because a word or expression is misplaced in the sentence or is missing.

The cyclist was on the racing bike wearing green lycra shorts. (incorrect)

The cyclist wearing green lycra shorts was on the racing bike. (correct)

In this example, the expression 'wearing green lycra shorts' should be placed alongside 'cyclist' so as to avoid a humorous but confusing image of a racing bike wearing green lycra shorts.

Swooping over the sea, the conservationist observed a large pelican.

To avoid ambiguity, the sentence should be re-formed to read:

The conservationist observed a large pelican swooping over the sea.

Removing ambiguity

Rewrite each of the following sentences removing the ambiguity.

1 Jogging tirelessly along the beach, the milk bar was soon reached.

2 Soaring above the sea, the surfer observed a seagull.

3 The police are looking for a woman driving a blue sports car with red hair.

4 For sale: older-style houses at bargain prices. Hurry, they won't last long!

5 Her hair needs cutting badly.

6 My mother saw a dress in the shopping centre that she was determined to buy.

7 Opening the window, the flies buzzed into my room.

8 An umbrella was lost by a woman with silver ribs.

9 The Smiths have a recipe for banana cake that is fifty years old.

Tautology

The needless repetition of an idea or statement is called tautology. For example:

The car reversed backwards out of the mud.

The word 'backwards' repeats the meaning of 'reversed' and so is an example of tautology.

Eliminating the tautology

Each of the following sentences contains needless repetition. Rewrite each sentence so as to rid it of its tautology.

1 A free gift was given with each packet of breakfast cereal.

2 The army advanced forward to meet the enemy.

3 Visit our bargain counter for all kinds of new novelties.

4 In my opinion, I think that the world economy will improve.

5 The church is being restored back to its original form.

6 Right now, at this point in time, the red team have the ball.

7 I'd like to have another look at that film again.

8 The dog circled around the bone.

9 The hall was totally full of people.

10 The tourists descended down the steps to the cave.



Texts in context

15

Focusing on context

Being aware of the cultural, historical, social and personal contexts of literary and non-literary texts gives readers valuable insights into human experiences and world views that are often very different from their own.

Cultural context—North Korea

After its independence in 1948, North Korea's new leader, Kim Il-sung, became a cult-like figure known as 'our father' or 'Great Leader'. Propaganda is an organised program of mass persuasion that involves the use of deception and manipulation, often with the purpose of glorifying a regime or vilifying an enemy. Through systematic propaganda, Kim Il-sung and his Workers' Party convinced the population that he was their protector, even though the country was undergoing a terrible famine. After Kim Il-sung's death in 1994, his son Kim Jong-il 'inherited' power and continued on a similar path.

Based on historical sources and on stories and information told to her by North Korean defectors, Barbara Demick's book *Nothing to Envy* presents a picture of everyday life in North Korea during that time. In the following extract, set in 1994, Mi-ran is a young kindergarten teacher who is unaware that she is unwittingly promoting the regime to the children.

•• Mi-ran ••

Still, Mi-ran approached her new job with enthusiasm. To be a teacher, a member of the educated and respectable class, was a big step up for the daughter of a miner, not to mention one from a family from the lowest rungs of society. She couldn't wait to get up in the morning and put on the crisp white blouse that she kept pressed under her bed mat at night.

The school day started at 8:00 a.m. Mi-ran put on her perkiest smile to greet the children as they filed into the classroom. As soon as she got

them into their assigned seats, she brought out her accordion. All teachers were required to play the accordion—it had been her final test before graduation. It was often called the 'people's instrument' since it was portable enough to carry along on a march to a construction site or for a day of voluntary hard labor in the fields—nothing like a rousing march played on accordion to motivate workers in the field or on the construction site. In the classroom teachers often sang 'We Have Nothing to Envy in the

World,' which had a singsongy tune as familiar to North Korean children as 'Twinkle, Twinkle, Little Star.'

Mi-ran had sung it as a schoolgirl and knew the words by heart:

Our father, we have nothing to envy in the world.

Our house is within the embrace of the Workers' Party.

We are all brothers and sisters.

Even if a sea of fire comes toward us, sweet children do not need to be afraid,

Our father is here.

We have nothing to envy in this world.

Mi-ran wasn't blessed with her sister Mi-hee's musical talent—as smitten as Jun-sang was with her, he would wince whenever she sang. Her little students were less fussy. Their faces tilted up at her, bright with animation, when she sang. They adored her and responded to her enthusiasm in kind. Mi-ran always regretted that her brother was so close to her in age that he was a rival rather than a little brother she could instruct and boss around. She loved her



job. As far as the content of what she was teaching, she didn't pause to contemplate whether it was right or wrong. She didn't know education could be any different.

In his 1977 *Theses on Socialist Education*, Kim Il-sung wrote, 'Only on the

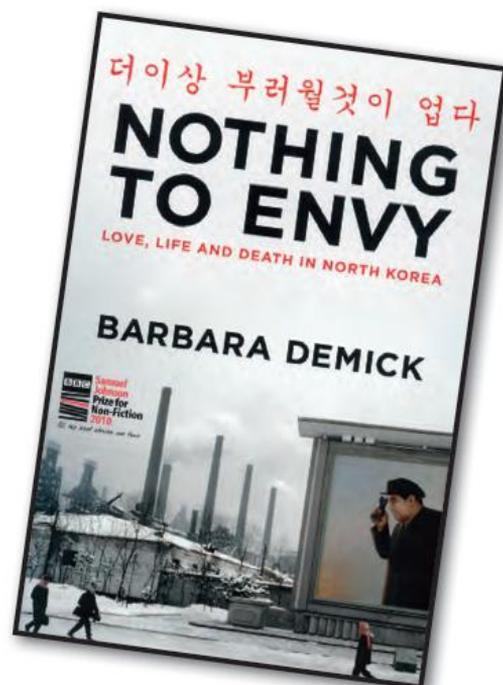
basis of sound political and ideological education will the people's scientific and technological education and physical culture be successful.' Since Mi-ran's pupils could not yet read from the Great Leader's copious works (his name was affixed to more than a dozen books, Kim Jong-il's to another dozen), she would read excerpts aloud. The children were encouraged to repeat key phrases after her in unison. A cute little girl or boy reciting the sayings of Kim Il-sung in a childish, high-pitched voice would always inspire a chuckle and a broad smile from the adults. After the ideological training, the lessons moved on to more familiar subjects, but the Great Leader was never far from the children's minds. Whether they were studying math, science, reading, music, or art, the children were taught to revere the leadership and hate the enemy. For example, the first-grade math book contained the following questions:

'Eight boys and nine girls are singing anthems in praise of Kim Il-sung. How many children are singing in total?'

'A girl is acting as a messenger to our patriotic troops during the war against the Japanese occupation. She carries messages in a basket containing five apples, but is stopped by a Japanese soldier at a checkpoint. He steals two of her apples. How many are left?'

'Three soldiers from the Korean People's Army killed thirty American soldiers. How many American soldiers were killed by each of them if they all killed an equal number of enemy soldiers?'

from *Nothing to Envy: Love, Life and Death in North Korea*
by Barbara Demick



Interpreting the cultural context

1 Why is Mi-ran enthusiastic about her new job as a kindergarten teacher?

2 Why is the accordion called the 'people's instrument'?

3 What is the accordion used for in Mi-ran's classroom?

4 What is the message of the song 'We have Nothing to Envy in the World'?

5 The photograph shows a group of children posing under the portraits of Kim Il-sung and his son Kim Jong-il, taken in 2011. What strikes you about the fact that there is an accordion in the photo?

6 Even though Mi-ran can't sing very well, how do her students feel about her and why?

7 'She loved her job.' What is it that enables the party to use people like Mi-ran to promote their message?

8 In the first example question from the first-grade maths book what cultural message is being taught to the children?

9 What cultural messages are being taught in the second example question?

10 What underlying cultural messages are being taught in the third example question?

11 Using the back-of-the-book dictionary, write down the meanings of these words:

a ideological: _____

b copious: _____

c revere: _____

Historical context—women

Stella Miles Franklin's first novel, *My Brilliant Career*, was published in 1901. At the time, it was considered unacceptable for a woman to be a writer, so she tried unsuccessfully to keep her gender a secret by calling herself Miles Franklin. As she feared, once the secret was revealed, her gender was controversial and it did affect the critical reception the novel received. However, it is now considered to be one of Australia's most significant literary works.

In *My Brilliant Career*, the main character, Sybylla, dreams of having a career as a writer, despite what seem to be overwhelming obstacles. Raised on a dairy farm in rural Victoria, she is constantly criticised for not conforming to family expectations of a girl's behaviour and appearance. At age sixteen, she is sent to live with her grandmother and Aunt Helen in the hope that these failings can be reversed. The following extract is set after dinner in the drawing room. Sybylla's artistic talents as a singer, pianist and actress have just been discovered by the guests, who include Mr Everard Grey and Uncle Jay Jay. As the extract begins, Mr Grey is full of praise for Sybylla's performance.

•• *A talent emerges* ••

'Splendid! splendid!' he exclaimed. 'You say you have not had an hour's training, and never saw a play. Such versatility. Your fortune would be made on the stage. It is a sin to have such exceptional talent wasting in the bush. I must take her to Sydney and put her under a good master.'

'Indeed, you'll do no such thing,' said uncle. 'I'll keep her here to liven up the old barracks. You've got enough puppets on the stage without a niece of mine ever being there.'

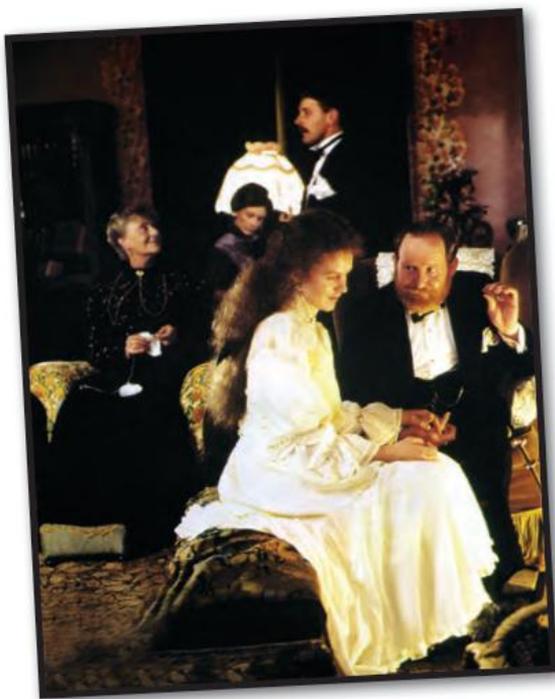
I went to bed that night greatly elated. Flattery is sweet to youth. I felt pleased with myself, and imagined, as I peeped in the looking-glass, that I was not half bad-looking after all.

I was late for breakfast that morning. All the others were half through the meal when I sat down. Grannie had not come home till after twelve, but was looking as brisk as usual.

'Come, Sybylla, I suppose this comes of sitting up too late, as I was not here to hunt you to bed. You are always very lively at night, but it's a different tune in the morning,' she said, when giving me the usual morning hug.

'When I was a nipper of your age, if I didn't turn out like greased lightning every morning, I was assisted by a little strap oil,' remarked uncle Jay-Jay.

'Sybylla should be excused this morning,'



A still from the film *My Brilliant Career*, 1979

interposed Mr Grey. 'She entertained us for hours last night. Little wonder if she feels languid this morning.'

'Entertained you! What did she do?' queried grannie.

'Many things. Do you know,

gran, that you are robbing the world of an artist by keeping

Sybylla hidden away in the bush? I must persuade you to let me take her to Sydney and have her put under the best masters in Sydney.'

'Under masters for what?'

'Elocution and singing.'

'I couldn't afford it.'

'But I'd bear the expense myself. It would only be returning a trifle of all you have done for me.'

'What nonsense! What would you have her do when she was taught?'

'Go on the stage, of course. With her talent and hair she would cause quite a sensation.'

Now grannie's notions re the stage were very tightly laced. All actors and actresses, from the lowest circus man up to the most glorious cantatrice, were people defiled in the sight of God, and utterly outside the pale of all respectability, when measured with her code of morals.

She turned energetically in her chair, and her keen eyes flashed with scorn and anger as she spoke.

'Go on the stage! A grand-daughter of mine! Lucy's eldest child! An actress—a vile, low, brazen hussy! Use the gifts God has given her with which to do good in showing off to a crowd of vile bad men! I would rather see her struck dead at my feet this instant! I would rather see her shear off her hair and enter a convent this very hour. Child, promise you will never be a bold bad actress.'

'I will never be a *bold bad* actress, grannie,' I said, putting great stress on the adjectives, and

bringing out the actress very faintly.

'Yes,' she continued, calming down, 'I'm sure you have not enough bad in you. You may be boisterous, and not behave with sufficient propriety sometimes, but I don't think you are wicked enough to ever make an actress.'

Everard attempted to defend his case.

'Look here, gran, that's a very exploded old notion about the stage being a low profession. It might have been once, but it is quite the reverse nowadays. There are, of course, low people on the stage, as there are in all walks of life. I grant you that; but if people are good they can be good on the stage as well as anywhere else. On account of a little prejudice it would be a sin to rob Sybylla of the brilliant career she might have.'

'Career!' exclaimed his foster-mother, catching at the word. 'Career! That is all girls think of now, instead of being good wives and mothers and attending to their homes and doing what God intended. All they think of is gadding about and being fast, and ruining themselves body and soul. And the men are as bad to encourage them,' looking severely at Everard.

'There is a great deal of truth in what you say, gran, I admit. You can apply it to many of our girls, I am sorry to confess, but Sybylla could not be brought under that classification. You must look at her in a different way. If—'

'I look at her as the child of respectable people, and will not have the stage mentioned in connection with her.' Here Grannie thumped her fist down on the table and there was silence, complete, profound. Few dared argue with Mrs Bossier.

Dear old lady, she was never angry long, and in a minute or two she proceeded with her breakfast, saying quite pleasantly:

'Never mention such a subject to me again; but I'll tell you what you can do. Next autumn, some time in March or April, when the fruit-preserving and jam-making are done with, Helen can take the child to Sydney for a month or so, and you can show them round. It will be a great treat for Sybylla as she has never been in Sydney.'

'That's right, let's strike a bargain on that, gran,' said Everard.

'Yes; it's a bargain, if I hear no more about the stage. God intends His creatures for a better life than that.'

from *My Brilliant Career* by Miles Franklin

Interpreting the historical context

1 How does Mr Grey react to Sybylla's performance?

2 How does Sybylla feel about the reaction of both male guests?

3 At breakfast the next day when gran has returned, what comment does Mr Grey make about Sybylla's talent?

4 How does gran react to Mr Grey's suggestion that he will pay for Sybylla to be trained under the best elocution and singing masters in Sydney?

5 The conflict between gran and Mr Grey begins when he says that Sybylla would 'Go on the stage, of course'. What is gran's attitude towards Sybylla being an actress?

6 The only time Sybylla speaks in this extract is when she says, 'I will never be a *bold, bad, actress, grannie.*' What impression do you get of Sybylla's character from this paragraph?

7 How does Mr Grey go on to counteract gran's outburst against acting?

8 What values and attitudes does gran display when she talks about girls who want to have careers?

9 At what point does the conflict between gran and Mr Grey end?

10 Since the book was written, how do you think the attitude of Australian society has changed towards women having a career?

Social context—family

Richard Glover is an author, journalist and radio host. His humorous autobiographical book *The Mud House* describes how two families build a mud-brick house together by trial and error over a period of many years—in fact their children grow up in the time it takes to finish it. In this extract, as Richard and his wife Debra watch their 18-year-old son Dan leave home for the first time, the responsibilities of parenthood hit them hard.

•• Leaving home ••

Life was shifting again. Dan was about to leave home—heading off to university. As the hour ticked closer I was becoming a little anxious. I still had so many things to teach him. I wanted to tell him not to get in a car with drunk people. I needed to explain about snakes and long grass. And how you must defrost a frozen chicken before cooking it.

What had I been doing for these past 18 years that I'd failed to teach him this stuff? I remembered how gormless I was at 18, before the experiences of the bush house, among other things, had taught me about the world. Dan was presumably ignorant in similar ways. I considered packing it all into one 10-hour lesson. 'This, son, is how to operate a food processor.' 'The easiest way of putting a doona in its cover is to first turn the cover inside out.' 'It is dangerous to leave oil heating unattended on the stove top—notice how, after a given amount of time, it bursts into flames.'

Dan was packing up his room, ready to move his life down to Canberra. He'd decided—no pressure from his parents—to go to ANU, the place where Debra and I had met. I watched him

as he marched by, carrying his stuff to the car. Each time he passed by me I spouted another helpful piece of information.

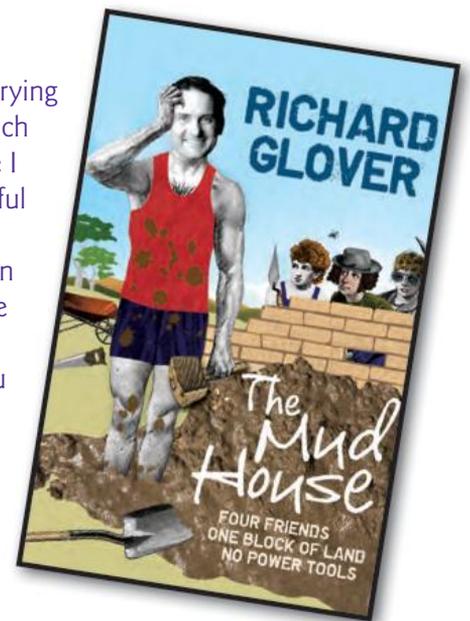
'If you see a hole in the ground it could be a funnel-web's nest, so no way should you put your finger into it.'

'Mayonnaise is OK in the cupboard until you open the jar. At that point it must be refrigerated.'

'The emu is a dangerous bird. Don't be fooled into thinking they are friendly, because they certainly aren't.'

Dan flashed me a look of pity. 'Exactly how do you think I survived up until this point?'

I saw he was trying to put me off, but also knew this was my last chance. At least, during his time at the block, he'd learnt a little about bush cooking and bush building. But I needed to



tell him about so much more.

'Establish a file for any bank statements or warranties you may wish to keep.'

'Electrical problems should always be left to a professional.'

'Watch out for small, yappy dogs; they don't look it, but they can be even more vicious than the big ones.'

As Dan gathered his possessions, Debra was overcome by a surge of maternal hormones. She was now attempting to press into his hands anything that was not nailed down. Dan, never a materialist, was fighting her off.

'It's fine,' he said. 'I really don't need anything at all.'

Undeterred, Debra roamed the house,

offering him all my best stuff. 'What about Dad's penknife?' she said. 'That could be useful.'

Or pausing at my desk: 'He doesn't use his briefcase much—would you like it?'

Or thinking outside the square: 'Maybe you should take up carpentry. Dad's just bought this really good circular saw. You could take it down and set it up in your room. He only uses it every now and then.'

It was like watching a demented salesman at Harvey Norman: 'Everything must go. No interest. Free steak knives. No need to pay.'

I wished she would just control herself and calm down. I still needed a moment to warn the boy about mosquitoes and the dangers of Ross River fever.

from *The Mud House* by Richard Glover

Interpreting the social context

1 Why is Richard anxious at the start of the extract?

2 In the first paragraph, what is humorous about the three things Richard wants to teach Dan?

3 'I remembered how gormless I was at 18.' What does this reveal about the real reason for Richard's anxiety?

4 Each time Dan walks to the car, Richard 'spouted out another piece of helpful information.' Explain how, one by one, these pieces of advice build up a mood of desperation?

5 How does Dan's mother, Debra, react to his departure?

6 What is amusing about the objects she chooses?

7 What simile does Richard use to describe Debra's behaviour? Is the comparison effective?

8 Overall, what aspect of family relationships is Dan having to deal with in this extract?

9 How does Dan manage the situation?

10 Richard Glover writes about himself and Debra with gentle irony. Explain the irony in the last paragraph.

11 The social context of this extract is family life. What particular aspect of family life does it explore?



Language

Conjunctions and relative pronouns

Conjunctions

A conjunction is a word that joins words, phrases and clauses. By far the most common conjunction is 'and'.

you and I

the student and the teacher

The students are in the classroom and the teachers are in the hall.

Here is a list of common conjunctions.

and	because	unless	though
whether	after	as	for
than	if	when	however
until	although	then	while
that	since	before	yet

Joining sentences with conjunctions

Join each pair of sentences below using the conjunction shown in heavy type. The first one has been done to help you. Note that there is usually more than one answer.

1 after

Mi-ran brought out her accordion.

The children were in their assigned seats.

Mi-ran brought out her accordion after the children were in their assigned seats.

2 because

The children were taught not to be afraid.

The government would protect them.

3 although

Mi-ran did not have much musical talent.

The children loved to hear her sing.

4 unless

Sybylla would never have a brilliant career.
She went to the city to act.

5 when

Grannie became angry.
Everard suggested an acting career for Sybylla.

6 before

Sybylla could become an entertainer on stage.
She needed training in elocution and singing.

7 as

Dan continued to pack his belongings.
His father tried to give him more advice.

Relative pronouns

The words 'who', 'whom', 'whose', 'which' and 'that' are relative pronouns. They refer to nouns and pronouns. For example:

The starter, *who* called the runners to the blocks, waited until they were all ready.

The relative pronoun 'who' refers to the noun 'starter'.

The athlete, *whose* dream was to win a gold medal, felt exhilarated by her victory.

The relative pronoun 'whose' refers to the noun 'athlete'.

The medal *that* was presented to the winner glittered in the sunlight.

The relative pronoun 'that' refers to the noun 'medal'.

Combining sentences by using relative pronouns

Combine each pair of sentences into one sentence by using the relative pronoun in heavy type. Sometimes there is more than one answer.

1 that

The workers listened to rousing marching songs.
The songs made them feel more motivated.

2 whom

The children adored Mi-ran.

They respected her as a knowledgeable and enthusiastic teacher.

3 who

Sybylla was a vivacious and intelligent young woman.

She wanted to have a brilliant career.

4 whose

Sybylla was admired by Everard.

His support was necessary for her to gain a career on the stage.

5 which

Sybylla possessed great determination and ability.

This would enable her to become a famous Australian author.

6 that

The Australian bush is a beautiful environment.

It can also be dangerous.

7 which

This left his son vulnerable.

Richard felt he had failed to teach Dan the basic rules of life.

8 who

Debra tried to give Richard's best possessions to Dan.

He politely refused them.

Back-of-the-book dictionary

Adonis **noun** the Greek god of beauty

adversity **noun** a state of hardship, difficult circumstances

Albert Einstein **noun** one of the greatest mathematicians and scientists in the world

ascetic **adj.** avoiding or limiting pleasure and comfort

beleaguered **adj.** besieged, surrounded

bourgeoisie **noun** the middle class

brusquely **adverb** abruptly, in a blunt direct manner

caboose **noun** a ship's kitchen; the last car on a freight train with a kitchen

chortling **adj.** chuckling gleefully

copious **adj.** large in number, abundant

Cupid **noun** in ancient times, the child god of love depicted with bow and arrow

detrimental **adj.** harmful, damaging

discernible **adj.** recognisable, distinguishable

disconsolately **adverb** sadly, unhappily

Everest **noun** the world's highest mountain

fraudulent **adj.** unfair and deceitful

frenziedly **adverb** agitatedly, excitedly, wildly

harridan **noun** hag, witch

Hound of the Baskervilles **noun** a savage dog in a Sherlock Holmes detective novel, *The Hound of the Baskervilles*

ideological **adj.** relating to a system of ideas that forms the basis of a political movement

imperiously **adverb** commandingly, in a manner demanding obedience

implacable **adj.** not able to be calmed or satisfied

ingenuity **noun** the quality of being clever and inventive

labyrinth **noun** a mazelike network of tunnels or paths

lumbered **verb** moved about heavily and clumsily

melanoma **noun** a serious and dangerous form of skin cancer that can spread to other organs in the body

Michelangelo **noun** a famous artist from Renaissance Italy

mosaic **noun** a picture made from coloured pieces of glass, stone or other material

nether **adj.** lower; under

proletarians **noun** members of the working class

rampant **adj.** unrestrained, uncontrolled

resilient **adj.** strong, able to recover

revere **verb** to regard with respect and admiration

Scrooge **noun** a miserly character in Charles Dickens's *A Christmas Carol*

slated **verb** scheduled

Spartan **adj.** a reference to the ancient Greek tribe who practised frugality and despised comfort and possessions

spasmodically **adverb** intermittently, irregularly

submissively **adverb** obediently, compliantly

sustain **verb** support

tenaciously **adverb** persistently, determinedly

transcended **verb** went beyond

urchin **noun** a mischievous and often poorly clothed youngster

utilitarian **adj.** useful rather than ornamental

vulnerably **adverb** unprotectedly

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