



INTERACTIVE
TEXTBOOK
INCLUDED

Cambridge
**Essential
English**
for
Queensland

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Lynda **WALL**



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Note to Teachers

Downloadable worksheets for all of the activities included in this book are available on the Cambridge GO website (www.cambridge.edu.au/GO). Please contact your sales representative to arrange access.

ABOUT THE AUTHORS



Julie Arnold has taught English in Queensland schools for 23 years, 18 as Head of Department and two as a Literacy Coach across schools in the Brisbane metropolitan region. Julie chairs the Professional Development Committee for the English Teachers Association of Queensland and is a Queensland Curriculum and Assessment Authority District Panellist for English. In 2017 she was a foundation member of the QCAA's Prescribed Text Working Group and won the Australian Council for Educational Research's New Voice in Educational Research award. Julie believes fundamentally in the power of language to create opportunities for all students to reach their potential.



Rhiannon French has had an exciting teaching journey catering for diverse learners within Queensland metropolitan schools as a teacher of English and Humanities. She is particularly passionate about literature in Essential English and challenging student expectations of the subject. Rhiannon has been fortunate to learn from dedicated and creative individuals and to be part of enthusiastic teaching teams. She believes Essential English is an invaluable opportunity for students to investigate the way language shapes their world and is excited to see how they challenge expectations.



Lynda Wall has taught English in its various guises in Queensland, New South Wales and London. She is currently Dean of Studies at St Aidan's Anglican Girls' School, where she is inspired by dynamic and dedicated teachers and learners. Lynda was previously the QCAA External Assessment Officer for English, a District Panellist for English, District Panel Chair for English Extension and Head of English in an independent school. She holds a Master's Degree in Education, with a focus on teaching Language and Literature. Lynda is committed to the Essential English subject as a practical course that teaches students to use language as a tool for personal empowerment.

HOW THIS BOOK IS ORGANISED

CHAPTER 1 A FRESH START: TOOLS FOR SUCCESS

Duration: 3 weeks

Culminating task: practice response to stimulus test

This chapter introduces students to the key concepts, learning routines and purposes of Essential English. Teachers can select from the activities to suit their students and purposes.

The culminating task is designed to simulate the common internal assessment that will be set by the QCAA for Unit 3. The task is also a diagnostic tool, presented early in the course. This culminating task is not intended to contribute to students' results for the semester.

CHAPTER 2 GETTING THERE: WORKING IN THE TRAVEL INDUSTRY

Duration: 7 weeks

Assessment: an email or letter to a client OR a filmed segment for a travel show

This chapter immerses students in the travel industry. They develop skills in comprehending and creating the work documents produced in the context of

the travel industry, using appropriate roles and relationships, as well as considering the ethics of tourism. In doing so, students make use of and explain the ways cultural assumptions, attitudes, values and beliefs underpin these texts.

Teachers or students can choose from the two suggested assessment tasks.

CHAPTER 3 SOLVING IT: MANAGING WORKPLACE CONFLICT

Duration: 10 weeks

Assessment: response to stimulus test

This chapter introduces students to the communication skills required to mediate conflict in a range of workplaces. The focus is on using effective, mode-appropriate language choices according to the variables of purpose, audience and context.

Students engage with a range of legislation associated with workplaces, enhancing the authenticity of the learning.

The assessment task asks students to use ideas and information from workplace-related legislation to respond to case-based scenarios. The formal register of the response allows students to demonstrate their understanding of purpose and audience.

CHAPTER 4 DON'T GIVE UP: INSPIRATION THROUGH FILM

Duration: 9 weeks

Assessment: multimodal presentation for the opening of a film festival

This chapter introduces students to a range of film and written texts. It explores how meaning in film is shaped by directors' choices, and how films can

invite audiences to feel inspired. The chapter provides the opportunity for students to study a complete text.

The assessment is a multimodal presentation that allows students to apply their understanding to a film of their choice.

CHAPTER 5 THE CORNERS OF MY MIND: PERSONAL WRITING

Duration: 8 weeks

Assessment: imaginative response – autobiographical

This chapter explores how memories are encoded in texts. Students respond

creatively and reflectively to a range of texts.

The assessment task asks students to create an autobiographical text that reflects their identity and positions the audience empathetically.

CHAPTER 6 DIGGING DEEPER: INTERPRETING TEXTS FROM DIFFERENT PERSPECTIVES

Duration: 3 weeks

Assessment: practice response to stimulus test

This short unit reviews and synthesises key learnings from Units 1 and 2. It requires students to apply what they have learnt to explore the

perspectives in short extracts from fiction and film.

The culminating task is designed to simulate the common internal assessment that will be set by the QCAA for Unit 3. This culminating task is not intended to contribute to students' results for the semester.

Essential English 2019 v1.1 Applied Senior Syllabus © Queensland Curriculum & Assessment Authority. This syllabus forms part of a new senior assessment and tertiary entrance system in Queensland. Along with other senior syllabuses, it is still being refined in preparation for implementation in schools from 2019. For the most current syllabus versions and curriculum information please refer to the QCAA website <https://www.qcaa.qld.edu.au/>.

INTRODUCTION

Listening and speaking, reading and viewing, designing and writing are the ways we interact with others at school and in the complex and changing world of the 21st century. In Essential English, we will learn how **texts** shape the world around us and how we can understand, challenge and change the way things are represented.

WHAT IS A TEXT?

*When we talk about texts in this book, we don't just mean SMS messages to friends. The Essential English syllabus says a text is 'coherent communication of meaning produced in any medium that incorporates language, including sound, print, film, digital and multimedia representations; texts including written, spoken, **non-verbal** or visual communication of meaning; they may be extended unified works or series of related pieces'. More simply, a text is anything that can be read for meaning. We even read people – just think about what you can tell from someone's body language or outfit.*

Refer to the glossex in the offline version of this textbook to find more examples of texts.

Essential English 2019 v1.1 Applied Senior Syllabus © Queensland Curriculum & Assessment Authority.

YOU WILL NEED

- The usual – a dedicated Essential English notebook, pens, pencil, ruler
- Highlighter, coloured pencils or felt-tip pens
- Internet and access to films, DVDs and other digital texts.

METHOD

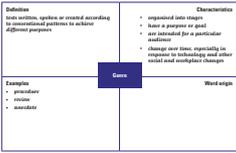
Just do it! Come to every lesson. Work with your teacher, and hand your assessment in when it's due. Remember to work smart – careful planning and preparation will help you succeed in this course.

The word **ACTIVITY** means you have to do something. All the activities connect to your assessment and develop the important skills you will need to participate as a citizen of the world. Everything that isn't an activity is the content – the information and explanation you need to complete the activities and assessment.

ROUTINES AND STRATEGIES

Routines are important in learning because they give you procedures to follow as you encounter new and more complex tasks. **Scan** (flick through) this textbook and note the routines and strategies below, so you're starting with a sense of how the whole textbook works.

Mastering these routines will set you up for success in Essential English and will help you tackle new texts in tertiary study and the workplace.

Routine	What	How	Why
<p>Words in bold</p> <p>We will learn how texts shape the world around us.</p>	<p>The first time an important or difficult word appears in the main sections of a chapter it will be in bold. These words are in the glossex (refer to the offline version of the textbook).</p>	<p>It's a good idea to print out, or keep a digital copy of, the glossex and update it regularly with new words you encounter.</p>	<p>When you're building your glossex, you're building your vocabulary. A bigger vocabulary improves your communication.</p>
<p>Cognitive verbs</p> <p>Analyse and compare are examples of cognitive verbs.</p>	<p>These words in green are thinking processes. They are important to know well so you can understand what a task is asking you to do and how you can complete it well.</p>	<p>Read questions and instructions carefully and identify the cognitive verbs. You can find their meaning in the glossex.</p>	<p>When you know these words well, it is easier to understand a task – how you need to think and what you need to do.</p>
<p>Frayer model</p> 	<p>Key words can be presented in a graphic organiser like this. It's called a Frayer model because it was designed by Dorothy Frayer at the University of Wisconsin in 1969.</p>	<p>Follow the instruction at the top of each blank section to complete the model.</p>	<p>Actively constructing the meaning of the word builds your understanding and helps you remember it.</p>

Routine	What	How	Why
<p>PEEL approach</p> 	<p>The PEEL approach to paragraphing is taught and revised throughout this book.</p> <ul style="list-style-type: none"> • Left-hand column: PEEL structure. • Right-hand column: notes and activities about other important language features. 	<p>You will either:</p> <ul style="list-style-type: none"> • analyse the paragraph by identifying its parts (PEEL it) <p>OR</p> <ul style="list-style-type: none"> • write a paragraph using the PEEL structure and the language features you have learned. 	<p>If you can master a well-structured paragraph, you can write a range of texts, including effective explanations, which are very important for your success in Essential English.</p>
<p>Three-Level Guide</p> 	<p>Three-Level Guide</p>	<p>First, read the guide. Then, read the text. Next, mark the statements True/False. Finally, highlight the evidence and discuss your responses.</p>	<p>Done properly, Three-Level Guides develop strong reading skills. You pay attention to what the words say, what the words mean and how the meanings connect to other things you know.</p>
<p>Text-dependent questions</p> 	<p>These are questions that depend on your reading of the text to answer.</p> <p>TDQs were formally developed by Douglas Fisher and Nancy Frey to help you read complex texts closely. They ask you to look at what the text says, how it works, what it means and what you might need to do next.</p>	<p>Follow the instructions for reading the text and answer the questions. When you become confident in doing this, you may start coming up with your own questions for your classmates and teacher.</p>	<p>It is important to be able to read accurately and critically.</p>
<p>Putting it all together</p> <p>1.6 Putting it all together</p>	<p>This tells you what you need to do for the assessment. It is the last section of each chapter.</p>	<p>Well, do it! Obviously.</p>	<p>Like any course, Essential English has a syllabus. The syllabus says you must prove what you have learned. Fair enough.</p>

SKIM AND SCAN

These are tools you can use to gain a general overview of the text in less time. They do not replace close reading, but do help you prepare to read.

Skimming the text means only looking for general ideas. Howard Berg, the fastest reader in the world, uses this technique. However, you need to read more closely to understand the details.

Scanning is when you look for a specific piece of information, such as specialised vocabulary.

EXAMPLES OF THE MOST IMPORTANT ROUTINES AND STRATEGIES IN THIS BOOK

- Word play
- Frayer model
- Sentence combining
- Text-dependent questions
- Three-Level Guides
- Glossex (refer to the offline version of this textbook)

WORD PLAY

Play with these words. Change their forms, morph them into new words, add **prefixes** or suffixes, or find words with similar spelling patterns. See what you can come up with.

communication	community			
occupy		occupation		
document			documenting	
learn				unlearn

WHAT IS COMMUNICATION?

Did you know that many words in English are taken from other languages, or based on Latin and Greek base words? This means that when you begin to understand these, you can start to unpack new or complicated terms. You can also connect words with similar bases.

Communication and community have the same Latin base word – *communis*, to share out.

FRAYER MODEL

COMPLETING A FRAYER MODEL

1. Write your own definition of **literacy** in the upper-left corner of the Frayer model below.
2. List four common characteristics of literacy in the upper-right corner.
3. Use examples from your experience to clarify what literacy is. Write these in the lower-left quarter of the Frayer model.
4. Finally, write four things that are not examples of literacy in the lower-right quarter of the Frayer model.

Definition	Characteristics
Examples	Non-examples

Literacy

SENTENCE COMBINING

Writing well, like many things, is largely a matter of **practice**. **Practise** combining these short simple sentences to make more interesting ones. Don't be shy. Swap them. Add words and phrases.

A paragraph has a main idea.

A paragraph has a topic sentence.

The topic sentence is usually the first sentence.

The topic sentence contains the main idea or point.

An example response: A paragraph has a main idea or point, which can be found in the topic sentence.

USE CONJUNCTIONS FOR SENTENCE COMBINING

We use **conjunctions** to connect words, phrases or clauses to make **meaning** in sentences and create different kinds of sentences. A conjunction shows the relationship between the words, phrases and clauses.

Coordinating conjunctions link equal parts of a sentence.

Reason, consequence	Adding	Comparing
for but yet so	and or	nor or

Subordinating conjunctions are used to introduce a clause that is not equal to the main clause.

Timing	Reason, cause, consequence	Place	Comparing
then after before once until whenever	although because that in order that since though when unless whether even though	wherever where	if rather than than

TEXT-DEPENDENT QUESTIONS



In this approach, the questions build on each other to deepen your understanding of all kinds of texts, from stories to government legislation. In *Essential English for Queensland Units 1&2*, you will practise answering text-dependent questions to develop your own responses to texts. Eventually, you will independently be asking yourself better questions about texts you encounter. By being a critical reader, you can make informed choices and build great close-reading habits for your future.

One way to visualise your understanding of a text is to think of it as a house; you construct it from the foundations, not the roof. When you view it like this, it is easy to see how the different levels are helpful for building your understanding.



Text-dependent questions are organised into four phases.

Phase One

What does the text say?

- These questions ask you to check your general understanding and identify key details in the text.

Phase Two

How does the text work?

- In these questions, you examine the choice of vocabulary, text structure and author's craft.

Phase Three

What does the text mean?

- You move onto examining the author's purpose and intertextual connections.

Phase Four

What does the text inspire me to do?

- After you have understood the text and examined the author's choices, you can challenge the text with your own responses. This may mean you investigate, write about, present, debate or otherwise argue your opinion with evidence.

Based on Fisher, D., Heather, L. and Thayre, M., *Text-Dependent Questions, Grades 6-12: Pathways to Close and Critical Reading* (Corwin Literacy)

TEXT-DEPENDENT QUESTIONS

Let's start with this short text about a personal experience. As you read, circle unfamiliar words and underline important ideas.



THE BEAT OF A DIFFERENT DRUM

SIMON TONG

Geelong. February, 1982.

Only one person was in the cool, shadowed tuckshop when I tottered in, starving for a reprieve from the badgering and the flinty heat. I took my time to write down my lunch order before handing it to the middle-aged woman behind the counter.

She looked at my order, chuckled, then crossed out the second 'p' in 'meat pipe'.

My ears burned. She must think I'm an illiterate idiot.

'Sorry,' I said, sotto voce. She probably didn't even hear me. I kept my gaze on the scarred countertop and my fists in the pockets of the school trousers I had put on for the first time that morning.

'No worries, luv. It'll be waiting for you at lunchtime.'

Why would an Australian woman three times my age, someone I had never met before, call me her love?

Searching the ground for something to kick hard, I gulped in a deep breath, gritted my teeth and scurried back out to face the waiting hordes of rowdy teenagers.

Source: Pung, A. (ed.), *Growing up Asian in Australia*

Answer the text-dependent questions below to develop your understanding of this account. If you have your own copy of the text, highlight the evidence you used to answer the question, and record the answer as an annotation.

Phase One: What does the text say?

General understanding

What embarrassing thing did Simon do?

Key detail

How does Simon feel when the tuckshop woman calls him 'luv'?

Phase Two: How does the text work?

Vocabulary

What does 'sotto voce' mean? How do you know? Why did Simon speak this way?

Structure

Why does the author show us Simon's thoughts?

Author's craft

Find an example of humour or irony in this text.

Phase Three: What does the text mean?

Author's purpose

What comment is the text making about how isolation affects young people at school?

Intertextual connections

Simon was newly arrived from Hong Kong, where he was a straight A student. How does this new knowledge change your understanding of this event?

Phase Four: What does the text inspire you to do?

Look around your own school and try to identify how isolation might affect some students. Suggest how you and the school can help students feel more connected to the community.

THREE-LEVEL GUIDES

The text on page xviii is an edited excerpt from an online article written by Dr Dan Romer, a leading researcher examining the impact media and social influences have on adolescent health. This excerpt is taken from an article in *The Conversation*, a website that aims to report academic discoveries and commentary, in the language of journalism. You will notice that the article uses a mix of informal language such as personal pronouns, journalistic devices such as short paragraphs, and specialised academic language.



THREE-LEVEL GUIDES

The text is short, but the specialist language makes it dense, so you will need to prepare before reading. Identify these specialised words and phrases in the text. Find synonyms that could replace these words in a sentence.

Specialised word or phrase in the text	Synonym or definition
deficits	
adolescence	
cognitive control	
structural brain maturation	
prevalence	

SKIM AND SCAN

These are tools you can use to gain a general overview of the text in less time. They do not replace close reading, but they will help you prepare to read.

Skimming the text means only looking for general ideas. Howard Berg, the fastest reader in the world, uses this technique. However, you need to read more closely to understand the details.

Scanning is when you look for a specific piece of information (such as the vocabulary above).

Three-Level Guides are a logical way to make sense of the text.

Here's the procedure:

1. First, set your purpose by reading the statements in the Three-Level Guide.
2. Read *Why it's time to lay the stereotype of the 'teen brain' to rest* thoroughly. This will help you develop a deeper understanding of the science behind brain growth.
3. For each statement:
 - decide whether the author would say it is True or False (not your opinion)
 - highlight the evidence in the text that supports your answer
 - discuss your responses with your classmates, especially Level 3 statements.

	Text: <i>Why it's time to lay the stereotype of the 'teen brain' to rest</i>	True	False
Level 1	Adolescence is a time when teenagers strive to have new experiences.		
	Teenagers take many risks because of their lack of cognitive maturity.		
Level 2	The adolescent brain makes it difficult to for teenagers to learn.		
	Stereotypes about adolescents aren't based on science.		
Level 3	Adults should give teenagers more freedom.		

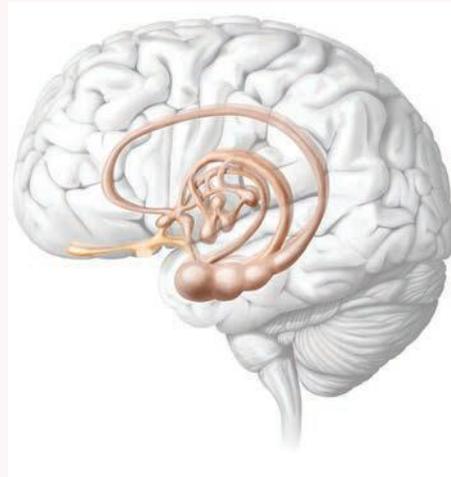
WHY IT'S TIME TO LAY THE STEREOTYPE OF THE 'TEEN BRAIN' TO REST

Extract from Dan Romer's *The Conversation* article, October 20, 2017

A deficit in the development of the teenage brain has been blamed for teens' behaviour in recent years, but it may be time to lay the stereotype of the wild teenage brain to rest. Brain deficits don't make teens do risky things; lack of experience and a drive to explore the world are the real factors.

We often characterise adolescents as impulsive, reckless and emotionally unstable. We used to attribute this behaviour to 'raging hormones.' More recently, it's been popular in some scientific circles to explain adolescent behaviour as the result of an imbalance in the development of the brain.

According to this theory, the prefrontal cortex, the centre of the brain's cognitive-control system, matures more slowly than the limbic system, which governs desires and appetites including drives for food and sex. This creates an imbalance in the adolescent brain that leads to even more impulsive and risky behaviour than seen in children – or so the theory goes.



The human limbic system

In my view, the most striking failure of the teen brain hypothesis is its conflating of important differences between different kinds of risky behaviour, only a fraction of which support the notion of the impulsive, unbridled adolescent.

What clearly peaks in adolescence is an interest in exploration and novelty seeking. Adolescents are by necessity engaged in exploring essential questions about themselves – who they are, what skills they have and who among their peers is worth socialising with.

But these explorations are not necessarily conducted impulsively. Rising levels of dopamine in the brain during adolescence appear to drive an increased attraction to novel and exciting experiences. Yet this ‘sensation seeking’ behaviour is also accompanied by increasing levels of cognitive control that peak at the same age as adolescents’ drive for exploration. This ability to exert cognitive control peaks well before structural brain maturation, which peaks at about age 25.

Researchers who attribute this exploratory behaviour to recklessness are more likely falling prey to stereotypes about adolescents than assessing what actually motivates their behaviour.

If adolescents were truly reckless, they should show a tendency toward risk-taking even when the risks of bad outcomes are known. But they don’t. In experiments where the probabilities of their risks are known, adolescents take fewer risks than children.

While ... risky behaviour occurs more frequently among teens than children, it is by no means common. The majority of adolescents do not die in car crashes, become victims of homicide or suicide, experience major depression, become addicted to drugs or contract sexually transmitted infections.

Considerable research suggests that adolescence and young adulthood is a heightened period of learning that enables a young person to gain the experience needed to cope with life’s challenges. This learning, colloquially known as wisdom, continues to grow well into adulthood.

Source: *Why it’s time to lay the stereotype of the ‘teen brain’ to rest*
(Extract from Dan Romer’s *The Conversation article*, October 20, 2017.)



GRAMMAR FOCUS

We use **ellipses** (...) when we skip a section of text. In this excerpt, it is to make sure that we only include the really relevant information. You might also see them when a writer wants to indicate that there is a pause or a sentence is unfinished.

GLOSSEX

In the offline version of this textbook is a rather strange combination of glossary and index. We call it a glossex. When you come across an important or difficult word in **black bold**, a key word in a Frayer model, or a cognitive verb in **green bold**, look it up in the glossex and complete the blank squares. The offline version of this textbook, containing the glossex, can be found on Cambridge GO (www.cambridge.edu.au/go).

GRAMMAR FOCUS

'Glossex' is an example of a portmanteau word. A portmanteau word combines the sounds and meaning of two others. In this instance, we've created it because we couldn't think of a word that would specify the meaning as well as 'glossex'. Other portmanteau words, like 'brunch', 'bromance' or 'hangry' are much more fun.

Can you think of any others?

When using the glossex, these activities will help you recall and feel confident in using key terms.

To complete the definition column, try:

- copying from the definition box
- looking it up in a dictionary
- reading around the word in the chapter for clues.

To complete the memory jogger column, you can:

- draw a picture
- look up the word's origin in a dictionary
- write down some **synonyms** (or **antonyms**, but mark them clearly as antonyms)
- write the word in a sentence
- provide examples, interesting facts or characteristics
- create any other **mnemonic** that will help you remember the meaning of the word.

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UNIT 1

Language that works

In Unit 1, students explore how meaning is communicated in contemporary texts developed for and used in a work context. Students develop and use a range of strategies and skills to comprehend and interpret these texts. They explore how the relationships between context, purpose and audience create meaning in work-related texts. Students identify, consider and explain language choices and the organisational features of texts, and their impact on meaning. Students respond to a variety of work-related texts and create texts of their own for a variety of purposes and audiences.

In responding to texts, students focus on developing strategies and skills to comprehend texts developed for and used in a work context. They consider the various ways in which these texts communicate information, ideas and perspectives. They do this by developing and applying skills to identify main ideas, and interpret, question and infer when reading, viewing and listening to a range of texts.

Source: Essential English 2019 v1.1 Applied Senior Syllabus
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CHAPTER 1

A fresh start: tools for success

This chapter asks you to consider the question: *How will I develop literacy skills to be successful in my preferred field of work?* It is important for you to connect some of the important skills you will learn in this course with your plans for after school. You will reflect on the plans you have made and the goals you have for your future. You will also identify and analyse some of the text types you may encounter in the workplace. For the culminating task, you will read and respond to work-related documents.

You will learn and develop skills to:

- review and evaluate your plans for work and further study
- create goals so you can work towards future success
- understand the importance of good workplace literacy
- use important work-related genres for writing and speaking
- apply your knowledge of genres to a field of work.

WORD PLAY

Play with these words. Change their forms, morph them into new words, add prefixes or suffixes, find words with similar spelling patterns.

genre				centre
apprentice			apprenticeship	
network		networking		
literacy	illiterate			

SENTENCE COMBINING

Combine these short, simple sentences to make more interesting ones. Be bold! Add words and phrases to extend the idea. Swap words around.

A paragraph has a main idea.

A paragraph has a topic sentence.

The topic sentence is usually the first sentence.

The topic sentence contains the main idea.

1.1 Reviewing and evaluating your SET Plan

In order to evaluate and choose the best path to success, you should reflect on the plans you have already made. In Year 10, you completed the first three steps of your **Senior Education and Training Plan (SET Plan)**:

1. Thinking about yourself and the future
2. Exploring options
3. Documenting the plan

You have now officially embarked on **Step 4: Implementing your SET Plan** journey. This is where your plan comes to life and you actively work towards your **goals**. These activities will help you **evaluate** your plan and hopefully get you moving in the right direction.

WHAT IS A SET PLAN?

The SET Plan maps out how students will work towards a QCE (Queensland Certificate of Education), QCIA (Queensland Certificate of Individual Achievement), Senior Statement, Certificate III or Certificate IV vocational qualification, and/or a viable work option.

A well-designed SET Plan:

- helps students identify and map out their goals for senior secondary schooling
- considers the student's interests and abilities
- offers flexible pathways and options for post-school education and training
- creates a focus for conversations between students, trainers, educational advisors and parents, so that everyone is aware of the student's goals and needs.

ACTIVITY 1.1

1. Find your SET Plan and reread it.
2. Answer the following questions individually.
 - Who is the **audience** for the SET Plan? (Who reads it?)
 - What is its **purpose**? (What is it for?)
 - What kind of information does it contain? (Use your skimming skills.)
 - How is it written? (Note form, dot points, sentences, etc.)
 - What other **texts** does it remind you of?

3. Now share your plans for Senior and beyond in small groups, or take turns interviewing your classmates. Answer the following questions together and make notes about your responses:
 - Is this SET Plan still accurate? Is this really where you want to go?
 - Are you interested in, or are you already doing, a school-based apprenticeship or other specialised program?
 - How committed are you to the pathway described here? What are you willing to do to realise your **vision**?
 - How many different goals are there in your class? Are there any that everyone has in common?
4. During your discussion, make notes for yourself.

These things are still correct	New information and changes

5. Update your real SET Plan when you've finished.
 You may need to ask your teacher the best way to do this.
 Your SET Plan is likely written in point form, or may be a series of check-boxes and forms on a computer program. Your challenge is to clarify and explain your thinking by writing the information in **paragraph** form. First read 'How to PEEL a paragraph'. Then complete the PEEL paragraph activities starting on the next page.

How to PEEL a paragraph



If it's true that the paragraph is the most important text type in the English language (and feel free to debate this with your teacher), then it's worth getting it right. Unless you're writing a **narrative**, the sentences will tend to flow like this:

- P Point** or Purpose – make your main point in the first sentence, referred to as the topic sentence. You might explain what you mean in more detail in an additional sentence.
- E Evidence** – provide evidence and examples to support your point.
- E Explanation** – **explain** the evidence in your own words.
- L Link** the **conclusion** of the paragraph back to the main point.

ACTIVITY 1.2

1. Here's a paragraph about success.

- PEEL it by drawing lines between the different sections of the paragraph in the middle column.
- Give it a title.
- Locate the text features referred to in the spotlight on language.



PEEL	Title: _____	Spotlight on language
<p>Point with two extra sentences to explain.</p> <p>E+E (Evidence + Explanation)</p> <p>E+E</p> <p>E+E</p> <p>Links us back to the purpose of this paragraph.</p>	<p>Bill Gates once said that “All successful people have vision. They have the ability to see clearly what they want before it exists.” All of the successful people I have known and studied have had that ability. Ray Kroc, founder of McDonald’s, had a vision of what McDonald’s could be. He saw McDonald’s as an international franchise operation dominating the world of fast food. Likewise, Bill Gates could see that the future of computers was in the software, not in the hardware. Bear in mind that he saw this at a time when IBM dominated the world of computers with computers the size of houses and where an apple was something that grew on a tree. In the 1950s, another famous success story, Walt Disney, saw a place called Disneyland, where people would come from all over the world to play. He saw this in a world where amusement parks were tacky places. So what’s your vision? Once you are clear on what you want, you’re halfway there.</p>	<p>Repetition of ‘vision’ words helps hold the argument together. Adverbs like ‘clearly’ scale up the force of meaning. Attribution – by quoting Bill Gates and claiming that he has ‘known and studied’ people, the writer sets himself up as an expert, then refers to a string of experts to support his main idea.</p> <p>Personal pronouns establish connections between the writer and the audience.</p> <p>Text connectives connect sentences across the paragraph.</p> <p>The rhetorical question here takes us back to the point.</p>

Source: Berry, W., ‘Bill Gates on success’, abridged extract, online article, evan.carmichael.com

2. Over to you.

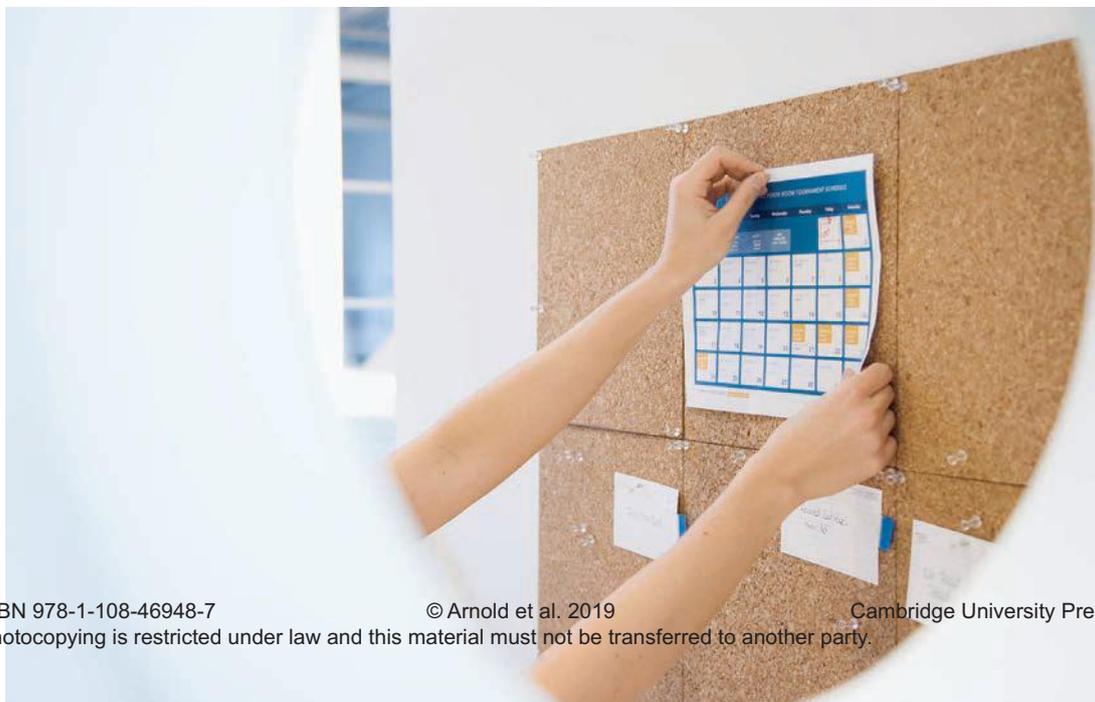
Use the information you gathered in your SET Plan reflection, **decision-making matrix**, goal-setting and the scaffold below to write your own version of this paragraph.



PEEL	Title: A vision of my future	Spotlight on language
<p>Point with an extra sentence to explain.</p> <p>E+E (Evidence + Explanation)</p> <p>E+E</p> <p>E+E</p> <p>Links us back to the purpose of this paragraph.</p>	<p>When I have completed Year 12, I see myself _____. Like successful Queensland students who have gone before me, I have a clear vision for my future and a SET Plan to help me get there. Specifically, I will _____.</p> <p>I will also commit to _____.</p> <p>Support and resources I can access include _____, and _____. If I follow the pathway described in my SET Plan, I know I will _____.</p>	<p>Can you use some of the language features from the previous paragraph?</p> <p>Adverbs and adjectives to scale up the force of meaning.</p> <p>Attribution to refer to experts.</p> <p>Repetition of a word set to hold the argument together.</p> <p>Text connectives to connect sentences across the paragraph.</p>

EXTENSION TASK 1.1

Draw a timeline or other visual representation of the SET Plan journey. Pin it up at home, or glue it into your student planner, so you see it often.



1.2 SMART goals

It is important to set goals so you can continue to develop your skills and abilities. Goals take hard work to achieve, and you will have to learn from some mistakes along the way, but by setting SMART goals you can measure your continued



successes. You should write these down somewhere you will see them, so you can keep working towards them and celebrate how far you've come when you reflect on them in the future.

So, what does SMART stand for?

Specific – What do I want to do?

Measurable – How will I show I have completed it?

Attainable – How can I accomplish this goal? Have I set realistic expectations?

Relevant – How does this goal tie into my objectives?

Time-based – What is my time limit for achieving this goal?

ACTIVITY 1.3

1. Find synonyms for each of the words that make up SMART goals.
2. Identify each element of this SMART goal:
'I will improve my range for goal-scoring from 12 to 20 metres by training three times a week. This will help me to make it onto the first **team** at school. I will do this by the end of term.'
3. Now **create** your own SMART goal for Essential English.
You may want to make one for each subject or extra-curricular activity you are part of. Write these down somewhere you will see them often and don't forget to celebrate when you achieve them.
4. Display some of your goals in the classroom. You may like to work with your teacher to set class goals and timelines to keep track of your achievements.

TO DO LIST

It's likely that there are some tasks you have realised you could do to maximise your chance of success. It is almost always better to tackle these tasks now, rather than later, but first you need to select and organise them.

One **genre** that exists in almost every workplace is a To Do list, a verb-driven list of specific tasks you need to complete, preferably with an indication of priority or importance, and that you can tick off once they're done.



ACTIVITY 1.4

Write a To Do list for all the things you'll need to do in order to achieve one of your SMART goals.

- Give each item a priority: 1 = urgent and important; 2 = important; 3 = needs to be done but can wait.
- Begin your sentences with verbs like *finish*, *call*, *select*, *list*, *go to*, *read* and *decide*.
- Use **quantifiers** where possible; for example, contact *three* people from my network about ...

1.3 Why is literacy important in the workplace?

It sounds obvious, but employers need you to be able to read, write and speak effectively. They also need you to be able to decide for yourself what kind of communication is best in a variety of situations. What may not be so obvious is that employers struggle to find staff who can communicate well enough to be successful in the workplace. The 2016 report, *Tackling Foundation Skills in the Workforce*, by the Australian Industry Group, conducted a survey of employers. This survey indicated that 93% of employers identified that low levels of literacy and **numeracy** had an impact on their business.

ACTIVITY 1.5

Here are some workplace literacy problems reported by employers. Complete the table – what consequences could these literacy problems have in the workplace?

Workplace literacy problems	Examples of consequences
Using inappropriate language in written materials for websites and publications.	
An inability to read Workplace Health and Safety Documents and Standard Operating Procedures.	
Not using appropriate language in emails to customers.	
Not choosing the right method for communication.	

STANDARD OPERATING PROCEDURE

A key workplace text that describes the activities needed to complete routine operations. This is usually laid out as a step-by-step guide. When compiling these standards, the company considers safety, efficiency, quality and performance, as well as industry rules and regulations. It is vital that you follow the procedures to reduce any risk to yourself and to comply with your company's directions.

These situations can be easily avoided by making sure you understand the purpose of different texts and how to make sense of them. Luckily, Essential English is here to help you do just that.

Read the following text 'Jobs of the future' and complete the reflection questions.

JOBS OF THE FUTURE

As the demand for skills continues to shift towards more sophisticated tasks, as jobs increasingly involve analysing and communicating information, and as technology pervades all aspects of life, those individuals with poor literacy and numeracy skills are more likely to find themselves at risk. Poor proficiency in information-processing skills limits adults' access to many basic services, to better-paying and more rewarding jobs, and to the possibility of participating in further education and training, which is crucial for developing and maintaining skills over the working life and beyond ... In addition to mastering occupation-specific skills, workers in the 21st century must also have a stock of information-processing skills, including literacy, numeracy and problem solving, and 'generic' skills, such as interpersonal communication, self-management, and the ability to learn, to help weather the uncertainties of a rapidly changing labour market.

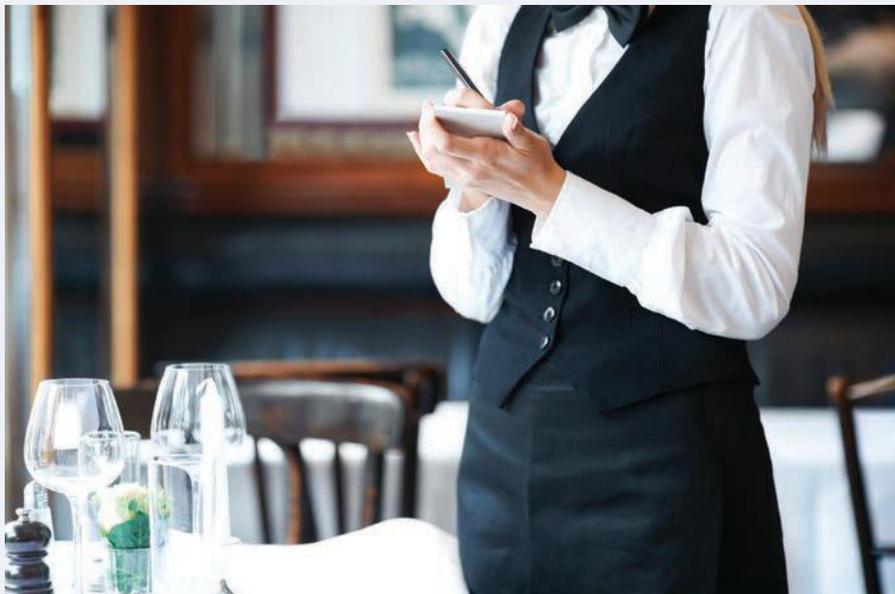
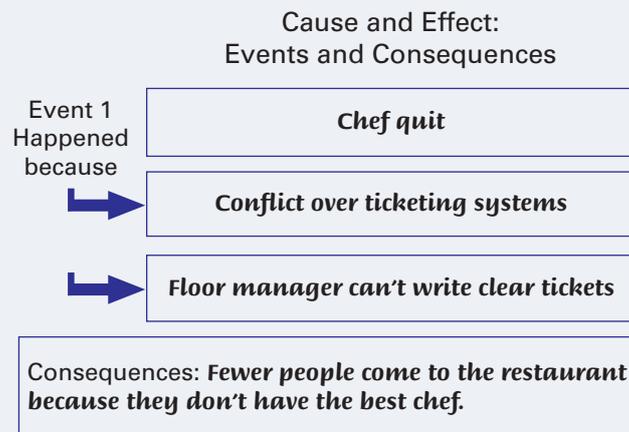
Source: *Tackling Foundation Skills in the Workforce*, The Australian Industry Group, January 2016 (quoting *OECD Skills Outlook, 2013: First Results from the Survey of Adult Skills*, p. 27)



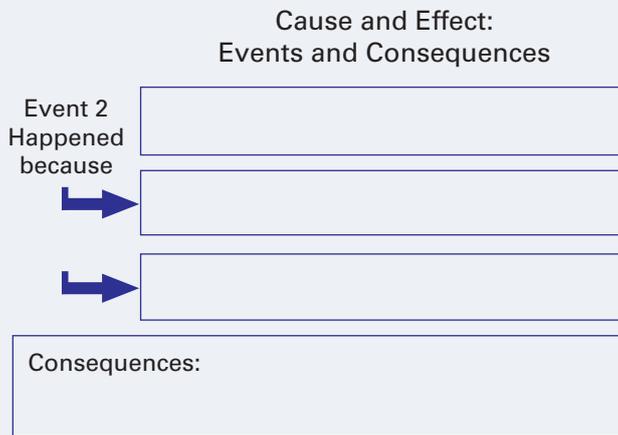
ACTIVITY 1.6

1. Discuss the following questions:
 - a) What professions did your grandparents, or great-grandparents, have?
 - b) What occupations exist now that they could never have imagined?
 - c) What skills have you already mastered for the twenty-first century workplace?
 - d) What jobs may your younger family members, or your future grandchildren, be working in?
2. The effects of poor workplace communication are serious for employers. Complete these cause and effect charts to think your way through some scenarios that relate to workplace communication. The first one has been done for you.

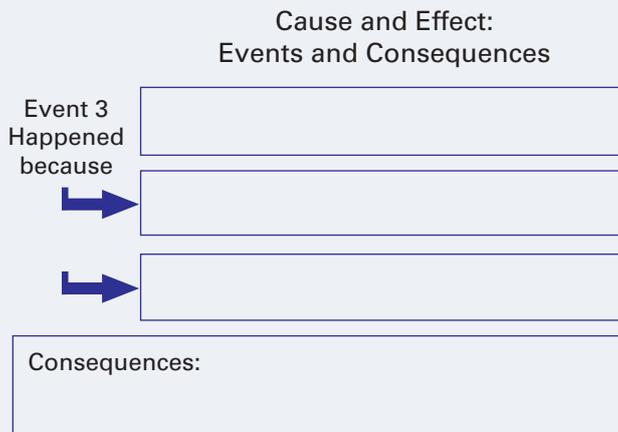
Event 1: The top chef at Ritzy quit because she and the floor manager could not agree on a way to manage the order tickets appropriately; the chef couldn't understand the poorly written orders.



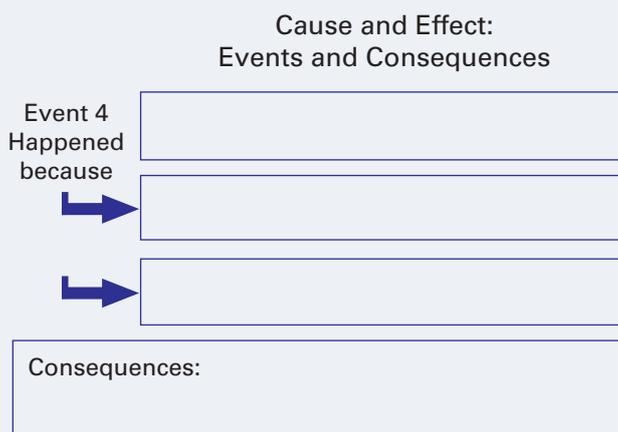
Event 2: A sheet metal worker lost two fingers on his left hand when he failed to read and follow the Standard Operating Procedure for using the electromagnetic bending machine.



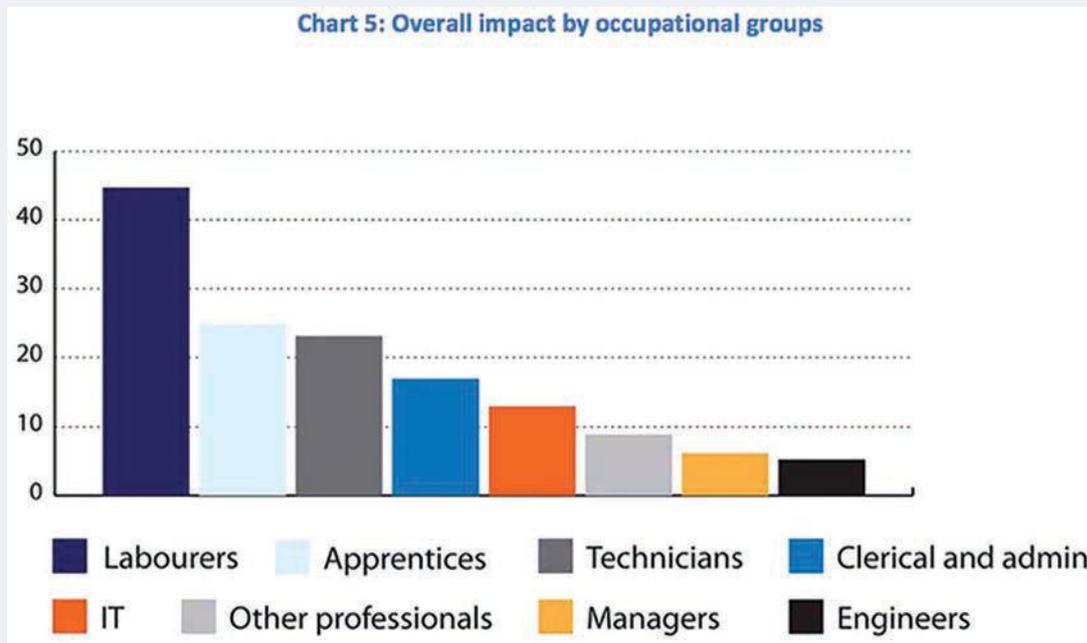
Event 3: An employee for the Groovin the Moo music festival made an error transcribing the festival ticket price and date details on the website.



Event 4: A travel agent confused and offended some older customers by writing the following in his email in response to their holiday enquiry. *Wazzup Wrinklies! You are so gonna love this Contiki cruise. BTW: Don't forget to pack your boardies!*



Below is a bar graph showing the percentage of particular occupational groups for whom workplace literacy is a problem. **Identify** your likely occupational group.



Source: Extract from Australian Industry Group, *National Workforce Literacy Project: Teaching reading: Report and recommendations*.

Predict the literacy requirements of a construction labourer's job. What might be the consequences of poor literacy skills in this job?

EXTENSION TASK 1.2

Discuss with your class group and your teacher the relationship between the work you will do in Essential English and your likely future work **role**.

- What kinds of reading, writing, speaking, listening and creating will you need to do?
- In which of these areas are you most skilful? What will you need to work on during this course?
- Can you predict any struggles you'll have?
- How well prepared do you feel for the language demands of the world beyond school?

SENTENCE COMBINING

Select and use the appropriate **conjunctions** from the table to add extra information to the sentences below and create an effective short paragraph.

Conjunctions			
and	because	or	but
however,	yet	so	then
until	while	unless	if

NOTE: This is not an exhaustive list of conjunctions. Refer to the table on page xiii of the introduction for a bigger selection.

New technologies and government regulations require new workforce skills.
 Workers at all levels of the workforce are affected.
 High levels of literacy and numeracy are required.
 40% of the workforce have low-level literacy skills.
 Workers with low-level literacy skills will struggle to adapt to changing requirements.

ACTIVITY 1.7

1. **Investigate** the literacy requirements of your intended career. Job guides, teachers and the internet are valuable sources of information. However, possibly the easiest way is to speak with someone who works in the industry.
2. Explain how literacy will be important for you in your future career.



1.4 Genres

In the workplace, you will find a range of different types of text. You have probably used some of them already in your time at school. Different forms of workplace communication can be classified according to their genre.

ACTIVITY 1.8

1. Find the origin of the word 'genre' to complete the Frayer model.

<p>Definition texts written, spoken or created according to conventional patterns to achieve different purposes</p>	<p>Characteristics</p> <ul style="list-style-type: none"> organised into stages have a purpose or goal are intended for a particular audience change over time, especially in response to technology and other social and workplace changes
<p>Examples</p> <ul style="list-style-type: none"> procedure review anecdote 	<p>Word origin</p>

Genre

2. Use the information in the Frayer model to complete these three sentences:

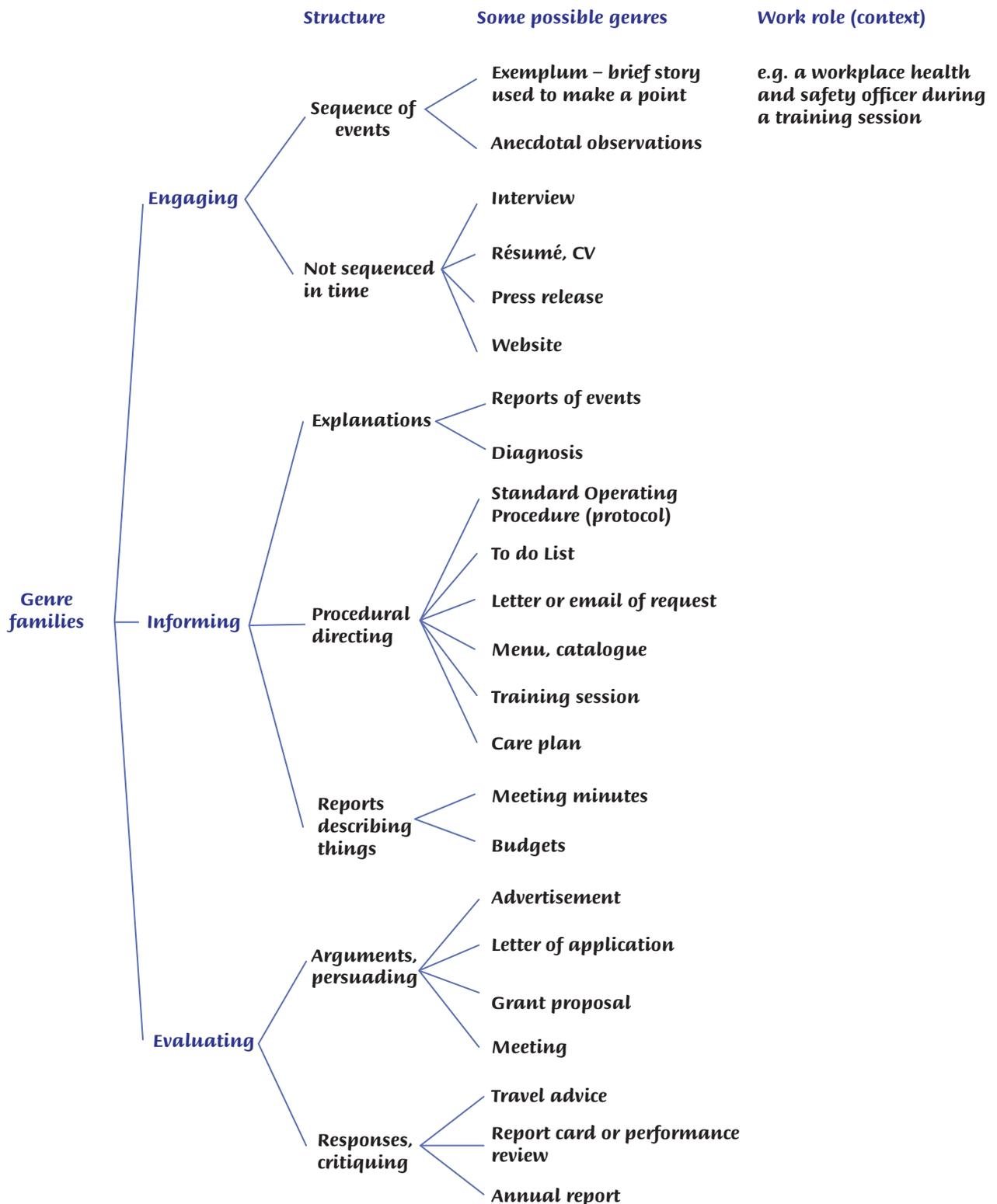
- A _____ is a genre that is intended to direct learners on how to do an activity.
- A review is a genre that is intended to communicate an evaluation to _____ so that they can decide whether to see a film or not.
- An anecdote is a short, emotionally significant story told to friends to _____.

3. Refer to your assessment planner and your teacher. Using the genre family tree on the next page, highlight any genres you will compose for assessment in Essential English this year. Add details to the context branches of the family tree. An example has been done for you.

HINT: Assessment tasks can be found at the end of each chapter.

Like you, genres belong to families – sort of.

This map of workplace genres won't show you every possibility, as genres can be very specific to their workplaces, but it will give you a good overview of text types. It would be impossible for any course to teach you every genre you're likely to need, but we'll study quite a few. Essential English will also focus on building your vocabulary, sentence writing and paragraph construction because these are transferable skills. You can **apply** them to a broad range of genres and **contexts**.



1.5 Writing, speaking and creating in your career

We're going to be working on the assumption here that you don't want to be one of those people who are injured on the job, or lose your job, because you can't participate in the communication that's required to be safe and productive.

We will explore two case studies of people and some samples of texts they need to understand and use effectively. According to the Department of Education, Employment and Workplace Relations, Australia is experiencing skills shortages in the automotive trades and childcare occupations. For this reason, we will focus our case studies on these industries, but you may like to focus on your own career goals for the remainder of this unit.

To find out more about current skills shortages, you can visit the Job Seeker Survey on the Australian Government website.

CASE STUDY 1.1

Meet Emily. She's a motor mechanic for The Car Doctor. The practical part of her day – which is how she spends most of it – involves routine servicing, diagnosis and repair. Although problem-solving and physical capabilities are very important, communication skills are also crucial. A motor mechanic must have the ability to receive, process and respond to information communicated by colleagues and customers.

In these examples, Emily has to complete a repair order and email a customer about an issue with his vehicle.



DID YOU KNOW?

Only around 1% of Australian motor mechanics are female.

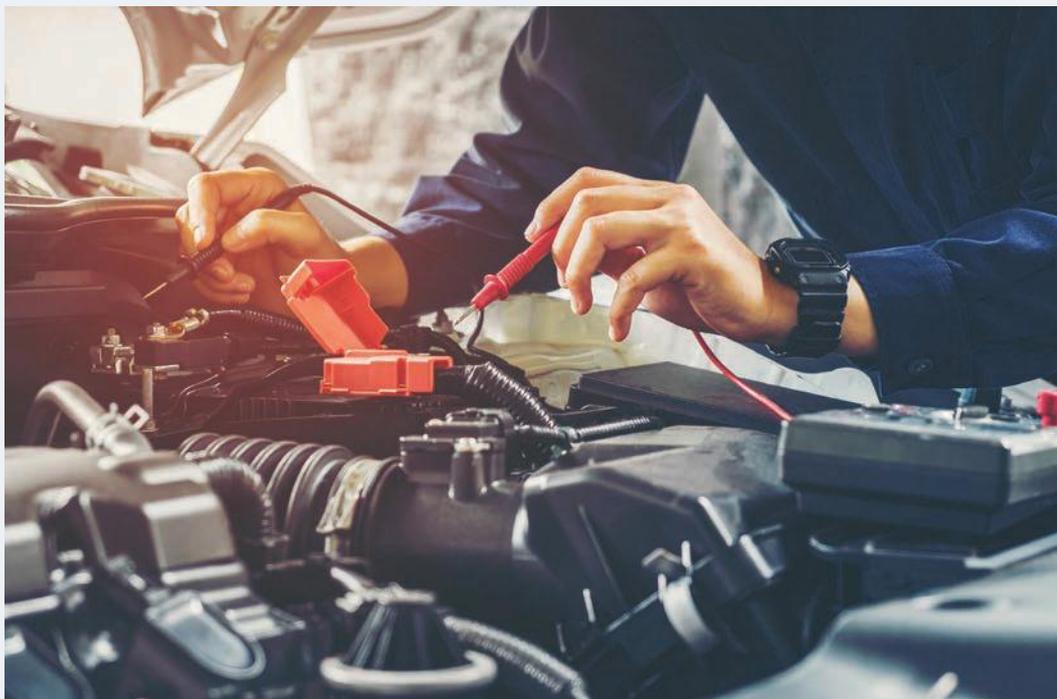
GENRE A: READING THE REPAIR (OR WORK) ORDER

- Genre family – informing
- Purpose – clear explanation of problem, diagnosis and repair details
- Audience – customer and colleagues

ACTIVITY 1.9

1. Number the parts of the work order as you read through each section of Emily’s explanation. Your teacher will provide you with a copy of this Excel worksheet.

	A	B	C	D	E	F
1	THE CAR DOCTOR WORK ORDER					
2	CUSTOMER DETAILS			PARTS		
3	Name			Quantity	Part number or type	Cost
4	Address					
5	Phone					
6	Email					
7	CAR DETAILS					
8	Make					
9	Year					
10	Model					TOTAL PARTS
11	Engine			LABOUR		
12	ID Number			Task		Cost
13	ESTIMATE					
14	Parts					
15	Labour					
16	Other costs					
17	TOTAL					
18	RECOMMENDED REPAIRS					
19						TOTAL LABOUR
20						
21				OTHER COSTS		
22				Details		Cost
23	RETAIN PARTS (Y/N)	DETAILS				
24						
25						
26	CUSTOMER SIGNATURE					TOTAL OTHER COSTS
27				TOTAL COST		
28				Parts		
29				Labour		
30				Other		
31						TOTAL COST



Emily's spoken explanation of an automotive repair work order	Spotlight on language
<p>A work or repair order is probably the most common genre a mechanic will have to read and write. Understanding a motor mechanic's repair order is something everyone can benefit from. It is important because it is the document the mechanic uses to provide a clear explanation of the problem, the diagnosis and the repair details for everyone involved, including customers and managers. Unless you plan to never own a car, it's a good idea to know how it works.</p> <p>1. Customer details: Obviously, the mechanic or the Service Writer (if it's a big business like a Holden service centre) needs to be able to get in touch with the customer. We use the phone number to call the customer during business hours to let them know about any delays or to get approval for any additional charges.</p> <p>2. Car details: Before we can work on a car we need specific details about it. As well as the standard details – make, model, year, engine – we will often want an ID number for the vehicle, which can help make sure we order the correct part. We'll also use that ID number in our database to keep track of the vehicle.</p> <p>3. Estimate: Before the customer signs or says yes to the repair order, the service writer will have to tell them a price. If the repair is potentially very expensive, they'll probably have to agree to pay an inspection fee for the diagnosis – for example, I might need to remove the cylinder head before I can determine the problem with the engine block. The estimate also covers the cost of putting the car back together if the customer changes their mind about getting it repaired. This prevents a mechanic from forcing the customer into accepting expensive repairs because their car is already in a million pieces.</p>	<p>Circle or highlight these features.</p> <p>An informal, personal style draws the audience in, e.g.</p> <ul style="list-style-type: none"> • irony • figurative language • pronouns to indicate first person, second person • informal expressions, e.g. <i>guy</i> <p>Conjunctions and text connectives to indicate reason and consequences</p> <p>Specialised language or jargon specific to the industry or workplace</p>

Emily's spoken explanation of an automotive repair work order	Spotlight on language
<p>4. Customer signature: A repair order is more than a record, it's a legal document. When the customer signs it, they commit to getting the car repaired at the agreed-upon price, and they can't back out of that. But it also protects the customer, because the mechanic can't increase the bill above the estimate without permission.</p> <p>5. Parts: This is where I list all the parts I use to fix the car. In my business, I take the repair order to the parts department and collect what I need. The parts guy writes the cost here. If I were in a small garage, I'd be doing it all myself.</p> <p>6. Labour: The quote for labour is usually based on an estimate, which we get from a standardised database. We use AllData. The amount of time it takes to replace a starter, for instance, is determined by the time it takes an expert mechanic to perform the operation. A motivated mechanic can often beat this time, but you'll still have to pay the predetermined amount. The reverse of this is that if the mechanic is having a bad day, or the fasteners are rusty, or for whatever reason the operation takes longer, you should still pay only for the quoted time.</p> <p>7. Total cost: Once the repairs are completed, the service writer multiplies the labour time by the repair shop's hourly rate. The rate isn't the same in every case. It can vary widely depending on the vehicle (a Mercedes is expensive, a Mazda will cost less) and the postcode (the cost might be higher in wealthy suburbs).</p> <p>8. Recommended repairs: If I notice something else on your car that needs work, I'll make a note of it here and bring it up with you later. This is also where I note any recalls or service bulletins on specific parts or models, and I check for those at the start of the process.</p>	

Emily's spoken explanation of an automotive repair work order	Spotlight on language
<p>9. Retain parts: At our workshop, you can choose to have your used parts returned to you, if you want them. If you don't, we'll probably just throw them away or send them to a junkyard.</p>	

- Emily's explanation is like a very long PEEL paragraph. Write the final part of the explanation to LINK back to Emily's purpose.

EXPLAIN

The Essential English syllabus frequently requires you to explain. This is an important cognition for you to master if you are to be successful in this subject. Practising the PEEL structure is your key to success.

EXTENSION TASK 1.3

Find a similar document from your own industry. Explain to a classmate how the document works and why it is important to understand this genre.



GENRE B: WRITING THE EMAIL

- Genre family – informing
- Purpose – clear explanation of problem, diagnosis and repair details
- Audience – the customer

It is convenient for many customers to be contacted about their work in progress via email. In this case, the customer questioned Emily's diagnosis.

An email trail always has the most recent correspondence at top, so read the messages in chronological order from the bottom to the top.



Date: Fri, 11 Jan 2019 10:30am
 From: johnqcitizen@topmail.com.au
 Subject: RE: Quote for repairs to your car ABC1234
 To: thecardoctor@bogpond.net.au

Ok. Thanks for the clear explanation, Emily. Please go ahead with the job. I'll be in at 4 p.m.

Cheers
 John

Date: Fri, 11 Jan 2019 10:15am
 From: thecardoctor@bogpond.net.au
 Subject: RE: Quote for repairs to your car ABC1234
 To: johnqcitizen@topmail.com.au

Hi John
 I understand your concern. The engine was turning over, but very slowly. I fully charged and load tested it to eliminate the battery as the problem. What's happening is that when you actually try to start the car, an internal short in the starter drains voltage from the battery system. Yours drained it to 7.7 volts, which isn't enough to start the engine. Would you like me to go ahead and replace it?

Warm regards,
 Emily Schumacher
 The Car Doctor
 West Egg
 07 3123 4567



From: thecardoctor@bogpond.net.au
Sent: Friday, 11 January 2019 10:00am
Subject: RE: Quote for repairs to your car ABC1234
To: John Citizen

Emily

I'm surprised you are saying my starter motor needs replacing. The engine was turning over, so doesn't that mean the starter motor is fine? Please make sure you checked the battery properly.

Regards,
John

Date: Fri, 11 Jan 2019 9:45am
From: thecardoctor@bogpond.net.au
Subject: Quote for repairs to your car ABC1234
To: johnqcitizen@topmail.com.au

Dear Mr Citizen

Thank you for the opportunity to quote on repairs to your Honda Accord. I have run several tests on the electricals and everything is in order. Your battery is operating well and does not need replacing. To fix the problem, I will need to replace the starter motor.

I will also rotate the tyres and change the oil as requested. The only other repair I would recommend is that your timing belt will soon need replacing. Consider doing this at your next routine service.

We require your permission by phone, email or in person before I can proceed with the work. If you have any questions about the attached repair order, please don't hesitate to contact me.

Warm regards,
Emily Schumacher
The Car Doctor
West Egg
07 3123 4567

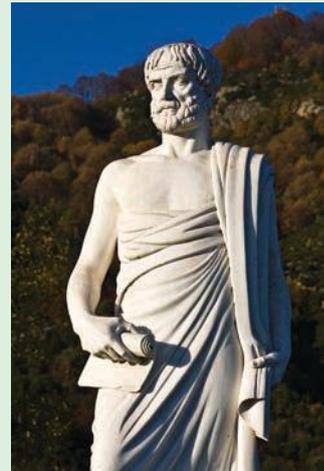
Emily handled this email exchange effectively. The clarity and style of her communication convinced the customer to trust her to do the work that needed to be done.

ACTIVITY 1.10

1. What problem does Emily identify with Mr Citizen's car?
2. Describe the language features that make Emily's initial email (the email that appears last) effective.
3. Which words in John Citizen's reply signalled to Emily that she would need to be careful because there was a potential communication problem?
4. Why did Emily begin her second email with *I understand your concern*?
5. Workplace genres often have multiple purposes. While Emily's initial email began with an informative purpose, she needed to be persuasive in her second. Place her persuasive techniques in order of importance:
 - emotional appeal _____
 - logical argument _____
 - the authority of her position _____

DID YOU KNOW?

The Greek philosopher, Aristotle, divided persuasive techniques into three categories. *Pathos* refers to the emotional appeal of the message. *Logos* refers to the logical reasoning supporting the case. *Ethos* refers to the trustworthiness of the source. If you consider Aristotle's techniques, you'll see that both **formal** and **informal** writing and speaking styles can be persuasive.



CASE STUDY 1.2

Joshua plans to be an Assistant Educator in the childcare industry.

Joshua will be spending lots of time paying attention to the children, but there's much more to it than that. He needs to participate in programming, collect evidence about student learning and communicate effectively with colleagues and parents. Here are just three texts he regularly produces in his workplace that he could compile for the assessment in this unit.



DID YOU KNOW?

Fewer than 5% of childcare assistants are men.

	Genre	Purpose	Audience
WRITTEN	The anecdotal observation (observing and recording the way a child interacts with his peers in the playground)	Tell a story that demonstrates something significant about a child's learning and development	Support providers like social workers or speech pathologists and parents. In this industry, parents and guardians are always a potential audience.
MULTIMODAL	The daily reflection (a slide show, including photos, explanations and children's artwork)	Provide parents with an account of the group's day in a way that's relevant to the Early Years Learning Framework	Parents and guardians
SPOKEN	A teaching episode, e.g. reading a story to the class followed by a role play game	Teach foundation literacy skills and entertain	Parents and guardians

Notice that specialised language is needed to name and explain the genre.

ACTIVITY 1.11

1. Joshua creates a daily reflection. Consider who else in the workplace might want to see this. Explain why Joshua needs to consider the Early Years Learning Framework when he is selecting evidence to include in his reflection.
2. **Explain** how Joshua would need to change his language choices when his audience is children, not adults.
3. Add an additional example of text for each category Joshua might use (written, multimodal, spoken). You may want to think of genres used in your own school experiences.
4. Now you know more about workplace genres, go back and reflect on the literacy requirements for your intended career. Complete the table below to show three genres you might use in your future workplace.

Industry: _____

	Genre	Purpose	Audience
WRITTEN			
MULTIMODAL			
SPOKEN			

1.6 Putting it all together

RESPONSE TO STIMULUS PRACTICE TASK

In this chapter, you have learned to **identify** genres we use in the workplace and answered questions that show your comprehension. You have reflected on your SET Plan and developed SMART goals. Through completing the set activities, you have demonstrated some of the skills of workplace literacy.

In this response to stimulus task, we will look at two short articles with different perspectives about the experiences of young people in the workplace. You will need to complete the short response questions below the texts and ultimately craft an extended paragraph response agreeing or disagreeing with one of these **perspectives**.

STRATEGIES FOR SUCCESS

Read the task and note the cognitive verbs.

During reading: circle new, unknown or important words, and underline the key ideas.

Summarise the key ideas from each text in your own words.

Organise your ideas and ensure you can **justify** your response.

Always consider your audience so you can make effective word choices.

Read your work carefully to check for mistakes; edit them as soon as you find them.

ARTICLE 1: HOW GEN-Z WILL CHANGE THE WORKFORCE

Maggie Smith, *Employment Futures*, December 2018

Generation Z (those born between 1995–2010) are entering our workforce and, predictably, making waves through the old guard. The same fears that took hold when millennials first entered the job market are resurfacing with a new generation. Despite being **stereotyped** as tech-obsessed job-hoppers, millennials will bring a dynamic energy and future-driven outlook into the 21st century work environment. With technology developing at an ever-increasing pace, could the new kids on the block continue to reboot our expectations?

It is an exciting new time to be an employer, with Gen-Z more independent than their millennial counterparts. They are innovative and bring a fresh perspective to growing industries. There has been an increase in young people skipping university to find alternative pathways and developing much needed real-life skills in the meantime.

One of the biggest concerns from employers seems to be the perceived Gen-Z desire for instant gratification and laid-back communications. However, surely employers will recognise the benefits of the high percentage of Gen-Z-ers making the most of the constant skill development available online. This has the potential

to give them and their employers a competitive edge and positively transform workplace culture.

Furthermore, their independent attitude has already led to a slew of young entrepreneurs, such as Jess Hatzis and Bree Johnson, co-founders of copywriting and creative agency, Willow & Blake. This generation seek a competitive edge through constant skill development and early adoption of new technologies, like the digital workplace.

Immersion in a connected world means Gen-Z multi-task across a range of different platforms. As our businesses become goal-driven, rather than just measuring time spent at a desk, working hours and spaces are more flexible. Employers need people who are adaptable.

The freshest faces in the workforce are also the generation who would have seen their parents go through the 2008 Global Financial Crisis. For many of them, though they care about making a difference, security in their workplace is a priority. This means they are likely to actively seek out mentorship in professional skills and stay in positions long term; good news for business-owners.

Generation Z represent an exciting future for our work-environments. Watch this space!



ARTICLE 2: HERE COMES GEN-Z!Jay Jackson, *Queensland Today*, November 2018

The latest generation – ‘Gen-Z’ – are set to enter the workforce and shape it to their needs.

Born between 1995–2010, these digital natives demand instant gratification and endless opportunities. They are all set to make waves in your workplace.

Generation Z are the first generation who are unlikely to remember a day without access to technology. The rising cases of technology-addiction and lack of connection to the real-world show that these kids can adapt to the latest software, but can struggle to talk to colleagues and clients.



As well as tech-dependency, this generation are in the media for their rising levels of anxiety and stress according to government health data. Those of us who’ve done this for a while know the workplace has its pressures, but when we were young we were educated in the personal skills and relationship-building needed to cope with it. Instead, a lack of social interaction and social skills means Generation Z expect company culture will change to accommodate them.

The rising number of ‘internet-famous’ young people shows it’s no secret the new generation value ambition over experience and are

impatient for success. This generation want to be ‘the next big thing’, without the patience to listen to those with experience. Studies suggest they are more likely to give up at the first hurdle (or negative feedback from their manager) than previous generations.

Speaking of negative feedback, there is a reason we are seeing the words ‘entitled’ and ‘snowflake’ more frequently. This is a generation that has everything at their fingertips and three alternatives if it doesn’t work straightaway.

Expect instability when Gen-Z enters the workforce!

TASKS

1. Identify the 21st century workforce skills mentioned in these texts (create a list).
2. Highlight words, phrases and sentences from Article 1 and Article 2 that position the reader to respond positively or negatively to Gen Z. Alternatively, you could create a table recording positive and negative expressions.
3. **Decide** who the intended audiences are for these articles and justify your response with evidence from the text (1–2 sentences).
4. Use the information from your highlighting, and the structure below, to write a PEEL paragraph comparing the **representations** of Gen-Z in these two articles. 
5. These texts are both **excerpts** from the same news website, *Queensland Today*. Rewrite one of them to **shape** an alternative perspective about Gen-Z.

Point or purpose	These articles represent Gen-Z in two <u>very different/</u> <u>somewhat different/similar</u> ways.
E+E (Evidence + Explanation)	In the first article, 'How Gen-Z will change the workforce', Smith represents Gen-Z as a positive/negative influence on the workplace. For example, the writer describes how they will _____. This demonstrates how employers should see these employees as _____. The image in the article highlights that _____.
E+E <i>Comparison</i>	<u>Similarly/on the other hand/in the same way/conversely</u> , in the article '_____', Jackson writes that some of the issues with Gen-Z employees are _____. In this text, these workers are shown as _____ so the audience is positioned to view them as _____. This is supported by the image showing _____. Jackson's article is a more <u>positive/negative</u> representation than _____.
Link back to main point	Overall, these articles represent Gen-Z as _____.

CHAPTER 2

Getting there: working in the travel industry

Imagine your perfect holiday. Are you snoozing on a beach in Fiji, or are the nightclubs of New York more your **scene**? Whatever your idea of a good time, there are plenty of people who want to sell you that experience.

In this chapter, you will take on the role of a travel agent considering the many ways of persuading clients. You will learn and develop the skills to:

- select and summarise travel information
- use writing styles appropriate for different audiences and purposes
- evaluate information to judge its relevance and reliability
- develop your skills in using important work-related genres for writing and speaking
- write letters and emails offering travel advice to clients
- discuss some of the ethics of tourism.

In the culminating task you will use these skills to create a written response or multimodal presentation for your client.

WORD PLAY

Play with these words. Change their forms, morph them into new words, add prefixes or suffixes, or find words with similar spelling patterns. See what you can come up with.

evaluate	evaluation			
travel		traverse		
persuade			persuasion	
ethics				ethically



SENTENCE COMBINING

Travel writers are particularly good at using sentence structure and vocabulary to capture a **mood**. They use literary techniques to build a description that appeals to the senses and emotions.

Rewrite the following lines into one paragraph, combining these simple sentences to evocatively describe being on a mountain precipice at dawn.

The river is loud in the valley below.

The valley is still dark.

The rising sun makes the rhododendron leaves on the precipice silver.

Birds migrating south feed in the steep valleys during the day.

The birds rest in the valleys.

The birds look golden as they fly down from the sunlight into the valley.

Source: Matthiessen, P., *The Snow Leopard*, Viking Press (Penguin), New York, 1978



2.1 What is tourism?

The activities in this section demonstrate that reading carefully around a topic can help you move from basic to deep understanding. You will be able to use the skills you practise and what you learn about travel and tourism in your assessment.

Complete a Frayer model to **define** tourism.

Your definition	Features
Examples	Image

Tourism

ACTIVITY 2.1

Tourism is a major industry in Australia, but it isn't easy to work out exactly how lucrative it is. We're going to read a short extract from the Australian Government's Productivity Commission 2015 report on the international tourism industry to understand what the government counts as a tourism business.

For this task, you will need a copy of the **text** to annotate.

1. In your first reading, highlight or circle any unfamiliar or specialised vocabulary.
2. Use the words around difficult vocabulary (context clues) to find a synonym.
3. Use the Three-Level Guide to focus your second reading.
4. Complete the Three-Level Guide, highlighting information from the text that proves whether a statement is true or false.



	Text: <i>The Productivity Commission – Defining Tourism</i>	True	False
Level 1	People travel more now than 20 years ago.		
	Tourism is easy to define because it is a single industry.		
	Tourism is about the production of goods.		
Level 2	Falling airfares have contributed to Australia’s growing tourism industry.		
	People who travel as part of their job are never considered tourists.		
Level 3	It is important for business owners planning for the future of their businesses to learn more about the tourism industry.		

THE PRODUCTIVITY COMMISSION – DEFINING TOURISM

Australia’s international tourism industry is growing. People are travelling further and more frequently for a range of reasons, including leisure, business, events, conferences, and education. Rising real household incomes and falling airfares have contributed to this increased mobility. There have also been significant changes in Australia’s tourism industry over the past two decades.

Understanding the scope and size of the Australian international tourism industry is necessary to examine the trends and drivers of growth, and to identify barriers to growth. However, identifying and measuring ‘tourism’ and the ‘tourism industry’ is challenging. There is no precise definition of tourism because it encompasses many different industries. Unlike other industries, tourism is defined by what visitors do and what they spend their money on (that is, by consumption) rather than by the supply (production) of goods and services by an industry. This sets the tourism industry apart from other industries.

The United Nations World Tourism Organization defines tourism as 'the activity of visitors' and defines a visitor as a traveller taking a trip to a main destination outside their usual environment, for less than one year, for any main purpose, other than to be employed ... and some other minor exclusions, such as people who travel as a major part of their job (including pilots and bus drivers) or for military duties.



The tourism industry comprises businesses from a range of different industries that provide goods and services to visitors, such as accommodation, retail and transport industries. Tourism businesses are therefore diverse, encompassing businesses such as travel agencies and tour operator services, motor vehicle hiring companies, retail traders, providers of hospitality services, and education and training providers (ABS 2014c) ... many business owners may not perceive their business to be in the tourism industry.

Source: ABS (2014c); PC (2005); UNESA and UNWTO (2010)

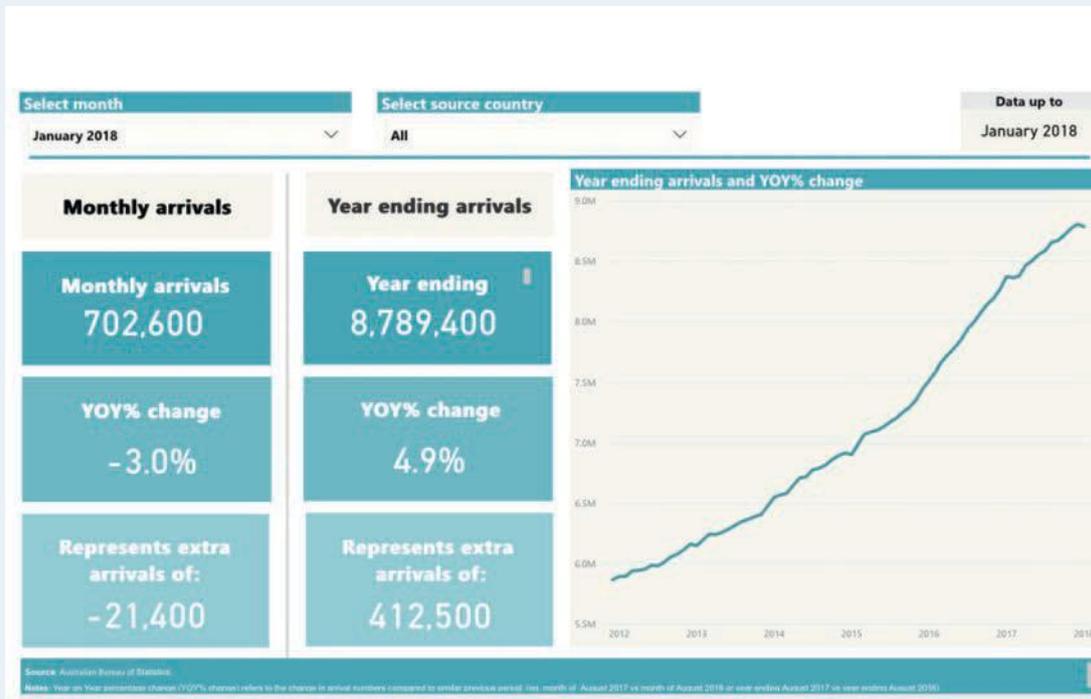
5. Go back to your Frayer model and update it with any new information, such as a more accurate definition, better examples and characteristics.

TOURISM IN AUSTRALIA

ACTIVITY 2.2

How might your future career be connected with tourism?

- Below is a graph from the Tourism Australia website showing the tourism statistics. **Identify** the trend. Visit the website and see if this trend has continued.



ACTIVITY 2.3

Go to Tourism Australia's website and watch the ads from their latest campaign. Take notes so that you can **analyse** the way Australia is represented. It is important to apply your analysis skills when you are **evaluating** travel information, or any advertising.



1. First, make a **prediction**. What aspects of Australia do you think would be most appealing to international visitors?
2. Take notes in this table as you watch the ad campaign.

Elements of production	
Settings e.g. where, time of day, weather, colours	Cast e.g. activities, clothes, expressions
Music/sound	Shots e.g. camera movement, distance, elements in the scene, edits

3. When you have finished, complete the following activities:

What does the text say?

- a) Explain the key ideas presented to convince tourists to come to Australia.
- b) What might someone think of Australia, if all they had seen was this advertisement?

How does the text work?

- c) Explain the choice of cast. What image of Australians do they represent?
- d) Describe the use of camera angles and sound. How do they contribute to the advertisement's message?
- e) Identify the tone of this advertisement. Is it humorous, serious, ironic? Find examples of scenes or lines.

What does the text mean?

- f) Evaluate the effectiveness of this advertisement in convincing tourists to come to Australia. **Justify** your evaluation with examples from the advertisement.



Point or purpose	This advertisement is <u>very/somewhat/a little/not</u> effective at convincing tourists to come to Australia.
E+E (Evidence + Explanation)	For example, it has a _____ tone, which is shown when _____. This shows tourists that Australia is a _____ place to visit.
E+E	Furthermore, the use of _____ highlights that _____. This presents Australia as _____.
Link back to the main point	Overall, this advertisement is effective/ineffective at persuading tourists they should visit Australia.

What does this text inspire me to do?

- g) Imagine that you are creating a tourism video for your local area. Complete the table below to prepare your elements of production. Be prepared to justify the choices you have made to your class.

Elements of production:	
Settings e.g. where, time of day, weather, colours	Cast e.g. activities, clothes, expressions, body language
Music/sound	Shots e.g. camera movement, distance, elements in the scene, edits

2.2 Reading a brief

Now that you have defined tourism and you understand something about its significance for the Australian economy, we are going to take a closer look at what it means to work in the travel industry. More specifically, you will play the **role** of a travel agent. Like all people at work, travel agents are consumers and producers of a range of texts.

ACTIVITY 2.4

1. Complete the table by identifying the **genre**, **purpose** and **audience** of different texts a travel agent might use. Doing this will show you the range of English skills you will need.

	Genre	Purpose	Audience
WRITTEN			People interested in booking a holiday
MULTIMODAL		Informing clients about the activities available at a destination and anything they need to be aware of	
SPOKEN	Training session on how to use booking software		

IDENTIFYING AND SUMMARISING INFORMATION FOR YOUR CLIENT

As a travel agent, one of your most important tasks is to **identify** information that is relevant to your client and communicate it to them clearly and succinctly. You start by **interpreting** the client's **brief**, a short description of what they want.

ACTIVITY 2.5

Imagine you have three different clients, all travelling to Pokhara in Nepal. Read about Pokhara and select information relevant to each client.

- As you read about the clients, make notes about what they do, or do not, want from their trips.

	Wants	Does not want
Client 1		
Client 2		
Client 3		

Client 1:

'I'm travelling alone and I'm interested in adventure sports and outdoor pursuits. I want a physically challenging experience in the mountains of Nepal and I'd prefer to get away from the main tourist routes. I'm bored by tours of temples and museums, and would like some flexibility in my plans.'



Client 2:

'I'm travelling with two children, aged 7 and 10. I'm interested in the **culture** of Nepal. I want the children to see some of the countryside, but I'm worried about how difficult they might find trekking. I really want my holiday very efficiently organised.'



Client 3:

'We're looking for our next holiday destination and want to see somewhere different; we've heard Pokhara has some of the most beautiful sights in the world. We haven't booked leave yet, so want to know the best dates to travel. We are interested in trying out some of the local experiences and definitely want some time to relax.'



2. Read the following information about Pokhara. As you read:
 - a) In one colour, highlight information that would be most relevant to Client 1.
 - b) Choose a different colour to highlight information that would be most relevant to Client 2.
 - c) Now, find a third colour to highlight the most relevant information for Client 3.

POKHARA – WHAT TO SEE AND DO

The stunning town of Pokhara has spectacular scenery and is well worth exploring before setting out for the surrounding hills. It is found along the shores of tranquil Phewa Lake, the focus for many visitors, who can enjoy a placid boating experience when they visit the island shrine of Barahi. There are also options for those who want a more exhilarating experience.

From white-water rafting in the rapids of the Trishuli or Seti rivers to some of the best paragliding in the world; there's something for all adventurers.

The town is well known for its excellent local restaurants and bars, offering Nepalese, Tibetan and Western cuisines. Pokhara produces fine handicrafts and there are classes on offer. The nearby sites include



the impressive World Peace Pagoda, on a hill to the south of Phewa Lake. It has four images of the Buddha facing four directions over amazing panoramas. Visitors can take a short hike to Sarangkot for magnificent sunrise views, or Devi's Falls, which is not to be missed.

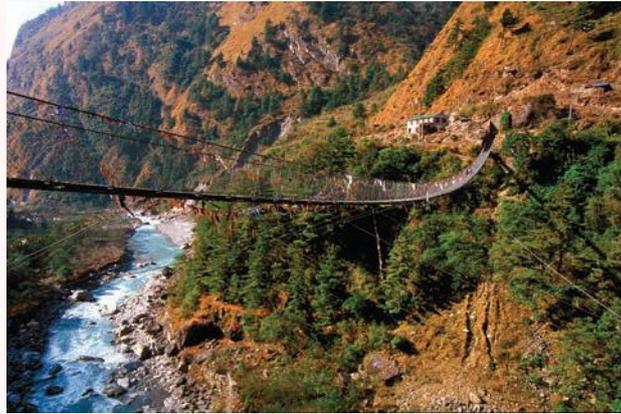
The town is the starting point for many trekking and expeditions in the Annapurna mountains. There are wildlife adventure tours, short hikes and longer expeditions, which vary in price. Others prefer to walk or bike the gentler routes along the river and past temples or indulge in a private tour.

Teahouse trekking along the main trails from Pokhara is a comfortable way to travel. There are lodges with beds and facilities at regular intervals along the trail, and many serve Western-style food. You can even stay at the nearby coffee-plantations for a cost-effective and relaxing way to explore the lakeside. Because of the popularity of the main trails, you will find you usually

have company even if you set off independently.

An alternative is to take an organised camping trek. The easiest treks are suitable for anyone over six with reasonable walking fitness. On these treks, all the necessary food and camping supplies are carried and prepared each night by the porters. A chief guide oversees the entire program. All local permits, taxes, and entrance fees to National Parks are pre-arranged for you. These tours can be booked before leaving Australia, or can be easily organised on arrival in Pokhara.

Longer, more challenging treks head north from Pokhara to the Annapurna region. Higher levels of endurance are required and, if continuing into the Annapurnas, alpine trekking experience is desirable but not essential. Be cautious of the risk of altitude sickness when trekking at over 2500 metres. Consider travel insurance, as helicopter rescue at these heights is expensive.



If you wish to get off the beaten track, be aware that there are few facilities in remote areas, and a Nepali guide may be necessary if trying to purchase supplies. It is unwise to trek alone in these areas, due to the risk of injury, altitude sickness and theft. Many of these areas also require special permits and have entrance fees. Police and park officers can check permits at any time. If you hire a licensed

guide, they should be able to help you organise the necessary permits. Otherwise, they can be purchased at a licensed agency in Pokhara. Do not try to bribe park officers or police, as Nepalese jails are not comfortable.

It is best to travel either side of the July–September monsoon season, as rain makes trekking difficult. The weather is generally fine March–June and October–November.

When you have located the relevant information for a client, you will need to **summarise** that information before you can **synthesise** it into advice.

3. Look at the information you have highlighted in the text. Rewrite the information for each client onto sticky notes. Use bullet points. You should be able to match this summary to your earlier notes on the client brief.



What you have highlighted is the important information for your audience and purpose.

4. Now **transform** (synthesise) your selected information into advice.

Consider the following examples:

- *Buy insurance as rescue by helicopter is expensive in Nepal.*
- *Arrive at the airport three hours before departure.*

- a) What part of speech do these examples begin with: a noun, verb, adjective or adverb? Why does advice begin with this class of word?
- b) The second example doesn't offer a reason for the advice given. What reason is implied?

Write a summary of advice for each client. Remember to start each piece of advice with a verb.

Finding more information

Your clients are happy with your advice, but would like you to find more practical information about what they need to plan for a trip to Pokhara. To help you do this efficiently, you need to organise your ideas.

Collect initial information about Pokhara using:

- a **KWL Chart**, to get you started
- a **Question Chart** for deeper thinking.

How to use a KWL Chart

In the first column of the KWL Chart, write what you already **know** about the topic.

In the second column, write a question about what you **want** to know about the topic. Use the Question Chart to help you design good questions for the middle column.

After you have completed your **research**, summarise what you **learned** in the third column.

KWL Chart – Pokhara

WHAT I <u>K</u> NOW	WHAT I <u>W</u> ANT TO KNOW	WHAT I <u>L</u> EARNE



How to use a Question Chart:

Start your question with a word from the left-hand column. Then select a word from the top row. You can change the form of the verbs along the top of the chart.

For example:

When is the best time of year to travel to Pokhara and the surrounding areas?

What do you need to bring with you?

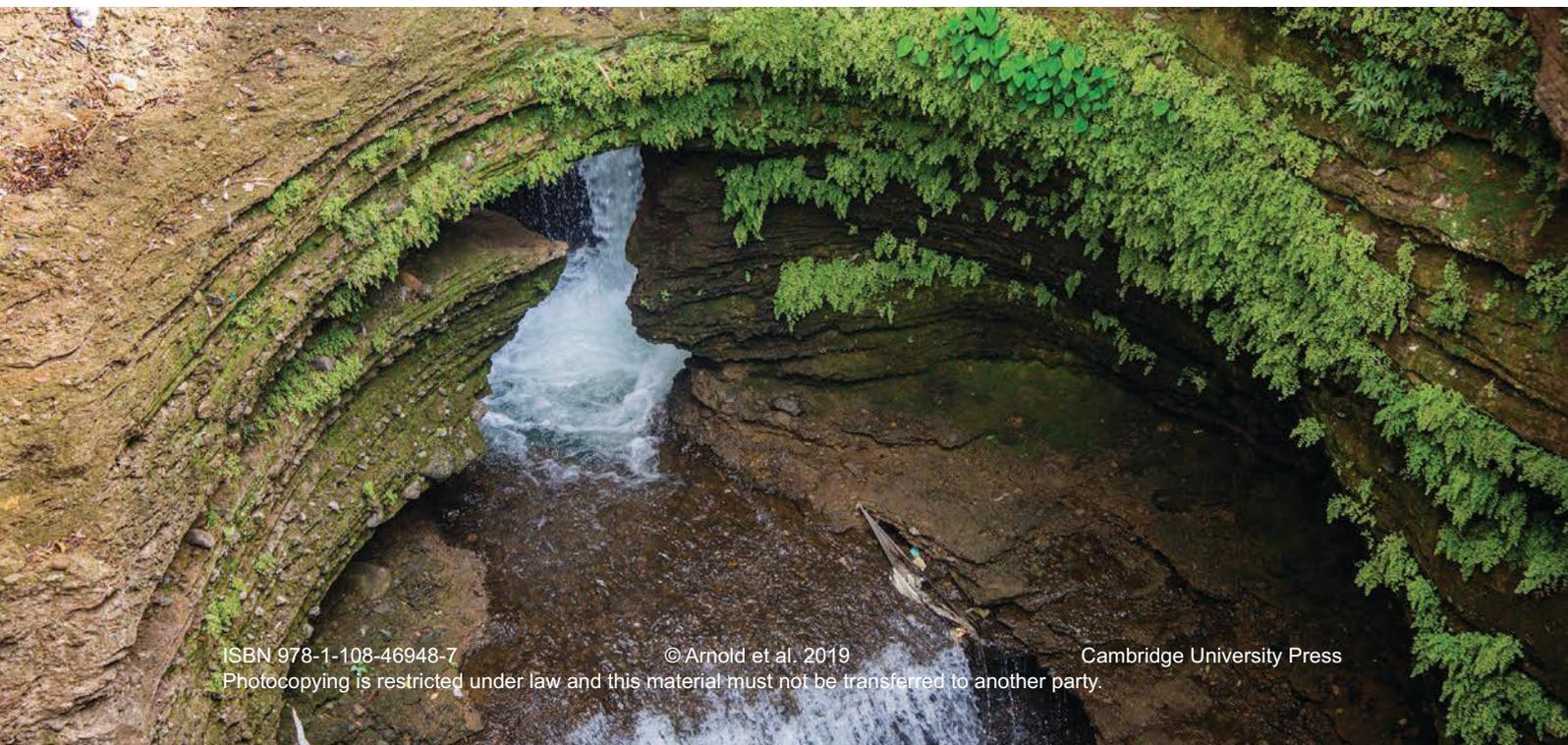
Where can you find the cheapest accommodation?

You may not have questions for all the boxes; these are just to get you started.

Question Chart

	is/are	do	can	would	will
When					
What					
Who					
Where					
How					

You won't be **investigating**/researching Pokhara for your assessment task, but you will be researching. Use a KWL chart and a Question Chart to help guide you when it comes to the research task.



2.3 Communication styles

As you begin to gather travel information, you will discover that the styles of advice differ. Some information is written in an **informal**, personal style. Travellers' blogs, magazine articles and personal accounts tend to use this approach, as do some advertisements. More **formal**, impersonal styles may be used by government websites or news reports, to suggest professionalism and authority.

Online videos, television programs and podcasts are **multimodal** – these media also tend to be informal. Producers use audio-visuals (sound and image) to keep their audience engaged. In videos, as in other **modes**, it is important to communicate carefully based on your purpose and audience. For example, a company offering travel advice to retirees will need to make different language choices from a business offering student backpacking adventure holidays.

One way of analysing texts is to consider the **source** of the information. Writers will often try to suggest that their opinions are valid by using words and phrases that **attribute** the information to a reliable source; for example, 'experts agree that ...'

ACTIVITY 2.6

1. Read the following travel blog and identify the features that show it is the personal opinion of the writer by following the instructions in the 'Spotlight on language' column.

Travelling rants: Let's explore India	Spotlight on language
<p>There are some parts of the world that, once visited, <u>get into your heart</u> and won't go. India has lots of such places. It is the <u>richness of the land</u>, with its <u>natural beauty</u> and <u>amazing architecture</u> that lets you see <u>beyond black and white</u> and <u>enjoy</u> different colours, smells, tastes, and sounds.</p> 	<p>Identify (highlight, circle) examples of the following personal and persuasive features:</p> <ul style="list-style-type: none"> • first person • second person • figurative language • rhetorical questions • commands/directives • promises.

Travelling rants: Let's explore India	Spotlight on language
<p>In this travelling blog you will be able to see the <u>real</u> India through our eyes. You want to discover various destinations, explore the <u>beauty</u>, create your own picture of India? Come along. Join us in our journey.</p>	
<p>Source: Travelling Rants, <i>Let's Explore India</i> blog, www.travellingrants.com/ 2010/12/</p>	

2. Evaluative words and phrases have been underlined. Change the meaning of this passage by replacing the positive evaluations with negative ones; for example, cross out 'beauty' and write 'filth'.
3. What do you think is the likely purpose of the original blog? Who is the intended audience?
4. Read the following news item and identify the features that make it more formal and impersonal, creating distance between the reader and writer, by following the instructions in the 'Spotlight on language' column.

	Spotlight on language
<p>Breaking the back of the elephant tourism industry LOUISE SAMPLE, <i>Queensland Times</i>, 24 JULY 2018</p>  <p>THE TREATMENT OF ELEPHANTS in some of Thailand's most <u>popular</u> tourist attractions is again causing <u>concerns</u> among international conservation communities.</p>	<p>Circle the following formal and impersonal features:</p> <ul style="list-style-type: none"> • attribution to external sources of information • direct quotes • quantifiers (e.g. statistics, numbers, sizes) • providing reasons, logic • modal language (e.g. could, might) to allow for a different point of view • countering (e.g. but, although) to suggest a balanced point of view.

	Spotlight on language
<p>The World Wildlife Fund estimates that ‘more than 100,000 Asian elephants may have existed at the start of the 20th century’, but experts believe there are now less than 4000 wild Asian elephants living in Thailand. The population of the <u>endangered</u> animals is still <u>declining rapidly</u>, mostly due to habitat loss. Another issue is the illegal capture and trade of young elephants for use in the tourism industry.</p> <p>Many tourists ride elephants, or watch performances, because they believe they are contributing to elephant conservation. They don’t realise the <u>violent</u> methods used to train young elephants. Trainers have been recorded using sharp bull-hooks, starvation and beatings to ‘tame’ the elephant.</p> <p>Riding elephants can also cause <u>irreparable</u> damage to their spines, which are not designed to support the weight of humans.</p> <p>There are concerns that banning elephant rides outright will cost the Thai tourism industry, but Botswana’s 2016 decision has generated positive publicity around the world.</p>	

5. There are few obvious evaluative words and phrases in this article, and they are not as emotive as the words in the previous travel blog. You wouldn’t be able to change the meaning of this passage just by replacing the underlined words.

What is the purpose of the article ‘Breaking the back of the elephant tourism industry’? Who is the intended audience?

EXTENSION TASK 2.1

Investigate a travel destination of your choice. Take three of the most interesting pieces of information you discover and write a formal, impersonal paragraph explaining the attraction of this destination for tourists.

Then, using the same information, write an informal, emotive travel blog raving about the destination. Choose a picture to reinforce each message. Remember to choose your language carefully. The variations in style depend upon the audience and purpose.

2.4 Evaluating travel advice

When you are researching information for **clients**, or for yourself, you need to evaluate the information. Evaluation involves assessing information to judge how reliable and important it is. We all understand that for school assignments it is better to rely on what a well-known scientist writes instead of what a random 13-year-old writes in a **blog**. It is even more important that you get the advice right when it involves crucial travel information.

To practise evaluating travel advice, complete the following activities.

For these activities, your client is a young Australian who says:

‘I want a surfing and fishing holiday in Sumatra, Indonesia. I’m also interested in some relaxing, nightly social life in pubs or cafés. I don’t want to spend a lot of money.’



Read the following information, provided by Lonely Planet, one of the world’s largest publishers of travel guides. The information was written by one of Lonely Planet’s paid **authors** and appeared on their website. The same site has a blog where travellers can leave their own comments.

Once you have read the information, use your skills from Section 2.2: ‘Reading a brief’ to highlight relevant information. You will then need to evaluate it for your client before summarising it.

FINDING INDONESIA'S PERFECT WAVE: SUMATRA

Surfing Sumatra is all about the necklace of islands that lie off the west coast. Nias, in the far north, is the most famous. An almost hypnotically perfect righthander, this wave has always been considered perfect, but following the 2004 Boxing Day Tsunami the wave actually improved dramatically after the reef rose upward by around a metre and made the wave hollower, faster and much more consistent.



Good as Nias is though, if you ask the average surfer where they'd most like to go surfing the answer will almost invariably be the Mentawai Islands. These islands are home to more world class surf spots than any other place on Earth and it's almost a given that on any single day of the year unbelievable waves will be breaking somewhere in the Mentawais. Surf trips here have long been the preserve of (expensive) boat charters and (equally expensive) surf resorts, but for the adventurous it's still possible to charter a local fishing boat and put together your own Mentawai adventure.

Source: Butler, S., 'Finding Indonesia's perfect wave: Sumatra', online article, 14 January 2012, Lonely Planet, Melbourne

ACTIVITY 2.7

1. Highlight the evaluative phrases in the original article that show that this is evocative, personal writing, rather than more formal, impersonal writing.
2. Now work through the stages of evaluation. You could debate this with a partner or small group.

Give the source a **reliability** rating from 1–4 for each criterion.

Relevance: Is the information relevant to your client?

Reliability rating: ___/4

Source: Lonely Planet is providing this information.

How well established or well regarded are they? What do they gain by presenting this positive report? What might they gain or lose if they present unreliable information?

Reliability rating: ___/4

Purpose: What is the purpose of presenting this information? Is it to inform people, sell something or both? Based on that purpose, might they choose to omit information that contradicts their view?

Reliability rating: ___/4

Representation: Whose opinion is this? Is there evidence that the writer either has expertise or has considered a range of other opinions before reaching these conclusions? Is there evidence that the information has been carefully and objectively considered?

Reliability rating: ___/4

Corroboration: Is there a way of checking that the information is agreed to by other sources?

Reliability rating: ___/4

Add up the marks you have given each **criterion** to give this source an overall rating out of 20.

Reliability rating: _____/20

The rating implies the criteria are weighted equally. Of course, this isn't the case in real life. In real life, relevance always comes first.



The brief	Sources	Notes	Any questions? Consider reliability and relevance.
1 Fishing with local guides			
2			
3			

3. Summarise the information about his surfing trip for your client into two points, avoiding the most evocative language from the original. You will want to use a style that persuades the client that the information is reliable.



This information only addresses part of the **brief** given to you by your client.

What other information do you need to find out?



ACTIVITY 2.8

Here are some additional sources for you. Use the evaluation process to give each of these a reliability rating out of 20. Add notes to **justify** your choices.

From a tourism website sponsored by the Indonesian government:

The North Sumatran region is home to a fascinating array of Indonesian cultures and natural wonders. From the glories of Lake Toba, the largest lake in South-East Asia, to the orang-utan havens in the jungles of Bukit Lawang, North Sumatra's incredible beauty makes it the perfect destination for an exhilarating adventure. Whether you want to experience authentic Batak culture, relax in pristine wilderness or trek through untouched jungle vistas, North Sumatra can provide whatever you desire.

From a guesthouse website:

For perfect access to the legendary Nias surfbreaks, stay with us. We offer the best value accommodation in Nias, with spotless, comfortable rooms, only metres from the ocean. At the end of your morning surf adventures, enjoy mouth-watering food from the buffet prepared by our chefs, who are experts in both Western and Traditional Sumatran cuisine. In the evening, enjoy the friendly, relaxed vibe at the guesthouse bar. Fishing charters are regularly arranged for our guests.

From Australia's Department of Foreign Affairs and Trade 'Smarttraveller' website:

Pay close attention to your personal security at all times and monitor the media about possible new safety or security risks.

We continue to receive information indicating that terrorists may be planning attacks in Indonesia. Attacks could occur anywhere, anytime, including at locations frequented by Westerners. Indonesian police have made a large number of arrests of suspected terrorists.

Police have stated publicly that terrorist suspects remain at large and that they have previously attacked or planned to attack places where Westerners gather, including nightclubs, bars, restaurants, hotels, airports and places of worship in Bali, Jakarta and elsewhere in Indonesia.

Opportunistic theft and other petty crime, including robbery and bag snatching is (are) common. There have been reports of violent crime around Bali. Exercise caution.

Penalties for drug offences are severe and include the death penalty. Penalties for possession of even small amounts of recreational drugs include heavy fines and imprisonment.

From a traveller's comment on an online travel site:

I met a traveller who's been going to Indonesia for holidays for 20 years who said: 'Whatever you do, avoid Nias. The people are really aggressive and it's really hard to just wander around and see what's going on without being hassled.' Anyway, we decided to skip Sumatra altogether and headed to Bali. It was a great place to party.

What you have collected in these four sources is information with a range of levels of reliability.

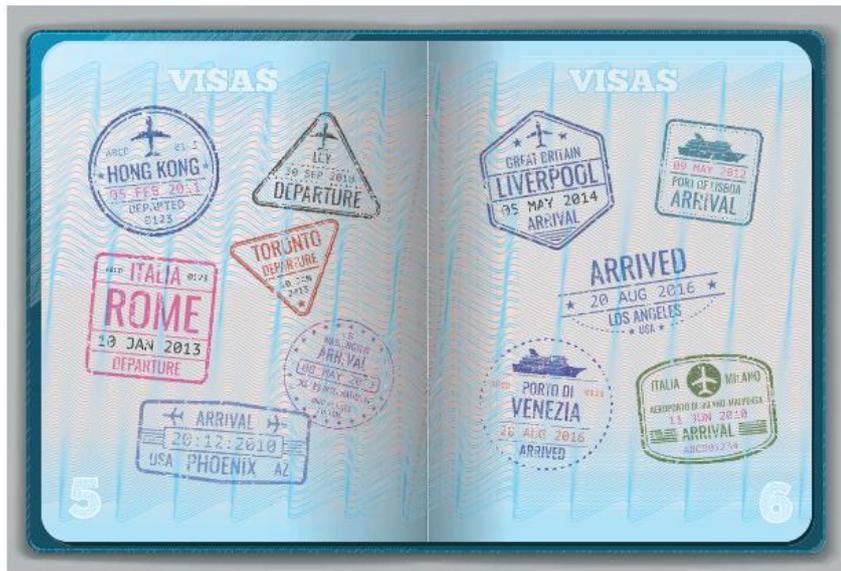
1. Note two conclusions about Sumatra that are well supported in the sources and relevant to your client.



2. Note points that are less well supported, but which you, as a travel agent, should check out for your client. Write these as questions. (HINT: Even unreliable sources can make valid points, but they have to be checked against other evidence.)
3. Complete the following paragraph, which will be included in a travel package to your client.

You are to explain why Nias is a good destination for your client's holiday. Keep the style formal but positive.

Point or purpose	Nias meets your requirements for _____.
E+E (Evidence + Explanation)	Surfers have discovered that _____.
E+E	Guesthouses are available that offer _____.
Link back to the main point	The recommendations we have found suggest that Nias is _____.



Smart travellers

If you are looking for reliable information about travel and tourism in an area, government websites are a great place to start. In Australia, smartraveller.gov.au has detailed advice on keeping healthy and safe while travelling. The site even has an option for registering your travel plans. You can find contact details for Australians needing assistance overseas and you can search for information by destination or situation (e.g. schoolies).

Check the website and make notes on the following:

What the Department does to help Australian travellers: _____

What the Department doesn't do to help Australian travellers: _____

ACTIVITY 2.9

Returning to Australia

Australia is subject to strict border security with severe penalties for breaking the rules including fines and prosecution.

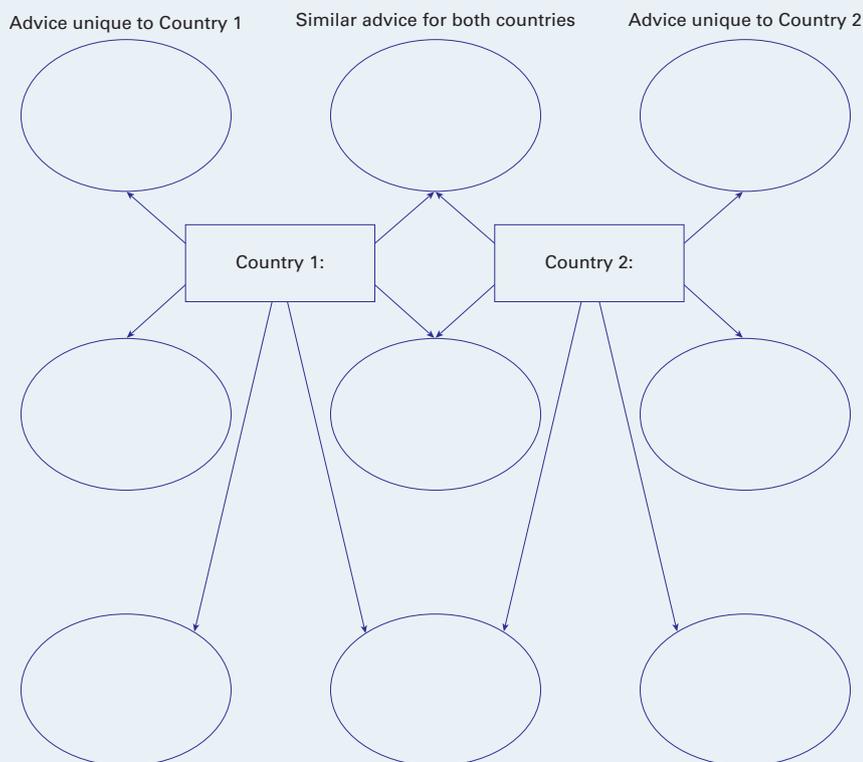
Make sure your client is aware of the following: Fill in the gaps.

- All travellers returning to Australia must have a valid _____ and a completed Incoming _____ Card.
- Australia has strict biosecurity requirements in place to help _____ the risk of exotic pests and _____ entering the country. All travellers must ensure that they comply with _____ requirements before entering Australia. Luggage is _____ using detector dogs, X-ray machines and baggage inspection. So, check souvenirs carefully!
- Items that are _____ will be seized and _____.

ACTIVITY 2.10

In the following double-bubble diagram, compare the warnings and advice given for two dissimilar countries.

- Choose one country from this list: Nepal, Pakistan, Mexico.
- Choose one country from this list: New Zealand, Italy, Japan.
- Complete the double-bubble diagram to compare similarities and differences in the advice and warnings given by SmartTraveller for the two countries, and to show you recognise the significance of this information for a traveller.



EXTENSION TASK 2.2

Your client has asked you to write to them comparing these two possible destinations. Using the information from your double bubble map, follow the structure of a comparative PEEL paragraph to inform your client.

Useful phrases for attribution:

- Many tourists report that ...
- The government advises ...
- Most guidebooks suggest ...

2.5 Synthesising information for a client

Synthesising involves combining a range of ideas from different sources with your own ideas. It blends many of the skills we've learned so far such as identifying, summarising and evaluating, but also requires you to communicate your understanding clearly.

Now that you have found and evaluated travel information, you need to communicate it to your client. When writing to clients, it is important to use a polite and professional tone.



EXAMPLE

Mr Matthew Example
Great Trips Travel Company
PO Box 3303
Woolloongabba 4102
3 January 2019

Mr I and Mrs H Rafael
23 Demonstration St
Gympie, 4570

Dear Mr and Mrs Rafael,

Thank you for your enquiry regarding your travel plans **for December**. We can present a number of options of well-priced flight and tour deals to France and Austria, which meet your specifications for a tour focused on the art of these countries. As requested, I have enclosed information about both guided tours and self-drive options.

Tour operators who specifically cater for art-lovers and are operating tours in December include Top Tours and Violet's Adventures. **The former company has been highly recommended by past clients** and is well established. The company uses their own buses for all transport and provides art experts to act as travel guides. The price includes all meals and accommodation, as well as admission to main galleries and attractions. The latter company, Violet's Adventures, is a newer organisation; however, it is receiving some good online reviews in travel forums. Travel is with small groups, and uses a range of local transport such as railways and riverboats. Some travellers suggest that this allows for greater contact with the locals. However, this may be difficult in your situation because it means you are responsible for handling your

own luggage during transfers. This company also promotes itself as catering for those interested in the food and theatre of the regions.

As Australian passport holders, you do not need a visa to travel in either France or Austria for less than three months. Please also be aware that some galleries and museums have shortened opening hours during the Christmas and New Year period, so it is advisable to check ahead if you want to visit places that aren't on your tour company's **itinerary**. Please find attached additional information about each of the suggested packages. Thank you for choosing Great Trips Travel Company, and we look forward to handling your bookings.

Yours sincerely,
M. Example

Matthew Example
Senior Travel Consultant

ACTIVITY 2.11

1. Read the letter to Mr and Mrs Rafael. Highlight all of the statements in the letter that relate to the client's original brief. An example has been done for you in red.
2. In a different colour, highlight all of the phrases that show the client where the information has come from and how reliable the information is likely to be. An example has been done for you in yellow.
3. After reading the exemplar letter, summarise what you think the clients requested in their original brief.





How many of the people in your class actually post paper letters? While a formal letter is still an important type of text, email is now the main **mode** of letter writing. For an email, it isn't necessary to include the client's address.

As a general rule, any emails you send should always have:

- a subject in the subject box
- a greeting
- please/thank you
- a sign-off.

Try this format next time you email someone; they will appreciate the courtesy.

ACTIVITY 2.12

Select appropriate words to fill in the blanks for this email to a client:

Dear Ms Singh,
I hope this _____ finds you well.

Thank you for your _____ regarding your travel plans for _____. We have a range of flight and tour deals to China, which would include visits to various cities within the country. As requested, I have _____ information about hotel and self-catered accommodation options.

In order to obtain a _____ for entry into mainland China on an Australian passport, it is highly recommended that you travel with a registered tour group. Therefore, I have attached _____ from our recommended tour operators in China along with estimated prices. We have worked with Redline Tours for a number of years and past clients have _____ their tours. The _____ employs local guides and has been certified as ethically responsible. The other company, Titan Tours, offers tailor-made private tours and uses a range of _____ such as river cruises, train tours and rickshaw experiences. Some _____ suggest this is a _____ experience because there is more time to see the sights.

Once you have _____ the information, please let us know which _____ you would prefer and we will provide a more detailed quotation.

Please do not hesitate to _____ us for any additional _____.

Yours sincerely,

M. Example

Matthew Example

Senior Travel Consultant

ACTIVITY 2.13

Over the course of an email exchange, some people become more informal in their language choices, the same way you become more casual in conversation the longer you know someone. You will have noticed this during Emily's communication with John Citizen in the last chapter. The question for businesspeople is: how formal do you have to be when writing an email?

1. After you've sent your email, you receive a reply from your client. For each example, decide what greeting you would respond with and how you would sign off.
 - a) The client reply begins 'Dear Mr Example' and they sign off 'Kind Regards, Ian and Karen Rafael'.
 - b) Their reply begins 'Dear Matt' and they sign off 'Cheers, Ian and Karen'.
 - c) Their reply begins 'Hi Mate,' and they sign off: 😊
2. Check your responses with your classmates and give feedback as to why your replies are or are not appropriate.

ACTIVITY 2.14

Now it's your turn. Your client is a young male surfer looking to go to Samoa in early August. He wants a good holiday with surfing, fishing and some nightlife. He wants relaxed accommodation in a friendly part of Samoa, but doesn't want to go to places he thinks are likely to be overcrowded or where tourists will be hassled.

He has asked you for information about:

- contact with locals who offer fishing trips
- the best budget options for food and accommodation
- travel advice for tourists in Samoa.



1. Complete a **retrieval chart** based on the client's brief.

In the boxes on the left, write down the key aspects of the brief. One has been done for you. Then, go online to find the information your client needs. Use at least two sources for each aspect of the brief.

The brief	Sources	Notes	Any questions? Consider reliability and relevance.
1 Fishing with local guides			
2			
3			

2. Once you have gathered all the information, write a letter to your client.

Use the exemplar letter to help you with the layout and to give you some ideas if you get stuck for words to use.

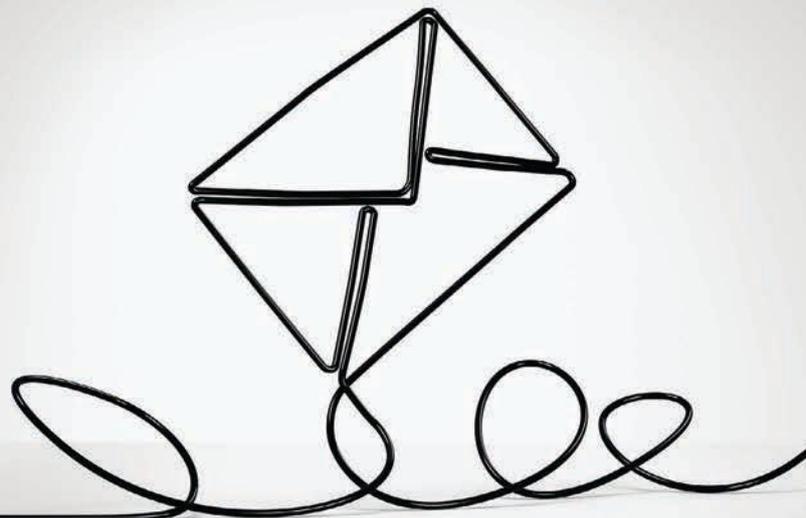
3. The main body of your letter should follow this structure:

Dear ...

- State your purpose in writing and mention the client's specific requests.
- Make your first recommendation. Show that the information is trustworthy. Summarise the information that will be most important to the client.
- Make your second recommendation. Summarise the information that will be most important to the client.
- Outline any problems the client might encounter. Keep the tone factual.
- Conclude by offering your services to the client.
- Sign off, including your position and the company name.

When you send the first email, begin by addressing a client formally; for example, 'Mr and Mrs Rafael'. Judge future emails by the tone used in their replies. You should be a little more formal than the client; the client may not need to impress you, but you do need to impress them.

In the next chapter, you will find more activities to develop your skills in communicating using email. You could also practise sending professional emails to your teacher!



2.6 The ethics of tourism

If you are working in tourism, it is important to think critically about aspects of the industry. There are often debates about whether increasing tourism is always positive. Tourism makes money for local businesses, but it may also harm fragile environments or damage local culture.

The United Nations World Tourism Organization (UNWTO) has created a Global Code of Ethics in Tourism; this comprises 10 principles that cover the economic, social, cultural and environmental components of travel and tourism. Addressed to governments, the travel industry, communities and tourists alike, it aims to help maximise benefits while minimising tourism's potentially negative impact.

'UNWTO is guided by the belief that tourism can make a meaningful contribution to people's lives and our planet. This conviction is at the very heart of the Global Code of Ethics for Tourism, a roadmap for tourism development. I call on all to read, circulate and adopt the Code for the benefit of tourists, tour operators, host communities and their environments worldwide.' – Taleb Rifai, UNWTO Secretary-General.



ACTIVITY 2.15

Complete this Frayer model about 'ethics'.

Definition	Characteristics
Examples	Non-examples

Ethics

EXTENSION TASK 2.3

Find the UNWTO's 10 principles and rewrite them in your own words.

Select the principle you think is the most important and justify your decision.

**ACTIVITY 2.16**

When you are investigating destinations for your clients, remember to consider the potential ethical impacts of their tourism choices. Below, you will find an article about some of the effects that tourism has had on a popular destination.

1. As you read, highlight the major problems tourism has caused in the Everest region.

SAVING MOUNT EVEREST

Since 1953, the number of visitors to the Everest region has soared: from about 1400 in 1972–73; to 31,599 tourists accompanied by 60,000 trekking and expedition staff and porters in 2008; and 32,124 tourists with some 80,000 back-up staff in 2010. This has meant a tremendous boost to the local economy.

On the other hand, the heavy pressures exerted from tourism have been taking their toll – increased ecological degradation from erosion, wastes and deforestation. In addition, mountaineering expeditions have produced severe litter disposal problems on Mount Everest itself as well as along the trail from Lukla to Everest Base Camp.

Of the many problems, pollution of water and the environment pose perhaps the severest threat to the health of the natural environment and of the people who depend on the snow-fed rivers for their livelihoods. The waste which is spread out all over the mountain consists of thousands of oxygen cylinders, gas cartridges, old tents, ropes, carcasses as well as all sorts of human waste. And with the increase in visitors to the region have come enormous amounts of untreated waste in the villages along the trail from Lukla to Everest Base Camp.



29 May is celebrated as Everest Day as it was on this day in 1953 that Sir Edmund Hillary and Tenzing Norgay Sherpa became the first to reach the summit of Mt. Everest.

29 May is yet another historical day, as on this day in 2011, Saving Mount Everest project brought down a total of 8,110 kilos or 8.1 tons of garbage collected from the mountain and its trekking trails.

Source: Eco Himal – Society for Cooperation Alps–Himalaya, *Saving Mount Everest 2011–2012*

2. Complete the cause and effects table for Mount Everest, based on the information above:

Initial cause:	Effect on the environment 1:	Effect on local people:
	Effect on the environment 2:	
	Effect on the environment 3:	
	Effect on the environment 4:	

3. Answer, in one or two sentences:
Why might the local people find it difficult to control pollution around Everest?
4. 'Saving Mount Everest' suggests that tourism can cause significant environmental damages. Other critics of tourism also worry that it may devalue cultural practices.

In the Uluru-Kata Tjuta National Park, Northern Territory, there have been concerns over the effects of climbing Uluru, because of damage to the local environment and the wishes of the Anangu, the traditional owners of the land. In November 2017, the decision was made to close the climb from 2019.

Use the Parks Australia, Uluru-Kata Tjuta National Park, website to research the environmental and cultural impacts of tourism at Uluru. Complete another cause and effects table, including the cultural impacts.



EXTENSION TASK 2.4

Using your research from the previous activity, write to a client explaining why the Uluru climb has been closed. Give them some alternative suggestions for activities in the Uluru-Kata Tjuta National Park.



Voluntourism

In recent years, concerns have been raised about the impact of tourists volunteering in developing countries. You may have seen pictures or articles about people who go to help in orphanages, schools or building projects while travelling the world. However, serious questions have been raised about whether some 'voluntourism' ventures actually benefit the local community, or whether some companies are defrauding well-intentioned tourists.

ACTIVITY 2.17

- Use the following Three-Level Guide to support your reading of the article 'The hidden dangers of voluntourism'.
 - Set your purpose by reading the Three-Level Guide.
 - Read the article carefully (circle any words you don't know).
 - For each statement, decide whether the author (not you) would say it is true or false.
 - Highlight the evidence that supports your answers.
 - Discuss your conclusions with your classmates, especially Level 3 statements.



		True	False
Level 1	Short-term volunteering placements are often not long enough to make a lasting difference.		
	You need to do research before participating in volunteer activities overseas.		
Level 2	All volunteering opportunities while travelling are a scam.		
	There are some indicators that an organisation is legitimate or not.		
Level 3	The poorer the country, the more likely they are to have unethical voluntourism practices.		

THE HIDDEN DANGERS OF VOLUNTOURISM

Written by: [Erin Leeder](#)

27 August 2014

The idea of volunteering while travelling seems like a dream to the socially-conscious traveller. Who wouldn't want to help build infrastructure in Africa or educate orphans in Cambodia? But, sometimes, this practice can hurt more than it can help.

Many reputable aid organisations, such as Friends International and UNICEF, seem to regard the practice of voluntourism as a nightmare.

While a well-placed, skilled volunteer can do a lot of good, many voluntourism companies only offer expensive short-term placements, from a few days to a few weeks, without any training for volunteers. This is often not enough time to make a lasting difference to any organisation and can even be detrimental to communities.

Friends International alternative care manager Luke Gracie explains that: 'People are coming in, attaching to [the children] and then leaving. It's highly damaging for the emotional and cognitive development of the kids.'



There are stories all over the internet about children being trained to guilt trip tourists, children living in squalid conditions even after a sponsor has given a large donation to volunteer, and organisations mysteriously disappearing as soon as the volunteers have left.

With situations like this occurring all over the world, it pays to think and conduct some research before heading out to participate in any type of voluntourism because there are some not-for-profits that could use responsible volunteer help.

UNICEF partner ChildSafe International has a page of questions you can ask ... to get a better idea of whether or not the organisation legitimately cares for children. Many of these questions are about the safety of the children: if you don't need a police check, if the children are used to work for money, or if the organisation doesn't work towards family reintegration then you shouldn't put any money or time into the place.

The best way you can help save the children is to avoid falling victim to this kind of scam.

Source: 'The Hidden Dangers of Voluntourism', the upstart website, 'save the children' section

2.7 Putting it all together

OPTION 1

Context:

You are a travel agent **investigating** travel options in response to one client's brief. You will need to compose an initial response to their requests, then **summarise** your research into one email that provides all the information for the client.

Task:

Choose one client and read their brief carefully. In response, prepare a written response, addressing each of the client's requirements. Use information from at least three (3) different kinds of sources such as government advisory websites, brochures or travel guides.

Purpose: To inform the client and make recommendations

Audience: Client

Length: 500–800 word total

OPTION 2

Context:

Not everyone goes to a travel agent for advice; some people prefer to watch travel shows to find out more information. You work for a popular travel show or tourism website.

Task:

Create a video segment for a popular travel show or website that's designed to appeal to the requirements of one of the clients discussed in the following client briefs. Use information from at least three (3) different kinds of sources such as government advisory websites, brochures or travel guides.

Purpose: To inform and entertain potential clients and make recommendations

Audience: Viewers of a travel show or website.

Length: 4–6 minutes total

THE CLIENT BRIEFS

Client 1:

We are organising a trip to Thailand for a group of 10 retirees for two weeks in November.

The retirees do not have any major medical problems and are part of a local walking group, but you will still need to consider their age when making travel arrangements.

They would like to learn more about the culture and history of Thailand. They would also like to be based in a major city and want an opportunity to see some of the surrounding countryside.



Client 2:

Hi! Before our friend moves across the country, we want to visit Japan for 2–3 weeks. There are six of us altogether. We would like to experience some of the food and culture, but also want some nightlife. It would be good if we could see some sport while we're there. We definitely want to visit more than one place and would love to go on the Shinkansen if we can! The group is keen to save money on accommodation. We're quite flexible on dates; however, we need to have completed our holiday before 15th September!



You will need to advise your client on:

- hotel and transport options, including how they will travel between sites.
- what attractions they might like to see and when is best to see them.
- any cultural differences, ethical considerations or local laws they should be sensitive about (e.g. clothing restrictions).

Say where this advice comes from.

- any problems in the country they should be aware of (e.g. threat of theft or violence), or other travel advice.

Say where this advice comes from.

- any prior arrangements they should make (e.g. visas and vaccinations).
- any other important information they need to know.

Don't forget to consider your audience. You should refer to previous activities in this chapter to help you plan your investigation and use an appropriate tone to communicate your findings.

PROCEDURE

- Examine your client's brief carefully and summarise the key points.
- Research their destinations and record any relevant information that you find (including where you find it).
- Plan your response. If you get stuck, use the structure provided. It's a minimal requirement, so you will need to add more for an excellent result.
- Write a draft of your email or **script**.
- Ask for feedback from teachers and classmates to help you edit your response.
- If you are writing an email, type it up using MSWord or another appropriate program.
- Otherwise, prepare your video using Microsoft PowerPoint's recording function, or other suitable program. After recording, watch it back and make sure your video matches the client's brief.

A POSSIBLE STRUCTURE FOR YOUR RESPONSE

Introduction:

Introduce yourself and say something about the country your client will be visiting. Consider your word choices as you want them to be excited about their upcoming trip and believe you are an expert. You might also give some information about the travel time or route from Australia.

Section 1:

Provide some hotel and transport options. You will only need 2–3 for each place they are visiting. Don't forget they may need to know how they will travel between places once they are in the country.

Section 2:

Review a selection of attractions your client could visit based on their briefs. You may like to review how busy these are, when is the best time to visit and how far they are from the hotel.

Section 3:

Consider any cultural differences or local laws that your client will need to know. You should also include travel advice and any warnings here.

Section 4:

Your client needs to know about arrangements they have to make before they travel, such as visas or vaccinations.

Conclusion:

Summarise your points.

Include advice about how to make contact with an appropriate person or organisation for any further questions.

CHAPTER Solving it: 3 managing workplace conflict

Working with others is not always easy and you are likely to have to manage conflict in the workplace at some point. In some of the activities in this chapter, you will take on the role of an employer who needs to manage an employee who isn't meeting workplace expectations. You will also consider some of the ways you, as an employee, can minimise conflict in the workplace.

You will learn and develop the skills to:

- identify the workplace branding and culture
- consider expectations for employees working together in teams
- manage workplace conflict using assertive language and behaviours
- manage workplace conflict using 'I' statements
- use effective non-verbal communication when managing conflict
- know and apply the law regarding employment and dismissal
- develop your skills in using important work-related genres for writing and speaking.

The final task in the chapter asks you to examine an issue in a workplace scenario. You will consider relevant workplace legislation and employ the skills you have learned to develop an effective response.



WORD PLAY

Play with these words. Change their forms, morph them into new words, add prefixes or suffixes, find words with similar spelling patterns and see what you can create.

manage		managing		
lead	leadership			
effect			affect	
aggressive				aggravate

SENTENCE COMBINING

The following sentences are about the battlefield as a workplace; even here, some employers are better than others! Use connectives, such as *whereas* or *in contrast*, to make these sentences fluent and more detailed.

Hitler paid little attention to the comfort of German troops.

Churchill paid constant attention to the comfort of British troops.

The *Daily Mail* reported British troops in France lacked bread.

Churchill ordered more mobile bakeries to go to France.

Hitler would have had the newspaper editor shot for criticising the rations.



3.1 Identifying the workplace brand and culture

Just like people, workplaces have identities they present to customers. For example, they can be laid-back and friendly, or fast-paced and exciting. Good managers shape the workplace brand – the **identity** created for customers – to match the product or services offered. **Marketing** and the company website communicate the workplace brand to customers. Employee behaviour and presentation do too. All workplaces expect employees to act in a way that promotes their brand.

ACTIVITY 3.1

There is more to your identity than your name, and it is the same for a company's **brand**. Companies have a brand to differentiate themselves from others and to show their product has a unique identity.

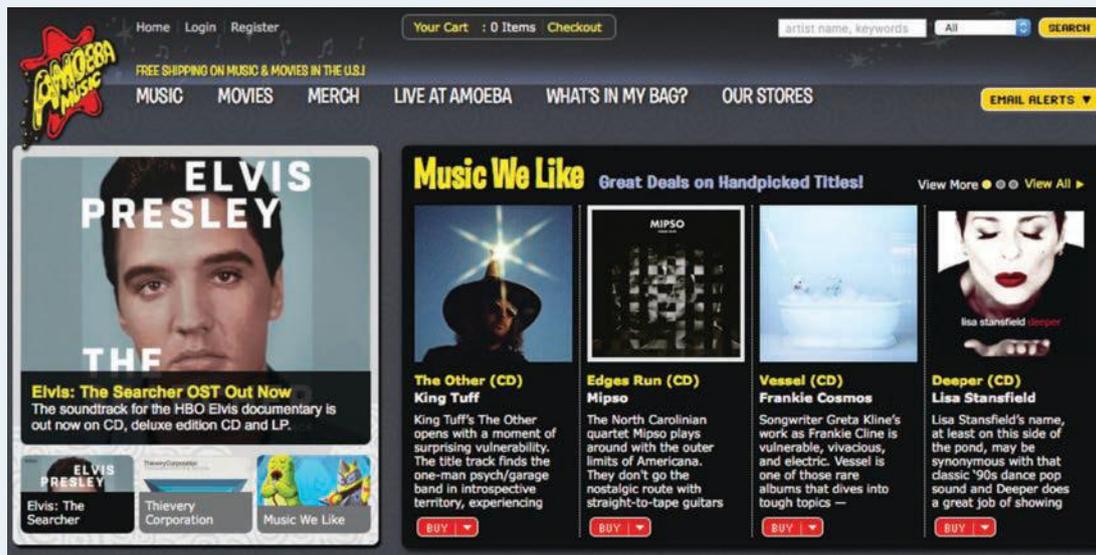
1. Take one minute to name as many company or brand names as you can.
2. Choose one of these companies and write a list of the qualities you associate with their name.
3. Now, check the qualities you have listed with the company's website and advertising.
4. Imagine you are an employer for this company and you are looking to recruit a salesperson for a new store. List the top two **attributes** you would look for in an employee. Justify your answer by referring to the brand qualities.
5. Add another example and a picture to the Frayer model.

<p>Definition</p> <ul style="list-style-type: none"> the name, design and identity that defines a company for customers 	<p>Characteristics</p> <ul style="list-style-type: none"> the brand is reinforced by advertising, product placement, and staff behaviour
<p>Examples</p> <ul style="list-style-type: none"> Harley Davidson is a quality, classic motorbike with grunt 	<p>Words often combined with 'brand'</p> <ul style="list-style-type: none"> home brand

ACTIVITY 3.2

Amoeba Music

Below is a screen clip from Amoeba Music's homepage. You are going to **identify** the brand that Amoeba presents to customers, based on your **analysis** of their webpage.



- List the headings for the different features of the webpage. Group these according to whether they are selling a product to a customer, or have some other purpose (e.g. advertising a free event).

Headings that link to product sales	Other headings
•	•
•	•
•	•

- Can you **explain** the **purpose** of having website features that don't involve sales? To do this, imagine that you are someone who visits this website regularly or who subscribes to their blog and newsletters.

Finish these sentences:

Amoeba Music presents an image of being _____. As a customer, I would visit the website and subscribe to their blog to know about _____. I would think of myself as a _____, _____ kind of person.

Amoeba Music's website branding is an essential part of its marketing campaign. Amoeba Music's staff members are also part of the marketing package. Some people will never get past the website, but others will go to the store and, when they do, they'll have an expectation of what it will be like. It's up to the staff to meet that expectation.

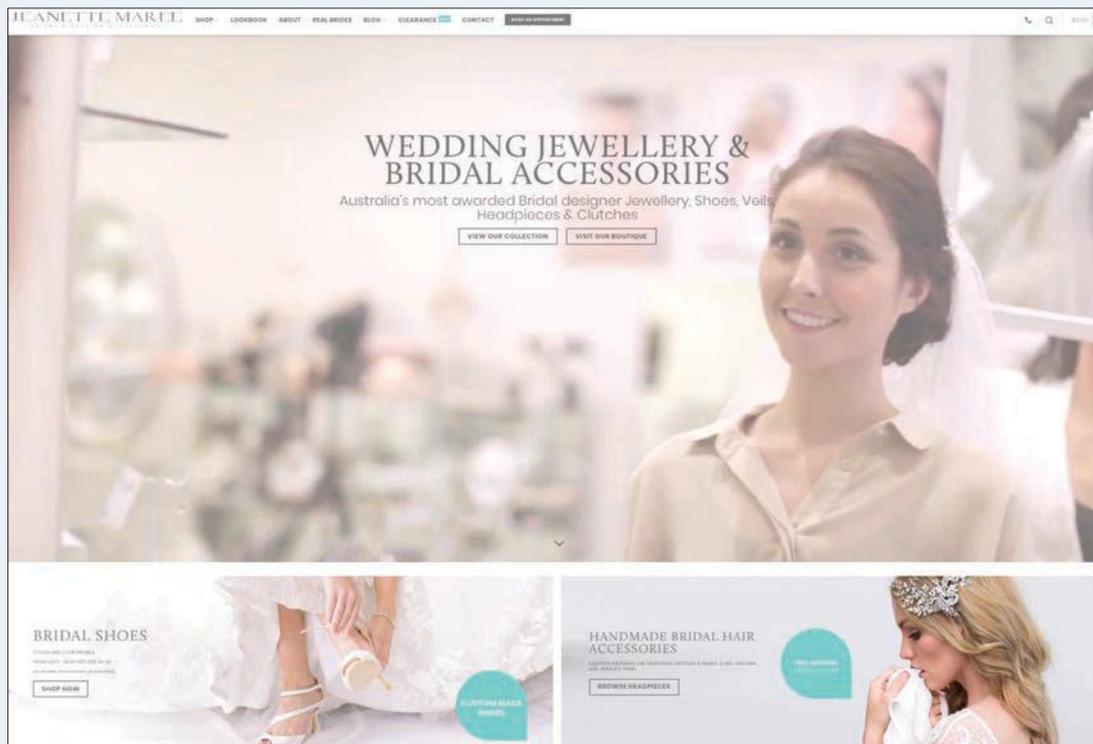
3. Imagine that you are the employer for Amoeba Music and you are looking to recruit a salesperson for one of the stores. List the top two attributes you would look for in an employee. **Justify** your answer by referring to features on the website.

One has been completed for you:

- The 'Live at Amoeba' section features visiting artists to the Amoeba Green Room. Staff members in-store have to be knowledgeable about local music industry personalities who might shop there.

- _____
- _____

4. Go to the Jeanette Maree homepage. You will see that this company is presented very differently and consequently requires different staff.



5. Complete your own table **comparing** the branding techniques used by the two companies. Focus on the differences.

Amoeba Music	in contrast to	Jeanette Maree
	slogans	
	font	
	amount of product detail	
	use of colour	
	formality of language	
	pictures	
	interactive features	

Soon you will use this information to write a comparison **paragraph**, but first let's revise the kind of language you will find in a comparison. The paragraph below compares McDonald's with E'cco restaurant.



Point	McDonald's is a fast food restaurant, whereas E'cco is a fine dining restaurant. This means that McDonald's employs untrained cooks who prepare food quickly and serve it with minimal fuss. In contrast, E'cco puts a lot of emphasis on quality service and is staffed by highly trained chefs and waiters. You could have a meal at McDonald's in less than 10 minutes, and be charged less than \$10; however, at E'cco you would expect to spend at least two hours dining and spend \$100. The brands of these two restaurants are very different.
Explanation and Evidence	
Explanation and Evidence	
Link	

6. Use the information about Jeanette Maree and Amoeba Music to answer in a comparison paragraph: *What is the difference in branding between these two companies?*



The point sentence has been partially completed to help you start:

Jeanette Maree presents an image of itself as being _____, whereas Amoeba Music _____.

7. Find or draw images, and label what you think might be suitable attire for a salesperson at Amoeba Music and at Jeanette Maree. Be prepared to justify your choices.

3.2 Managing workplace conflict and miscommunication

Whether you are an employer or an employee, there will be times when you must manage **issues** or differences of opinion. The key to doing this effectively is to know how best to communicate clearly and to be able to listen to and appreciate other people's points of view. We have already learned in Chapter 1 that ineffective communication can have serious consequences for a business.

MANAGING WORKPLACE CONFLICT BY USING ASSERTIVE LANGUAGE AND BEHAVIOURS

ACTIVITY 3.3

- Use this quiz to identify your style of conflict management. For each question, make a note of your answers: usually (U), sometimes (S) or rarely (R).

When working with others:	U	S	R
1 Do you feel comfortable offering ideas and opinions to the group?			
2 Do you ask for help or admit you are struggling when you are having trouble with your work?			
3 Do you work well in collaboration, bouncing ideas off others?			
4 Do you weigh up the consequences carefully before expressing criticism?			
5 Do you feel taken for granted or end up doing the least attractive jobs?			
6 Do you avoid expressing disagreement with other group members?			
7 Do you tend to go along with more dominant people's ideas?			

When working with others:	U	S	R
8 Do you end up arguing with people who don't understand you?			
9 Do you get frustrated or angry with people who don't work the way you want them to?			
10 Do you prefer to be the boss and tell others how things need to be done?			

Three main styles of communication are commonly seen in work situations and emerge during workplace conflicts. These are **assertive**, **passive** and **aggressive**.

Answers of 'usually' to questions 1–4 indicate that you have an **assertive** style. Answers of 'usually' to questions 5–7 indicate that you have a **passive** style. Answers of 'usually' to questions 8–10 indicate that you have an **aggressive** style.

2. Read each of the following summaries. **Annotate** by circling specialised language and underlining key ideas, then complete the Frayer models for each type of communication.

Passive communication

Many people struggle to handle difficult situations in the workplace, such as differences of opinion, unreasonable expectations, mistakes or rudeness. Some adopt a passive approach, preferring not to speak up. Those who take the passive approach hope that the situation will go away of its own accord, and so they take no action to resolve the situation. They avoid asking for help and follow the ideas of others even when they disagree. Often this passivity causes them stress. It can also be negative for the work organisation, as good ideas may be overlooked and problems may only be noticed too late.



Definition <ul style="list-style-type: none"> • 	Likely outcome for the organisation <ul style="list-style-type: none"> •
Passive communication	
Example <ul style="list-style-type: none"> • 	Non-example <ul style="list-style-type: none"> •

Aggressive communication

Others take the opposite approach, reacting with aggression to any perceived difficulty. Aggressive communicators often insult or verbally attack the person they hold responsible for the situation. They aren't usually seeking a solution to the issue, rather they are venting their anger. Aggressive styles of communication can be negative as other group members become too frightened to express contrary opinions or to point out problems. In extreme situations, aggressive communicators can cause other workers to leave or make complaints of workplace bullying.



Definition <ul style="list-style-type: none"> • 	Likely outcome for the organisation <ul style="list-style-type: none"> •
Example <ul style="list-style-type: none"> • 	Non-example <ul style="list-style-type: none"> •

Aggressive communication

Assertive communication

The third approach is to be assertive. Assertive communication involves identifying and stating a problem in a way that focuses on solutions. Assertive approaches are calm, but clear about what needs improvement and about the possible consequences should this improvement not occur. Assertive communicators think carefully about what needs to be said and what might be harmful or hurtful. Assertive approaches are usually the best for managing difficulties in employee relationships, as they allow problems to be solved without creating unnecessary hurt and conflict.



<p>Definition</p> <ul style="list-style-type: none"> • 	<p>Likely outcome for the organisation</p> <ul style="list-style-type: none"> •
<p>Assertive communication</p>	
<p>Example</p> <ul style="list-style-type: none"> • 	<p>Non-example</p> <ul style="list-style-type: none"> •

3. Identify the styles of communication depicted in the three images below.

		
<p>a)</p>	<p>b)</p>	<p>c)</p>

4. **Apply** your knowledge of these styles of communication in the following scenarios.

Scenario 1

Hansel has worked at a local restaurant for several years. His boss has recently employed another young employee, Gretel. When things are busy, Hansel and Gretel both work hard serving customers. When the restaurant is quieter, Hansel uses the time to clear tables, sweep, wash up and fix the displays. Gretel helps herself to a coffee and takes a seat. She chatters away happily while Hansel cleans. This happens every day for several weeks.



- Identify the problem.
- What might Hansel say and do if he used each different approach?

Scenario 2



Cinderella and Bob work together in the after-hours care centre at the local primary school. They organise sports and craft activities for children who are waiting for their parents to collect them.

Cinderella is a disciplinarian. She insists the children line up for turns, they try different activities each afternoon, they don't yell, they clean up carefully and they don't run on the concrete. She often puts children into the 'time out' area. In fact, Bob thinks Cinderella makes so many rules that the kids have no fun at all.



Meanwhile, Bob likes to let the children run and play. He organises exciting activities that make the children want to participate. Bob never punishes any child for anything. In fact, Cinderella thinks he lets the children be inconsiderate of the little ones who get knocked over, and he lets them run from one activity to the next so quickly that a big mess is left behind.

Bob and Cinderella are meeting to plan the next week's activities. What should they say to each other?

- a) Identify the problem.
 - b) What will they each say if they use the different approaches?
5. Which style of communication do you think will have the best outcomes for a business?



Give reasons, explaining the likely outcomes of each of the three approaches. Use a comparative paragraph structure.

COMPARATIVE LANGUAGE

Examples of useful comparative language: compared to, whereas, however, in contrast.

People who are assertive recognise that they have rights. They have a right to express an opinion and to ask for respect and cooperation. Unlike aggressive people, they know they shouldn't ignore the rights of others.

MANAGING WORKPLACE CONFLICT BY USING 'I' STATEMENTS

Not all conflict in workplaces comes from people doing something wrong; often it comes from people seeing situations differently. When this happens, it is important that the person raising the issue does so clearly.

The first stage is to state the problem in plain, polite language, and to suggest what action needs to be taken. This means saying what you mean and what you need: 'The office is untidy' is less effective than 'I would like you to tidy up the office, please.' You should also try to frame this in positive language. For example, saying 'I have a different opinion' is more encouraging than 'Your opinion is wrong.' The emphasis is placed on positive actions and consequences.

ACTIVITY 3.4

1. Read the following statements. For each situation, identify the problem and what needs to be done. In your notes, write or highlight the example that gives the clearest statements of problem and solution.

<p><i>I don't like closing the shop at night. I wish you would hang around and do the final clean-up with me.</i></p>	<p>OR</p>	<p><i>Because we close after dark, and there have been break-ins in the area, I'm nervous about security when closing the shop alone. Could you please roster us to do the final clean-up together?</i></p>
<p><i>It is important to the company that we dress formally, to stress that we take our clients' work seriously. I would like you to begin wearing suits to work.</i></p>	<p>OR</p>	<p><i>Have you seen the suits on sale at Myer? I think one of them would really suit you. Would you like me to come and help you choose one?</i></p>



2. Rewrite the following statements so that they clearly identify the problem. Name the solution.

There are dirty dishes festering in the staff kitchen.

Have you noticed how many spelling mistakes you've made on the menu board?

The way you word a statement will affect how seriously you are taken. For example, a good communicator avoids beginning with passive disclaimers, such as 'I'm not really worried but ...' or 'This probably isn't the time to discuss it but ...' Using such disclaimers may lead people to dismiss your concern before they've even heard it.

Similarly, you need to choose language that doesn't sound like an attack – remember to be assertive rather than aggressive. A good way to do this is to make statements about yourself, 'I', rather than about the other person, 'you'. Statements beginning with 'you' sound like accusations or as if you are speaking for the other person.

3. Write a paragraph comparing the likely reactions to these statements:

'**You** think only **your** ideas are good enough to tell clients' compared with

'I would like to have more of **my** ideas put to clients'.



Of course, there are times when you must say 'you', particularly if you are explaining to another person that they have made a mistake. The idea is to keep the focus on what you need to happen and on the specific behaviour. For example, 'I want our shop to look professional. Please iron your uniform before you come to work', rather than 'You look like an unmade bed. You can't come to work looking like that.'

4. Change the following aggressive statements into assertive ones, which use 'I' statements where appropriate.
- You are so lazy and inconsiderate, leaving all the washing up to me, when you know I have a big project on at work.
 - You can't seriously expect me to have all that extra work done by tomorrow!
 - You don't care about my safety. You keep forgetting to bring the harnesses when I've got to work on the roof.

Here are some helpful phrases to get you started:

I would like to discuss ...

I think it is important that ...

I am concerned about ...

It worries me when ...

Just as it is important not to be aggressive, it can also be damaging to be too passive. Passivity can result in problems going unaddressed, resulting in employee stress or in poor business performance. A good assertive communicator knows when to speak out and when to keep quiet.

5. With a partner, role-play an assertive approach to the following scenarios. Your role-play should demonstrate the likely responses to using assertive 'I' statements.

For example:

Passive approach	Assertive approach
Zoltan: 'You'll look after my early shift for me next week, won't you? I'm really tired.' Waldo: 'Okay, I'm happy to help.'	Waldo: 'I can do the early shift next week as a favour to you. Let's negotiate so that you cover some of my shifts next month.'

- a) Wayne comes into the office early each morning to tidy up a communal work kitchen before he starts his own work. While everyone else washes their own things, Rapunzel will leave hers in the sink until someone else does it.

Assertive approach: _____

- b) Xander, a chef, is in trouble with the restaurant owner due to customer complaints. Xander knows his mistakes are because he finds it difficult to read the waiter's handwriting on orders, and he also thinks that the waiter, Lee, is too slow delivering meals. Xander hasn't told anyone the problems.

Assertive approach: _____

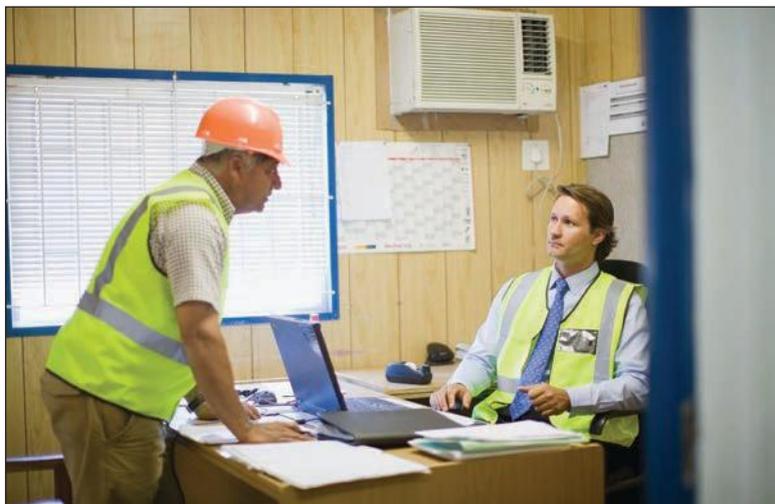
- c) Hansel has always been an excellent employee up until now, but in the past week he has twice arrived late and left early. Raquel, his boss, knows that Hansel's young daughter has been in hospital this week.

Assertive approach: _____

MANAGING WORKPLACE CONFLICT WITH EFFECTIVE NON-VERBAL COMMUNICATION

Do you remember when we identified types of text at the beginning of this course? Your presentation and non-verbal communication can also be analysed, and often say as much as your words.

You may, for example, have been trying to resolve a conflict, using 'I' statements and suggesting practical solutions; however, if you speak too loudly, stand over the other person with your hands on your hips and interrupt when they are speaking, you are likely to find yourself accused of bullying. Our bodies often give away our true feelings and frustrations.



Areas of non-verbal communication to consider when you are trying to deal with conflict assertively are listed in the following table.

ACTIVITY 3.5

1. Use your understanding of **body language** to make notes on assertive body language.

	Aggressive	Passive	Assertive
Eye-contact and facial expression	Staring intently, with head thrust forward or tilted a long way back, with an angry expression.	Looking down or not making eye contact. Head may be turned away with an upset or blank expression.	

	Aggressive	Passive	Assertive
Stance and personal space	Standing very close to or over the other person while facing straight on and leaning into personal space. Fists may be closed or hands may be on hips. Body usually tense and confrontational.	Off-balance stance, body turned away, arms crossed defensively, with shoulders tense, keeping distance. Often adopting a lower position, such as sitting slouched down.	
Gesture	Exaggerated movements that take up personal space, such as pointing.	Nervous fidgeting with hair, clothing, or pens.	
Voice tone and volume	Loud and/or overly emphatic, conveying anger.	Very quiet with a nervous tone. Alternatively, using an overly eager tone, to show immediate agreement.	
Pacing of the conversation	Quick judgements and interruptions, and long rants, indicating unwillingness to listen.	Reluctant to engage in conversation, often giving short replies if at all.	

2. Using their body language as a guide, write down what you think these men might be saying:



3. What style of communication is this teenager using? Write down what she might be thinking.



EXTENSION TASK 3.1

Role-play a conflict-management conversation with a partner. Present the same problem three times, using a different management style each time: aggressive, passive and assertive. Focus on the way you use non-verbal communication.

Your conflict could be about:

- gossiping in the workplace
- doing personal tasks at work, such as checking social media
- the arrangement of desks in the office space
- training and promotion opportunities
- mistakes
- using procedures and processes correctly.

You should be able to enact your three short role-plays to your class and have them name which management style you are using each time.

ACTIVITY 3.6

In this scenario, a manager talks to an employee about an issue in the workplace.

Context

Remember Emily, from Chapter 1? Emily is a good mechanic. She's knowledgeable, a natural problem solver, she is physically capable and she deals with customers well. Her boss, Wayne, values her skills but he's had a complaint from an apprentice that she's not helping him or letting him do things for himself. He calls her in for a discussion.



Discussion transcript

WAYNE: Have a seat, Emily. You're a good mechanic and I rely on you a lot, but I need to speak with you about Nick. He's frustrated that he's not learning enough.

EMILY: Well, Nick does need to step up. He doesn't seem to be listening when I explain the jobs. He just kind of hangs back and watches it all happen.

WAYNE: Do you think he finds you intimidating? You might need to encourage him a bit more. Invite him to do the jobs while you explain it instead of waiting for him to step up.

EMILY: Wayne, I just don't know if I have time for that. How will I get through all these work orders if I have to travel at his speed?

WAYNE: Ok, you're right. There has been a lot on. But Nick is a good kid and I'm going to need him to be able to do jobs on his own soon if we keep getting this much business. How can we make it work?

EMILY: I'm not sure. I could be a bit more patient with him, I guess, but I do get pretty stressed about the time thing. Maybe I could get some help until he's up to speed with the way we work.

WAYNE: Good idea, but I can't employ someone else; the cost would eat up all the money coming in from the extra work. What if I schedule some time every day to come into the workshop? I can keep going with other jobs while you pay attention to Nick.

EMILY: All right. That'll work, I think. We'll give it a go.

1. Complete a cause and effect chart to explain the initial problem.

Cause and Effect:
Events and Consequences

Event 2 Happened because	
➔	
➔	
Consequences:	

2. Are the communication styles of the participants passive, aggressive or assertive? Provide a quote to support your answer.
3. Find one of the 'I' statements Emily used in this interaction.
4. Except to praise Emily, why didn't Wayne use 'I' statements?
5. What's your impression of The Car Doctor as a business? Would you want to work there? Would you take your car there? Why?
6. Explain Wayne and Emily's solution to the problem.
7. Do you think their solution will be effective? What other steps might they need to take to resolve this issue? Remember to justify your response.



3.3 Knowing and applying the law

When you head into the workplace, it is important to know your rights and responsibilities as an employee. If you are an employer, it is even more important that you know what the law requires you to do in various workplace situations.

Australia has many laws to make sure employees are treated fairly. An outline of these laws can be found on the website of the Fair Work Ombudsman. The state government website, Safe Work Australia and the Australian Human Rights Commission are also reliable sources of information on workplace legislation.

ACTIVITY 3.7

There may be a time when you are dismissed from employment, or, if you are an employer, you may have to know the guidelines around dealing with difficult employees.



Read the following extract from the 'Termination of Employment Fact Sheet'.

While you are reading, annotate the text. Make concise (clear, brief) notes from each paragraph, using headings and bullet points.

Employment and dismissal

ARTICLE 1 THE SMALL BUSINESS FAIR DISMISSAL CODE PROVIDES THE FOLLOWING

SUMMARY DISMISSALS

It is fair for a small business employer to dismiss an employee without notice or warning when the employer has reasonable grounds to believe that the employee was guilty of serious misconduct. Serious misconduct includes theft, fraud,

violence and serious breaches of occupational health and safety procedures. For a dismissal to be deemed fair, it is sufficient, though not essential, that an allegation of theft, fraud or violence be reported to the police.

OTHER DISMISSALS

In other dismissals, a small business employer must give the employee a valid reason based on their capacity or conduct to do the job if they are at risk of being dismissed. The employee must be warned verbally (or preferably in writing), that they risk being dismissed if there is no improvement. Further, the employer must provide the

employee with an opportunity to respond to the warning and give them a reasonable chance to rectify the problem, having regard to the employee's response. Rectifying the problem might involve the employer providing additional training and ensuring the employee knows the employer's job expectations.



PROCEDURAL MATTERS

Employees can have another person present to assist them in discussions in circumstances where dismissal is possible. However, the other person cannot be a lawyer acting in a professional capacity.

If the employee makes an unfair dismissal claim to Fair Work Australia, the small business employer will be required to

provide evidence of compliance with the Code. This evidence may include that a warning has been given (except in cases of summary dismissal), a completed checklist, copies of written warning(s), a statement of termination or signed witness statements.



WHAT IS AN UNLAWFUL TERMINATION?

Unlawful termination is when an employee is dismissed by their employer for reasons including: a person's race, colour, sex, sexual preference, age, physical or mental disability, marital status, family or carer's responsibilities, pregnancy, religion, political opinion, national extraction or social origin (some exceptions apply, such as where it's based on the inherent requirements of the job), temporary absence

from work because of illness or injury, trade union membership or non-membership, being absent from work during maternity leave or other parental leave, filing a complaint or participating in proceedings against an employer.

The Fair Work Ombudsman can investigate unlawful termination complaints.

Source: Fair Work Ombudsman, Small Business Fair Dismissal Code

1. Answer the following questions:

What does the text say?

- a) As an employee, what actions are considered 'serious misconduct' in the Code?
- b) What evidence of compliance does a small business owner have to provide?

How does the text work?

- c) What is an Ombudsman? Why is it useful to know about this?
- d) Why is the text laid out under sub-headings? Why is this more appropriate than an essay or narrative style?

What does the text mean?

- e) If you were an employer, how might this text assist you with managing or working with employees?

2. Consider the following scenarios as if you were an employer. In your answers, refer to the Code and highlight the evidence in the extract that supports your response.
- a) You are the owner of a small grocery store. Your security footage reveals that an employee has stolen money from the cash register. What action are you legally able to take against this employee?



- b) You run a small embroidery business. In the last few years the work has become increasingly computerised. It is evident that one of your embroiderers has not been able to adjust and can't sew using the computer designs. You think you will need to dismiss this employee. What should you do?



- c) You have given several warnings to an employee that her **attitude** towards customers has been unsatisfactory. You see the employee raise her voice and speak abruptly to a customer again, and you ask her to come to your office to discuss the situation. She says she won't come unless she can have a lawyer or other witness with her. Can she do this?



- d) You are the owner of a hairdressing salon. One of your hairdressers has been away on maternity leave. While she has been gone, you've employed a casual replacement who has been very popular with your clients. You'd like to keep the replacement on permanently and dismiss the original hairdresser. Can you do this?



WORKPLACE BULLYING

Everyone in a workplace has a responsibility to act if they see workplace bullying, so you need to familiarise yourself with the legal requirements for employers and employees. Some types of workplace bullying, such as stalking or violence, can be considered criminal offences. As an employee, you can help someone experiencing bullying by letting them know the steps they can take to report and resolve the situation.

Employers have a legal responsibility as part of Occupational Health and Safety, and Anti-Discrimination Law to provide a safe workplace. Employers are not meeting their duty of care for your health and well-being while at work if they let bullying occur.

ACTIVITY 3.8

Complete the Frayer model with your current understanding of workplace bullying.

<p>Definition</p> <ul style="list-style-type: none"> • • • 	<p>Characteristics</p> <ul style="list-style-type: none"> • • •
<p>Example</p> <ul style="list-style-type: none"> • • • 	<p>Non-example</p> <ul style="list-style-type: none"> • • •

Workplace bullying

The Fair Work Ombudsman says:

A worker is bullied at work if:

- a person or group of people repeatedly act unreasonably towards them or a group of workers
- the behaviour creates a risk to health and safety.

Unreasonable behaviour includes victimising, humiliating, intimidating, excluding or threatening. Whether a behaviour is unreasonable can depend on whether a reasonable person might see the behaviour as unreasonable in the circumstances.

WHAT ISN'T BULLYING

A manager can make decisions about poor performance, take disciplinary action, and direct and control the way work is carried out. A manager exercising their legitimate authority at work may result in some discomfort for a worker. Reasonable management action that's carried out in a reasonable way is not bullying.

ACTIVITY 3.9

Read the following extract from the Safe Work Australia's guide to dealing with workplace bullying. While you are reading, circle any words you are unsure of and underline key points.

Workplace bullying

Workplace bullying can adversely affect the psychological and physical health of a person.

To be able to take the most appropriate action it is important to first establish whether the behaviour is workplace bullying:

Is the behaviour being repeated?

Is the behaviour unreasonable?

There are circumstances when perceived unfair treatment can be a result of miscommunication. Therefore, it may be helpful to seek the perspective of another person who is not involved, or you can discuss the situation with a human resources officer, health and safety representative (HSR) or union representative.

- If you are experiencing or witnessing any behaviour that involves violence, for example the threat of physical assault, it should be reported to the police.
- If the answer to these questions is no, but you remain upset or unhappy because of the behaviour, you could seek advice on strategies that may help resolve the situation. If necessary, conflict resolution, mediation or counselling services may assist in resolving the issue.
- If you believe the behaviour involves unlawful discrimination or sexual harassment, you can contact your union representative, the Australian Human Rights Commission, your relevant state or territory anti-discrimination, equal opportunity or human rights tribunals, the Fair Work Commission, or seek legal advice.

If the answer to these questions is yes:

- Refer to your workplace policies and procedures.
- Ask your HSR, union representative, supervisor, or a human resources officer for assistance and support. You may seek advice from an **objective**, impartial, independent person who has knowledge of the options available for dealing with workplace bullying.
- If you feel safe and comfortable doing so, calmly tell the other person that you object to their behaviour and ask that it stop. They may not realise the effect their behaviour is having on you or others, and your feedback may give them the opportunity to change their actions.
- **REPORT IT.** Workplace bullying should always be reported. If you believe you are experiencing or witnessing workplace bullying, you should report it as early as possible. Your employer cannot address the problem if they do not know about it.

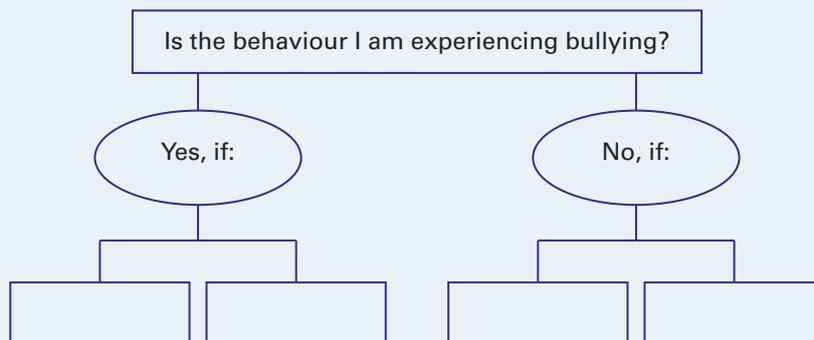
If you have followed these processes and the workplace bullying behaviour has not stopped, you may be able to make a complaint to an external body such as the Fair Work Commission.

Source: Adapted from *Dealing with workplace bullying – A worker's guide*, May 2016 (Safe Work Australia website)



ACTIVITY 3.10

- Turn the information from the ombudsman into a flow-chart. The first part is demonstrated for you, below. You should continue the chart to include helpful advice to people about what constitutes bullying, and what actions they should take if they encounter bullying or feel uncomfortable in the workplace.



EXTENSION TASK 3.2

With your teacher's permission, design and implement a campaign to raise awareness about workplace bullying around your school or local community. You will need to summarise information into clear fact sheets and guidelines, with contact details for employees who need help in the workplace. This campaign could be delivered through posters, a presentation to students or using social media or school websites to upload the information you have found.



DISCRIMINATION AND HARASSMENT IN THE WORKPLACE

The Fair Work Ombudsman (FWO) has a succinct fact sheet about what constitutes workplace discrimination. The full version can be found on the FWO's website. A summary can be found below.

Workplace discrimination

What is unlawful workplace discrimination?

Unlawful workplace discrimination occurs when an employer takes adverse action against a person who is an employee or prospective employee because of the following attributes of the person:

- race
- colour
- sex
- sexual orientation
- age
- physical or mental disability
- marital status
- family or carer's responsibilities
- pregnancy
- religion
- political opinion
- national extraction or social origin.

What is not considered unlawful discrimination?

Treating someone differently is not necessarily unlawful discrimination. Some different treatment such as general performance management may not be an unlawful discrimination issue.

Example:

Paul is a marketing employee who made several errors on his last project. To try and address this, Paul has been placed on a performance management plan to develop his skills. However, Paul has continued to make errors while on the plan. As such, Paul's daily duties have been changed while he undergoes further training. In this example, it was not unlawful to alter Paul's employment because the reason was not based on his personal attributes (i.e. race, sex, age, disability, etc.).

What do I do if I think I've been discriminated against in my employment?

If you believe that you and/or other employees have been unlawfully discriminated against in your employment, and the action occurred or continued to occur after 1 July 2009, you can request assistance from the FWO.

What do I do if I've been dismissed due to discriminatory grounds?

If you have been dismissed and you believe that it is because of one of the attributes listed above (e.g. race, sex, age, disability, etc.) you should make an application to the Fair Work Commission (FWC) in the first instance. The timeframe for lodging an application to the FWC for either unfair dismissal or unlawful termination is 21 days.

What are the remedies or penalties for unlawful discrimination?

Under the *Fair Work Act*, there are a number of remedies and penalties for adverse action on discriminatory grounds. The maximum penalty for a contravention of the unlawful discrimination protections is \$63,000 per contravention for a corporation, and \$12,600 per contravention for an individual.

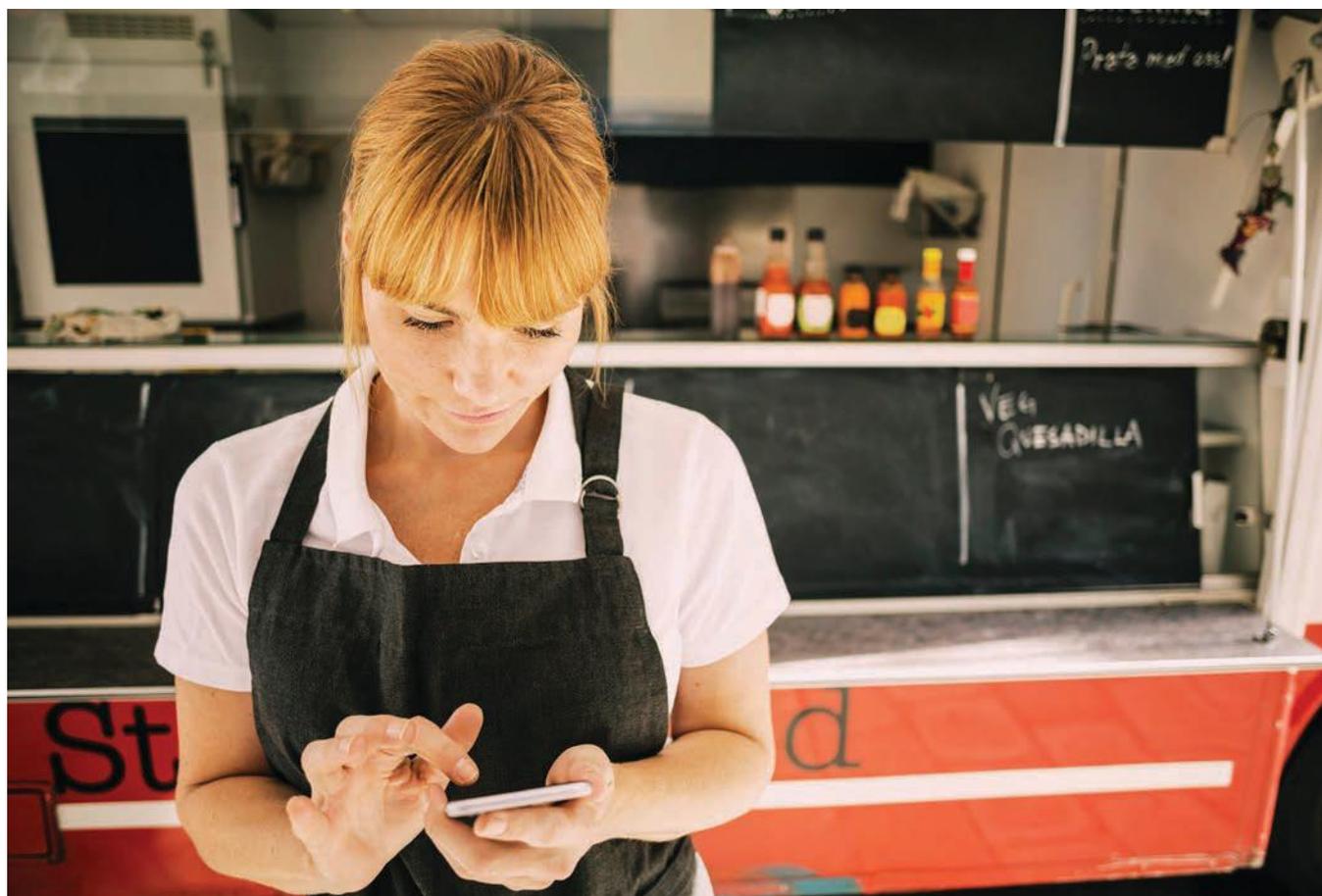
Source: Fact sheets on rights and obligations and workplace discrimination on the Fair Work website

ACTIVITY 3.11

1. Find and read a recent online article about discrimination or harassment in an Australian workplace. Read through a copy of the text and circle any specialised or important words. In the margins of the text, answer these questions and underline the evidence.
 - a) Who wrote it? Who published it?
 - b) What form did the discrimination or harassment take; for example, verbal?
 - c) How was the issue resolved? Were there disciplinary actions?
2. As you read the following paragraph, PEEL it, using different coloured highlighters for key points, examples, explanations and **elaborations**.



SOCIAL MEDIA AND THE WORKPLACE



A growing issue in the workplace is regulation around the use of social media. Whether it is accessing it on the job or talking about your workplace online, you must familiarise yourself with your employer's policies. The Australian Human Rights Commission advises that 'social media postings can be against the law if they discriminate against, harass, bully or racially vilify a person' (see the quick guide on the Human Rights Commission website). Employers can be held legally responsible so must educate their employees about appropriate social media use. Fair Work Australia has noted an increase in dismissal cases involving social media because employee actions amounted to serious misconduct. It is important to remember that what you put on social media lasts forever and you do not want to put anything online that may negatively impact your career in the future. Even a quick search will show you a range of cases where people have found out the consequences of misusing social media; you don't want to be one of the people that future students read about in this section!

ACTIVITY 3.12

Use the following Three-Level Guide as you read the article below.



- First, read the statements in the Three-Level Guide.
- Read the article *The good, the bad and the ugly: social media in the workplace* thoroughly. Circle any unfamiliar words and underline major points.
- For each statement:
 - decide whether the **author** would say it is True or False (not your opinion)
 - highlight the evidence in the text that supports your answer
 - discuss your responses with your classmates, especially Level 3 statements.

	Text: <i>The good, the bad and the ugly: social media in the workplace</i>	True	False
Level 1	Instagram was the most popular form of social media in Australia in 2017.		
	Employees can be dismissed because of serious misconduct on social media.		
	Social media forms part of a company's brand.		
Level 2	Accusations of workplace bullying on social media are difficult to challenge.		
	You should treat interactions over social media in the same way as when you are face-to-face with someone.		
	It is the company's responsibility to ensure they have a clear social media policy, not their employees' responsibility.		
Level 3	Employees' social media pages are private and nothing to do with their work.		



ARTICLE 2 THE GOOD, THE BAD AND THE UGLY: SOCIAL MEDIA IN THE WORKPLACE

by R. Rumble, October 2017

As of August 2017, Facebook had 12 million Australians logging in every day, while Instagram had 5 million monthly active users. More of us are using social media at work and using these sites to share details of our everyday lives. Increasingly, businesses are expanding their online presence to reach new markets and recruit fresh faces. What does this mean for the relationship between personal social media and our workplaces?

The Fair Work Commission has seen several examples of social media disasters, particularly in cases of workplace bullying. However, this is not without challenge. While there is no argument that using social media to repeatedly target a colleague is bullying, can this count as workplace bullying? Do they need to be posted while the bully or the target were in the workplace? What if the workplace details are not on social media?



Fair Work Commission commissioner Leigh Johns says the rules are not new but rather old rules being applied in the social media context.

'If you had two work colleagues fighting with each other at a work social function or in private time and it might tarnish their employer, it might be caught by these rules,' he says, 'You should imagine anything you post may end up in front of someone you don't want to see it.' In other cases, employees have been dismissed for serious misconduct after making derogatory remarks about managers through social media,

particularly when threatening language was involved.

Bringing a company's reputation into disrepute through an employee's actions is justification for dismissal. It is simple to make businesses and clients aware of the online (mis)behaviour of their workers and negative publicity can quickly go viral.

Companies are investing in clear and easily accessible social media policies to protect themselves and their employees. Social media is an extension of an organisation's branding and reputation; something you should be aware of next time you feel the need to vent online.

EXTENSION TASK 3.3

Visit the Australian Department of Human Services site and look up their Social Media Policy. It is comprehensive and gives you a good idea of the expectations most employers will have.

- a) Do any of their policies surprise you?
- b) How is social media used positively within the department?



3.4 Putting it all together

Context:

In this task, you are an employer running a small business. You have been carefully reading workplace legislation because you have recently become aware of an issue in your company.

You have taken action but an employee has complained to the Fair Work Ombudsman. The Ombudsman has asked you to submit a report **summarising** and **evaluating** the situation. You will need to demonstrate you have been reasonable in your response to the problem.

Task:

Read the scenarios and the relevant legislation (found earlier in this chapter) carefully. **Identify** the issue, consider your options and decide on a response. You will need to **justify** your decision with evidence from the scenario and the legislation.

Audience:

The Fair Work Ombudsman

Purpose:

To craft an appropriate solution to the issue, using your knowledge of relevant legislation.

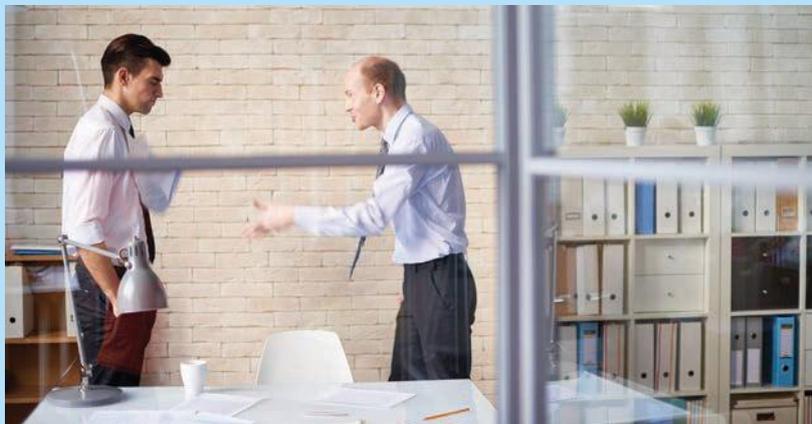
Genre:

Official report. Begin with a short introduction to establish the scenario. Organise your response using PEEL paragraphs and sub-headings.

Length: 500–800 words.

Procedure: Read the scenarios carefully and select the relevant information before planning and writing your response. Use cause and effect charts to identify the problem (event), its causes, and the consequence for the organisation before you begin writing your extended response.

Scenario One: You own a large advertising business, with offices in several cities. You have received several complaints that one of the office managers has been patronising and rude to a young employee. It has been claimed that the manager continually comments on this employee's social life, implying that they don't work hard. The manager has been implicated in several incidents that have upset this employee. You have also heard he has been verbally aggressive to employees who challenge his decisions. You are worried that there is a high level of turnover in the office, with other talented young employees going elsewhere to work. This issue has been raised with the manager before, but on that occasion he threatened to get the union and his lawyers involved, so you backed off.



Scenario Two: You run a small day-care centre. You have a teacher who is having personal problems. She often arrives at work late, telling you her teenage son was refusing to go to school; she was late due to arguing with him about getting ready. This is a problem, as there are legal requirements that at least two teachers be at the centre when children arrive in the morning. This employee seems to spend a lot of time at work answering calls from her husband, her son and her son's school. She isn't supposed to have her phone on her, but she has excused herself saying that it is only temporary until her son 'settles down.' While you are sympathetic, you don't feel she is focusing on the children she should be looking after. Other teachers are also becoming frustrated with the situation.



Scenario Three: You run a grocery delivery business. You have been told by a customer that one of your drivers has been adding clients on social media, where he has shared posts that make fun of people with disabilities. This driver has previously made inappropriate comments on another employee's pictures, but this was resolved with mediation and he apologised for his error in judgement. The client is threatening to take their business elsewhere because they don't want to be associated with anyone who thinks disabilities are a joke. You haven't received any other complaints. You are, however, worried that the driver doesn't seem to have changed his behaviour, particularly as you are about to launch your new social media campaign.



A person with grey hair is wearing VR goggles, looking into a virtual landscape of green mountains and a river. The scene is overlaid with a large white speech bubble containing the text 'UNIT 2 Texts and human experiences'.

UNIT 2 Texts and human experiences

In Unit 2, students explore individual and/or collective experiences and perspectives of the world. Students explore how different perspectives, ideas, cultural assumptions, attitudes, values and beliefs are communicated through the textual representations of a range of human experiences. They identify audience and purpose, and consider how meaning is shaped in reflective and nonfiction texts to invite audiences to accept a particular point of view. Students respond to a variety of reflective and/or nonfiction texts by creating texts of their own for a variety of purposes and audiences.

In responding to texts, students identify the different perspectives, ideas, cultural assumptions, attitudes, values and beliefs that have been communicated through the purposeful construction of identities, places, events and concepts. Students apply their knowledge and understanding of how meaning is communicated in reflective and nonfiction texts when responding to a studied text or texts.

Source: Essential English 2019 v1.1 Applied Senior Syllabus © Queensland Curriculum & Assessment Authority.

CHAPTER 4

Don't give up: inspiration through film

Real-life stories about the experiences of people who have faced seemingly **insurmountable** obstacles can inspire the rest of us to step up and make great choices in our own lives. In this chapter, you will learn and develop skills to:

- identify information and ideas relevant to the theme
- transform inspiration into action
- define genres and **sub-genres**
- classify drama, adventure and documentary films that fit with our theme
- explain how directors' choices shape meaning and invite particular responses
- investigate the ways our values, attitudes and beliefs are shown or challenged in film
- read the language of film reviews
- use evaluative language to communicate the effectiveness of a film.

The culminating task asks you to take on the role of artistic director of a film festival called *Don't Give Up: A festival of inspiration*. You will create a presentation for which you will need to select, evaluate and recommend one film that will inspire your audience.

WORD PLAY

Play with these words. Change their forms, morph them into new words, add prefixes or suffixes, or find words with similar spelling patterns. See what you can come up with.

genre	generic			
danger		anger		
view			viewer	
inspire				inspiring

SENTENCE COMBINING

Practise editing and combining these short, simple sentences to make more interesting ones.

George Leigh Mallory was born on 18 June 1886.

George Leigh Mallory was born in Mobberley, Cheshire.

George Leigh Mallory was the son of a clergyman.

George Leigh Mallory was a fearless child.

George Leigh Mallory climbed Mt Everest.

George Leigh Mallory became the golden boy of British mountaineering.

George Leigh Mallory inspired countless others to take up climbing.

Did you know?

In 1924, Mallory selected a young climber, Andrew Irvine, to partner him to the summit of Mt Everest. Their support climber, Noel Odell, was the last person to see them alive. In 1999, an expedition hoping to find the body of Irvine found the body of Mallory; it had been naturally mummified in the freezing mountain temperatures.

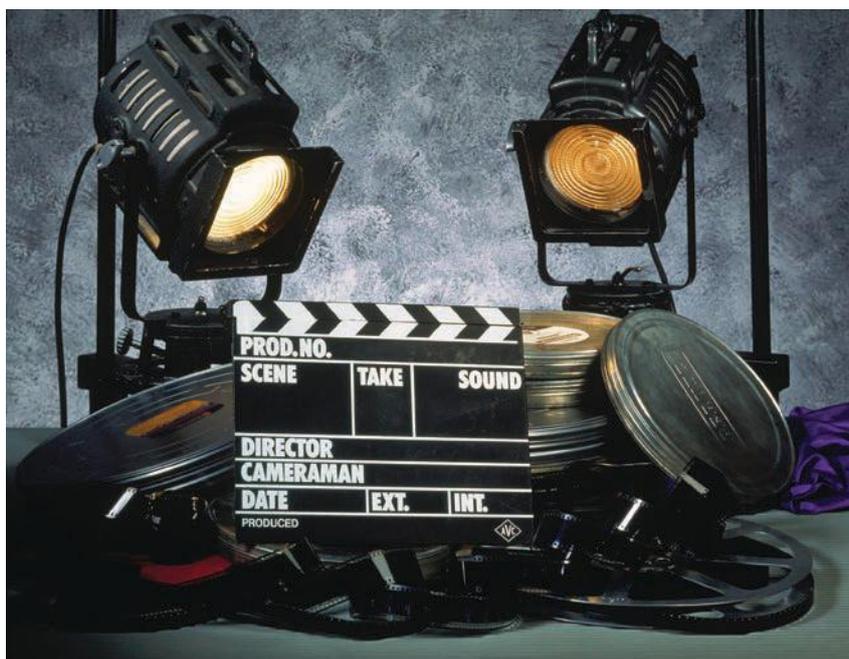


Transform the 'Did you know?' into simple sentences, like those in the sentence combining activity above. The first one has been done for you:

Andrew Irvine partnered Mallory to the summit of Mt Everest.

VOCABULARY: SOME EVALUATIVE WORDS THAT WILL BE USEFUL LATER

As in previous chapters, you need to make sure you select vocabulary carefully. In your final task for this chapter, your language choices will position the audience to accept your evaluation (review) of a film.



ACTIVITY 4.1

- Using the starter set below, create a table to record evocative adjectives (words that modify nouns) as you progress through this unit.
- Turn the adjectives into adverbs. Usually you can do this by adding 'ly', though it doesn't always work. Adverbs are used to modify the meaning of verbs and other adjectives. Using them effectively will build detail and help you write sentences in a variety of ways.

	Emotion	Characters	Quality of the film
Positive	thrilled (adverb: thrillingly) suspenseful excited ecstatic exhilarated impressed (used as prepositional phrase: in awe)	brave, selfless committed typical focused skilful talented	worthwhile inspiring classic arresting captivating profound
Negative	dejected pessimistic desperate grief-stricken anxious disillusioned	irresponsible childish unfortunate rash foolhardy dishonest	tedious unremarkable dated predictable confusing unoriginal

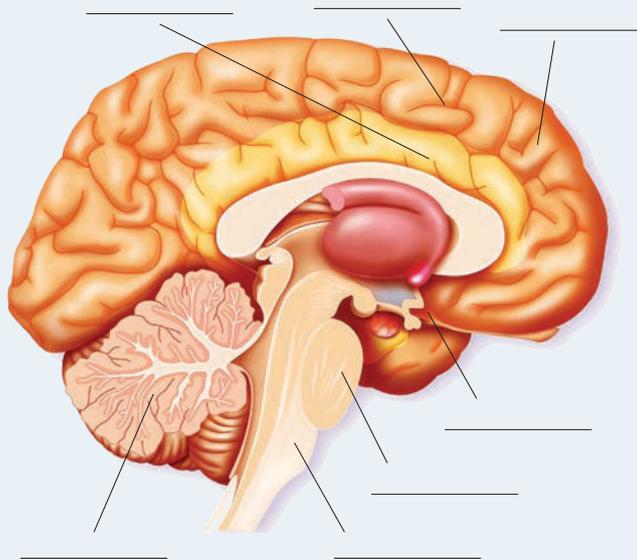
4.1 Transforming inspiration into action

Inspiration is a feeling, but action is, well, an action. It requires us to do something. We all resolve to do stuff we never do: get fit, start the assignment. Goodness, even taking the rubbish out seems too much sometimes.

Kenneth Kamler was a doctor for a 1996 Everest climb in which a storm unexpectedly hit and six people were killed. In this excerpt, he describes the power of the human mind.

ACTIVITY 4.2

1. Read this account, which explains what happens in our brains when we are inspired enough to take action. Hopefully, no one will have to resort to these extremes to inspire you to take out the rubbish!
2. As you read, label the parts of the brain named.



Just as we were getting Malaku under control, Beck arrived, led in by Dave and Ed, who had taken the relay from Todd and Pete. I had expected a disoriented, half-blind, frozen shell of a human, but as he was being eased to the floor, he looked at me and said casually, 'Hi Ken. Where should I sit?'

Beck was coordinated and fully oriented. ~~As we worked, he talked~~

~~easily about what had happened to him.~~ He said his vision had progressively deteriorated on summit day, and by the time he reached the southeast ridge he knew he had to turn back. He was overtaken by the storm and, in the whiteout, couldn't find his way back to camp. Realising that his hands were numb, he tried to warm them by putting them inside his jacket.

He removed his right glove to unzip the jacket, but the glove blew away. Though he got his jacket open, he never managed to get his hand inside. Exhausted, he collapsed in the snow.

He said he entered a timeless, dreamlike state, aware of his surroundings but unable to move. A voice intruded into his consciousness when someone leaned over him and said, 'He's dead.'

... Beck descended into profound hypothermia – and then, somehow, climbed back out.

... The sequence should have been inevitable. Beck lay in the snow for a day, a night, and a second day. His frozen body did shut down, but his mind did not. His life was reduced to thoughts – of his home and family. He refused to die. Thoughts contain electricity. Strong thoughts contain more electricity. Beck's will to survive generated enough power to re-energise his body, get him up from the snow, and walk him out of the storm. But how, and from where, did that will arise?

Though I thought it was impossible for Beck to survive, Beck had other ideas. An idea is made from, or at least causes to form, a pulse of electricity in the brain. Fear of dying generates a lot of electricity in the amygdala, the emotion centre. Memories of home and family form electrical pulses in the frontal lobes that become more

powerful as the images grow more intense.

But a chain reaction will not lead to a coordinated response any more than an electrical signal travelling through a ball of uninsulated wires will turn on a machine. Not every thought leads to effective action. ... Memory, learning, experience and training will modify the response by having previously deposited chemicals that facilitate or inhibit the reconversion to electricity.

... A neuron receiving emotional input from the amygdala might be slightly below the threshold to fire. A small additional boost by a thought arriving from the frontal cortex however, might put it over the top. The signal generated might induce a non-productive response such as panic, or it might get channelled and focused to induce survival behaviour. One pulse of electricity, properly modulated, can create an electrical and chemical symphony. The modulating thought that provides enough energy to orchestrate that change is willpower. It can stir a body back to life.

Though Beck lay motionless in the snow, there was activity in his brain. Thought signals sparked his nerve cells, creating the random currents of a dreamlike state. Had Beck been hooked up to a PET scanner, it would have indicated energy flowing between the amygdala and the frontal lobes as well as to the most primitive centres that maintain heartbeat and



breathing (the Pons and the Medulla Oblongata). But his circuits were powering down and, with no new energy sources, would soon have shut off. The PET scan images would fade as Beck drifted into a peaceful pre-death unconsciousness.

Beck refused to die however, and this created a change. Suddenly the weakening signals that were converging on the cingulate, the seat of the will, were amplified and redirected, becoming powerful

enough to reinvigorate the parts of his brain that control motion and judgement (the Cerebellum and the Frontal Lobe), the functions he needed for survival. Beck got up out of the snow. He was able to think clearly enough to calculate in which direction to move. He headed off toward his own salvation.

Source: Kamler, K., *Surviving the Extremes*, St Martin's Press, New York, 2004

3. Go back and cross out the 'extra' information – the bits that don't say anything directly about transforming inspiration into action. One has been done for you.
4. Now look at the information you have left. Reread this and decide what is absolutely essential to explain how inspiration is transformed into action. Make notes that represent the really important stuff onto six sticky notes.
5. Using these notes, **summarise** the main ideas and information about how inspiration is turned into action.

4.2 Inspiring films based on true stories

It's the **theme** and **subject matter** that will determine your film selection for the assessment task in this unit. Explore films that make you feel as though you're invincible. Films in which the central character or characters face seemingly insurmountable obstacles in the pursuit of their **goals**. Films that represent actual human experiences.

To make an effective **evaluation**, you will need to know more about the true story behind the film. Once you have researched the facts, you can comment on the choices the director made and how these decisions reveal particular **cultural assumptions, values, attitudes and beliefs**.



Cultural assumptions, values, attitudes and beliefs

These are some key terms you will need to know throughout Essential English. They will help you closely **analyse** texts and see how the author's (or director's) decisions can influence audience perceptions. You will also look at the cultural assumptions, values, attitudes and beliefs of characters within a text. Use the glossex to record the meaning of each term in a table.

Word	Definition	Memory jogger
cultural assumptions		
values	characteristics, qualities, philosophical and emotional stances; for example, moral principles or standards, often shared with others in a cultural group	
attitude		'Women should feel equal before the law.'
beliefs		

QUESTIONS TO HELP YOU REVEAL CULTURAL ASSUMPTIONS, VALUES, ATTITUDES AND BELIEFS IN FILMS

- Did the director make any changes to the events or characters in the story?
 Can you think of some reasons why they did so?
 What times, places, individuals or ideas are represented in this film?
 What social groups are represented?
 Are there winners and losers in this film?
 Who is powerful here? Does that change?
 What beliefs about things like gender, youth, disability or sexuality are taken for granted in this film?
 What ideas, qualities or emotions are the most important?
 What values are upheld in the film's resolution?

ACTIVITY 4.3

Let's start thinking about films we want to include and check they meet the criteria.

1. List five films that inspire you, that make you feel great.
2. Share your list with a partner, small group and the class.
3. Circle the ones that are based on true stories.
4. Choose one of the films you have circled and try answering the questions about cultural assumptions, values, attitudes and beliefs for this film.

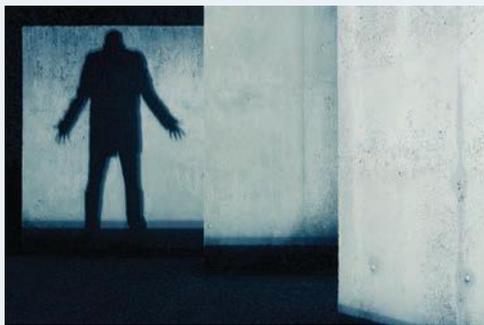
4.3 Genre and sub-genre

Genre is a tricky concept to define. Let's have a crack, shall we?

ACTIVITY 4.4

Each of these images belongs to a film genre.

1. In your notes, **identify** the genre of each image, add an example of a film in that genre and write three adjectives you might use to describe that film. Refer to the evaluative language table on page 119.



Genre:

Examples:

Adjectives:



Genre:

Examples:

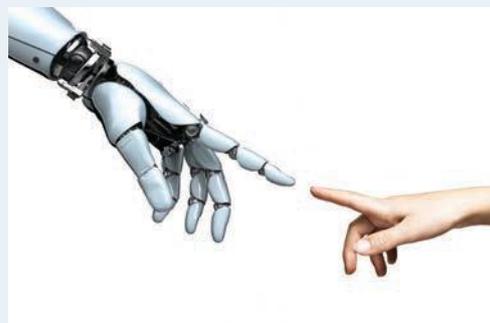
Adjectives:



Genre:

Examples:

Adjectives:



Genre:

Examples:

Adjectives:

2. Read the formal definition in the box below and complete the blanks. You can have film or literature (or both) in your head. Use the word origin and examples for clues.

<p>Definition <i>a category for classifying film and other texts. Genres are a combination of the conventions the maker selects (point of view, dialogue, characters, etc.) and the expectations of the audience about what a particular category of film should be like (funny, moving, informative).</i></p>	<p>Word origin</p> <ul style="list-style-type: none"> • borrowed from French, meaning 'kind', 'sort' or 'style' • originally from the Latin or Greek <i>gen</i>, meaning 'race, kind, birth' • •
<p>Definition in your own words</p>	<p style="text-align: center;">Genre</p> <p>Other words of the same origin</p> <ul style="list-style-type: none"> • • • •
<p>Examples</p> <ul style="list-style-type: none"> • romance • horror • • • 	

3. Do you remember in Chapter 1 we talked about Latin and Greek base words? *Sub-* is a Latin prefix meaning 'under' or 'below', so a **sub-genre** is ...

WHY AM I DOING THIS?

The purpose of identifying a sub-genre is to help you describe the film more completely. While we can say quite confidently that people understand what is meant by the various genres, sub-genres are slippery. Select the one you think fits best. Feel free to decide that your film belongs to more than one. You might even find a different category in which your film could fit; for example, road, sports, person vs nature, survival, escape, historical.

The films we're concerned with here mainly belong to three genres: drama, adventure and **documentary**, although you can come across inspirational true stories in any film genre.

ACTIVITY 4.5

- Using the example below, create a table, showing a list of films that could be part of the inspirational film festival and **categorise** them into their correct genre. If you've seen the film, give it a star rating out of five. Easy homework!
- Add to your list as you progress through the unit. Discuss possibilities with your teacher and classmates.

Categorising films

Title	Director	Genre	Sub-genre	Subject matter: Real-life event on which the story is based	My rating
<i>127 Hours</i>	Danny Boyle	drama	survival	Aron Ralston becomes trapped alone in a Utah canyon for days after slipping on a loose rock.	★★★★★
					★★★★★
					★★★★★
					★★★★★



4.4 Defining and categorising films – drama

One of the film genres that directors use when they tell stories about real people who face seemingly insurmountable obstacles is **drama**.

ACTIVITY 4.6

Add examples and non-examples to this Frayer model.

<p>Definition</p> <p>serious, plot-driven films with realistic characters, setting and stories involving intense character development and interaction.</p> <p>sub-genres: melodrama, romance, biopic, sports, road movie</p>	<p>Characteristics (viewer expectations)</p> <ul style="list-style-type: none"> • purpose is to effect an emotional reaction, characters experience conflict • ends, if not happily, then in a satisfying way, has emotional highs and lows • not loaded with special effects
<p>Examples</p> <ul style="list-style-type: none"> • <i>The Shawshank Redemption</i> • <i>Red Dog</i> • 	<p>Non-examples</p> <ul style="list-style-type: none"> • • •

CASE STUDY 4.1

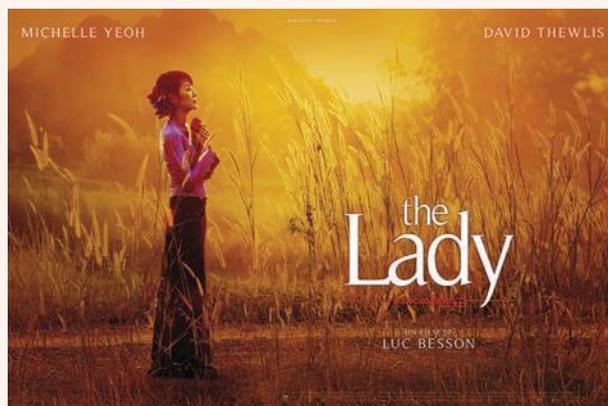
The Lady (2011)

Directed by Luc Besson.

Sub-genre: biopic.

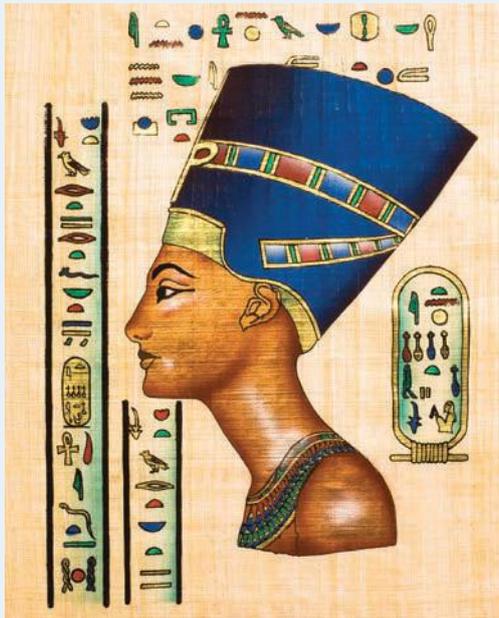
The Lady is the inspirational true story of Aung San Suu Kyi, the leader of the National League for Democracy in Burma (also called Myanmar). Her party won the general election in 1990, but the military refused to accept the

outcome of the election. Even though she could have joined her family in England, Aung San Suu Kyi remained under house arrest for over 15 years in Burma.



ACTIVITY 4.7

1. Study the film poster in case study 4.1 and complete the following tasks:
 - a) Describe the image in as much detail as you can.
Look at objects, **landscape**, colour, light.
 - b) Who is the woman? What does she look like? Describe her clothes, posture, other aspects of her physical appearance.
Use the words **foreground** and **background** in your description.
 - c) What is the most **salient** (important) part of the image.
2. Light and shadow are important in this image.
 - a) The sun draws our attention to Aung San Suu Kyi's face.
How would you describe her expression?
 - b) Why do you think the photographer chose to illuminate her profile? How does this side view make you think of her?
The profiles of some other important female leaders (Nefertiti and Queen Elizabeth) are below, to get you thinking.



- c) The sun casts an orange reflective light over the whole poster.
How does this add to our impression of Aung San Suu Kyi? What is the significance of the colour orange? What do we associate with this colour?
3. Words anchor the way we read and respond to a visual image.
How does the film's title *The Lady* encourage you to think about her?

4. **Symbolism** is important in this image. What might these parts of the image represent?

This symbol	represent/s
The flowers she is holding and in her hair	
The sunrise	
The mountain in the background	
The path on which she is standing	
The colour gold	

5. Write a short paragraph, summarising the judgement you have made about Aung San Suu Kyi and **predicting** what you would expect or hope to learn about her in the film.



EXTENSION TASK 4.1

Check your predictions by watching the film.

Create a character profile for Aung San Suu Kyi, including physical appearance, personality, skills, strengths and weaknesses, allies and enemies, status, achievements and failures.

What adversity did she face? Were you inspired by her story?

Like this? Try some other inspirational dramas based on true stories: *The Blind Side*, *The Post*, *Coach Carter*, *Schindler's List*. You're sure to find one you like.

INSPIRATION AND TRUTH

A word of warning: just because you are inspired by something, doesn't mean you shouldn't be critical of it.

Aung San Suu Kyi's story continues to this day and, like many celebrated public figures, her story is complicated. She currently has a leading political role (akin to Prime Minister) in Burma/Myanmar and, in 2016–17, was implicated in a human rights crisis. The Burmese military led a campaign of what the United Nations (UN) describes as 'textbook ethnic cleansing' against the Rohingya people. The Rohingya people are a Muslim minority in the predominantly Buddhist Myanmar and have been denied basic rights such as citizenship and freedom of travel for decades. They

are still not officially recognised as an ethnic group in Myanmar. Although Human Rights Watch have satellite images confirming the burning of at least 288 Rohingya settlements and thousands of Rohingya refugees have shared stories of murder and violence, Aung San Suu Kyi denies any abuses by security forces. There have been calls for her to be stripped of her 1991 Nobel Peace Prize and the Burmese government has been condemned internationally.

ACTIVITY 4.8

1. As you read, circle key vocabulary and underline important points. Answer the questions to deepen your understanding of the text. Highlight the evidence that supports your response and write your response in note form next to the text.

GENOCIDE IN BURMA

The Rohingya may well be the most persecuted people on the planet, and nobody, including the United States, is lifting a finger to help.

by Joshua Kurlantzick

Of all the ethnic, racial, and religious minorities in the world, the Rohingya, a Muslim ethnic group, may well be the most persecuted people on the planet. Today nearly two million Rohingya live in western Myanmar and in Bangladesh. Inside Myanmar they have no formal status, and they face the constant threat of violence from paramilitary groups ... while security forces look the other way. Since 2012, when the latest wave of anti-Rohingya violence broke out, attackers have burned entire Rohingya neighborhoods, butchering the populace with knives, sticks, and machetes ... half the population of Myanmar's Rohingya have been displaced.

Even if the Rohingya make it out of Myanmar, past the pirates, modern-day slavers, and Thai navy ships, there are few places for them to go ... nearby nations like Malaysia or Indonesia ... are not willing to give the Rohingya permanent refuge. The Rohingya living in Malaysia operate in the shadows, working in the informal economy, unable to send their children to public schools, with no prospects of resettlement anywhere else. No prominent nation outside of Southeast Asia is willing to do much for the minority group either. No Western nations have opened their doors for the Rohingya the way they have, for instance, for the Tibetans who make it out of China.



For those Rohingya living in Myanmar, the future is horrifically grim. They are packed into camps that are little more than internment centres, with residents given minimal food and shelter. Aid organizations face significant hurdles operating in Rakhine State, where most Rohingya live. Myanmar has expelled aid groups from parts of the state, and journalists have been repeatedly turned back from traveling there. (Reporting on an alleged massacre in western Myanmar in 2014, two *New York Times* reporters were detained.)

Abuses against the Rohingya have received some attention from the international media, but Myanmar's western region is remote, making it harder for the best-financed media organizations to report on many abuses against the ethnic group.

Many Rohingya have lived in Myanmar for generations, having migrated there during the British Raj. In his new book, *The Rohingyas: Inside Myanmar's Hidden Genocide*, the Oxford and U.S. Army's Strategic Studies Institute fellow Azeem Ibrahim tells of how the Rohingya have never had an easy time in Myanmar ...

Ibrahim offers one of the fullest descriptions available of the current Rohingya crisis, retelling the narrative of the emerging genocide with force (if not always the clearest prose). He may not be arguing that the Rohingya are the most persecuted people on earth, but his research substantiates recent claims (including a detailed report by Yale Law School's clinic on international human rights) that the Rohingya are targets of genocide.

The most damning reports on the pogroms came from a Human Rights Watch report:

'In the deadliest incident, on October 23, 2012, at least 70 Rohingya were killed in a massacre in Yan Thai village in Mrauk-U Township. Despite advance warning of the attack, only a small number of riot police, local police, and army soldiers were on duty to provide security. Instead of preventing the attack ... or escorting the villagers to safety, they assisted the killings by disarming the Rohingya of their sticks and other rudimentary weapons they carried to defend themselves.'

As Rohingya fled their homes, the military and police maintained cordons around the camps in western Myanmar and quickly turned them into 'open-air prisons', in the words of Human Rights Watch. Once Rohingya men and women had fled ... their land was often seized. The government sometimes refused to allow UN representatives to visit trapped Rohingya, and security forces routinely confiscate food and other aid provided by international groups.

Even if foreign countries, and Myanmar's own leaders, suddenly decided to protect the Rohingya, it might be too late. The ethnic composition of western Myanmar has already been radically changed, many Rohingya families have been destroyed, and many Rohingya are too scared and economically devastated to ever return to their home villages. Joshua Kurlantzick is a senior fellow for Southeast Asia at the Council on Foreign Relations.

Source: 'Genocide in Burma', *Washington Monthly* magazine, June/July/August 2016



ACTIVITY 4.9



Answer the questions to deepen your understanding of the text. Highlight the evidence that supports your response and write your answers in note form beside the text.

What does the text say?

- What is the issue being explored?
- Who is the intended audience? How do you know?
- Why are the Rohingya now attempting to escape Myanmar?

How does the text work?

- Find the meaning of the words 'genocide' and 'persecuted'.
- What effect does the word choice: 'butchering' in, 'butchering the populace with knives' have on the reader?
- How does the author's use of references to expert opinion and other texts assist in creating an argument?

What does the text mean?

- Does the author feel optimistic or pessimistic about the Rohingya crisis?
- Are the authors of the book and the article reliable?

What does the text inspire you to do?

As a conscientious citizen of the world you want to create social awareness about the Rohingya crisis. Research the Rohingya culture and present your findings to your class.



4.5 Defining and categorising films – adventure

Another film genre directors use when they tell stories about real people who face seemingly insurmountable obstacles is **adventure**, a genre typically combined with action.

<p>Definition</p> <ul style="list-style-type: none"> • sub-genres: swashbuckler, historical epics, expedition films, treasure hunts, disaster films 	<p>Characteristics (viewer expectations)</p> <ul style="list-style-type: none"> • uses full range of camera techniques • sound effects enhance realism, music supports emotion • chase and other action sequences • the good guy/s typically succeeds
<p>Examples</p> <ul style="list-style-type: none"> • <i>The Lord of the Rings</i> • <i>Australia</i> • • • • 	<p>Non-examples</p> <ul style="list-style-type: none"> • • • • •

CASE STUDY 4.2

The Great Escape (1963)

Directed by John Sturges. Sub-genre: action (war).

The Great Escape is based on the true story of the March 1944 attempt, by over 200 captured Allied airmen, to break out of Stalag Luft III, a prisoner of war camp in Eastern Germany. It ticks all the adventure film boxes: an exotic/historical location; a seemingly impossible **mission**; extreme endurance, ingenuity and team commitment; iconic music, and great chase and suspense scenes. No wonder it was the box-office hit of its time. Of course, it didn't hurt that the cast is a 'who's who' of 1960s movie stars – Steve McQueen, James Garner, Richard Attenborough, Charles Bronson, Donald Pleasence, James Coburn and David McCallum (now Dr Mallard in *NCIS*).

ACTIVITY 4.10

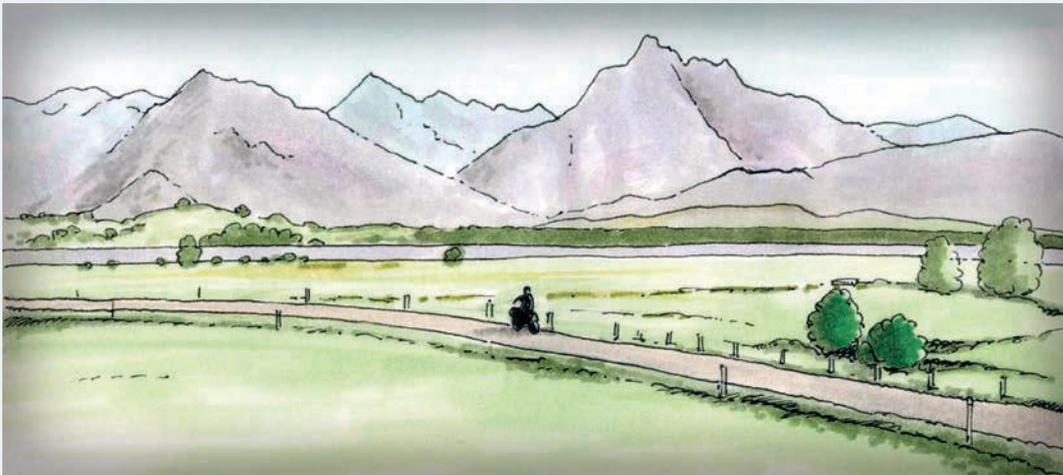
To really show your understanding of the director's choices in the assessment, you will need to select and explain the impact of **language features** in an important scene from your chosen film. To do this, use some of the specialised language of film analysis, which we will look at in this case study.

In *The Great Escape*, Steve McQueen's famous motorcycle **scene** combines two important generic elements of an adventure movie: an emphasis on landscape and a mission. In this scene, Captain Virgil Hilt (McQueen) attempts to escape from Germany to Switzerland on a stolen motorbike, wearing a stolen German military uniform.

1. Ideally, find the scene online or on DVD and watch it all the way through.
2. Images have been provided below, along with vocabulary you will need to know and use when analysing the scene.

The first three frames have been completed as a guide.

Frame 1



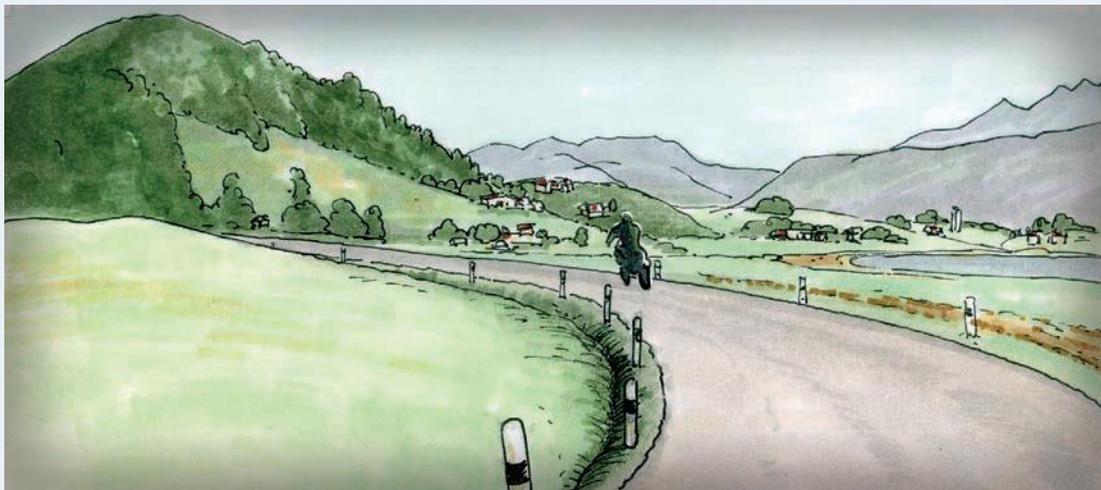
- Extreme **long-shot** has the effect of making the landscape important: Hilt attempts to cross into Switzerland. We see what he sees.
- **Foreground:** German grassed paddocks
- **Middle distance:** Hilt heading south on his stolen German motorbike
- **Background:** His goal – the Swiss Alps

Frame 2



- **Medium shot** has the effect of connecting us with the character: Hilt stops, looks right, says: 'Switzerland', checks his fuel, and then takes off again. We're close enough to read his concern and determination.
- Foreground: Hilt
- Background: Germany

Frame 3

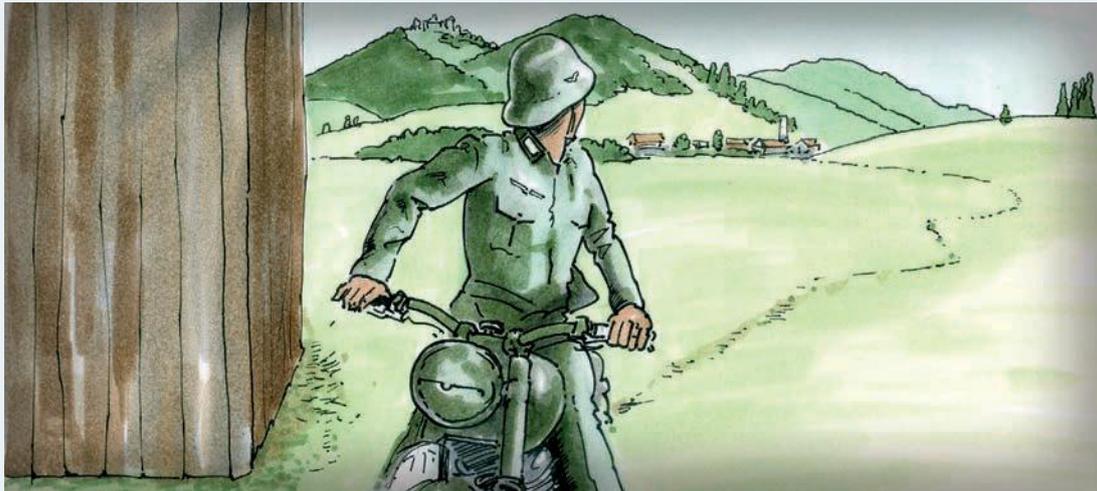


- Return to long-shot has the effect of making the landscape important again. Again, we see what Hilt sees; i.e. that he is closer to Switzerland. The **lower-angle** shot draws the audience in to the motorcycle's progress.
- Foreground: Germany
- Middle distance: Hilt heading south on his stolen German motorbike
- Background: His goal, the Swiss Alps

A little later in the scene, things become more complicated. Hilt is discovered by German soldiers as he rides through a border town and is chased.

3. Using the completed frame notes as a guide, add notes to the following frames to explain the effects of the **shot** selections. Include **inferences** you draw about **emotion**.

Frame 4



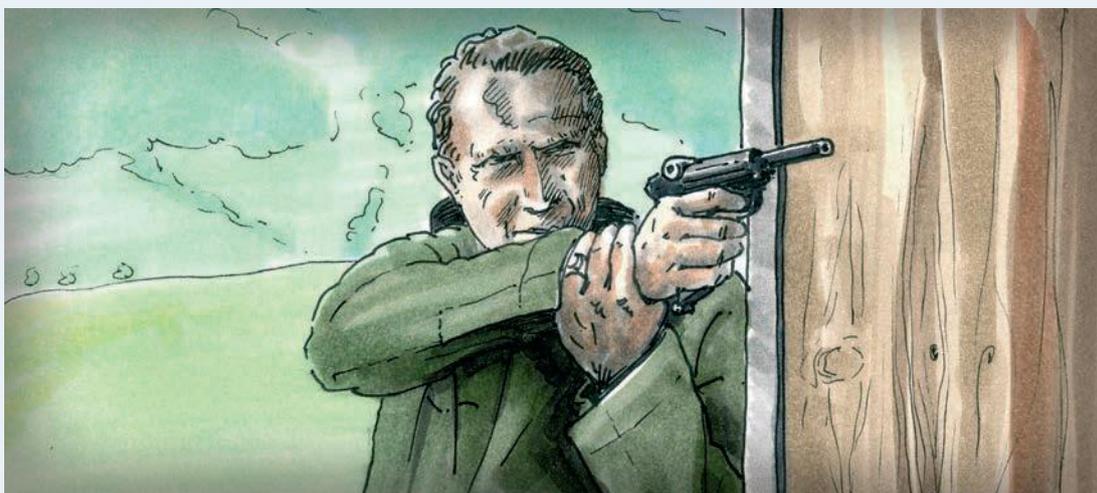
Hilt checks behind him for his pursuers.

Foreground: _____

Middle distance: _____

Background: _____

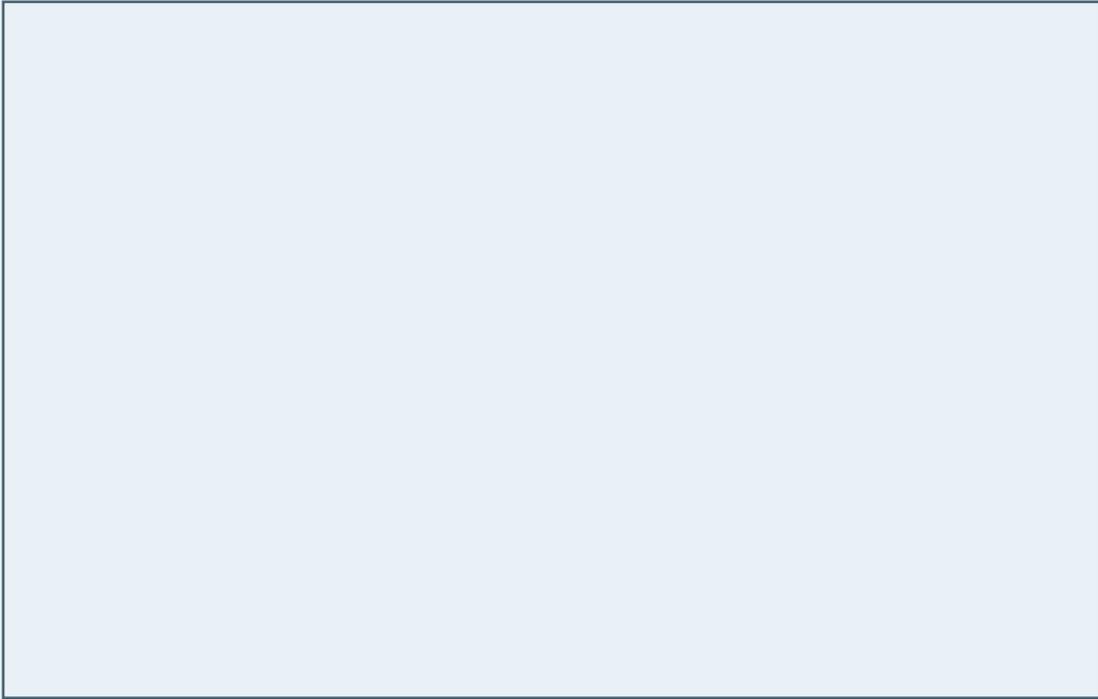
Frame 5



Hilt draws his gun as the pursuers head towards him.

Foreground: _____

Background: _____

Frame 6

Foreground: _____

Middle distance: _____

Background: _____

Don't forget to add *The Great Escape* and adventure films you've seen to your 'Categorising films' table.

Like this? Try some other inspirational adventure films based on true stories: *The Lost City of Z*, *Motorcycle Diaries*, *Dunkirk*. You're sure to find one you like.

EXTENSION TASK 4.2

Watch *The Great Escape*, of course. You must. It's brilliant. At the very least, you'll have to see how that motorcycle scene ends. But also do some research about the true story.

4.6 Defining and categorising films – documentary

A third film genre directors use when they tell stories about real people who face seemingly insurmountable obstacles is documentary; the most realistic genre of all.

Define documentary; you're on your own this time.

<p>Definition</p> <ul style="list-style-type: none"> • 	<p>Characteristics (viewer expectations)</p> <ul style="list-style-type: none"> • usually has a narrator or voiceover • • • •
<p>Examples</p> <ul style="list-style-type: none"> • • • • 	<p>Non-examples</p> <ul style="list-style-type: none"> • • • •



CASE STUDY 4.3

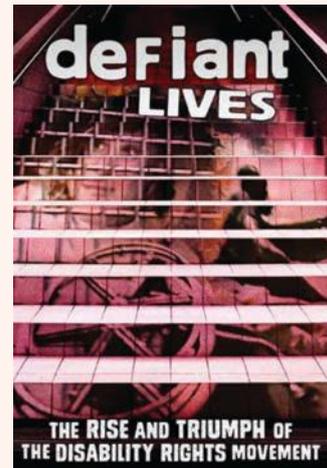
Defiant Lives (2016)

Directed by Sarah Barton, Sub-genre: history documentary.

An international documentary by an Australian director, *Defiant Lives* follows activists around the world as they raise awareness of treatment of people with disabilities. From post-war institutionalisation to the changes that have allowed people with disabilities to fully participate in society, this film brings attention to a group whose voices are often **silenced** and **marginalised**. The film is filled with rare archival footage and highlights how people with disabilities have **literally** changed the world we live in.

For this activity, you will need to go to the *Defiant Lives* website.

Aboriginal and Torres Strait Islander viewers are advised that this program contains images and voices of people who have died.



Pre-viewing exercise: Explore the site a little. Watch the **trailer** without sound first, then again with sound. This will help you focus on the images and the sounds separately. Then think about how they work together.

ACTIVITY 4.11

1. Collect these basic facts from the trailer.
 - a) Where and when is it happening?
 - b) Who is involved?
 - c) What is the main challenge they face as a group?
 - d) What individual problems do they encounter?
2. At the beginning of the trailer is a curious underwater image of a woman in a wheelchair. Can you interpret its possible meaning?
 - Complete the observation and inference chart. In the observation boxes, write down what you see. An example has been done for you.
 - In the inference boxes write what inferences you make from the feature you have observed.

- In the conclusion box write your conclusion in sentences by answering the question: how might this image encourage us to think about the experiences of people with a disability? (Before completing the conclusion box, go to ted.com and search Sue Austin (the woman in the image) to hear a Ted talk in which she discusses 'Deep sea diving ... in a wheelchair'. Her account may change your interpretation of the image. Add to your observation and/or inference boxes.)

What does it say?	Observation:	Observation:	Observation:	Observation:
What does it mean?	Inference		Inference	
Conclusion	The overall message is _____ _____ _____			

The job of the whole trailer is to sell the documentary to the intended audience. What other images caught your attention? What was interesting or shocking about them?

- Texts typically have an 'intended' or 'ideal' audience – in this case, a group, or groups, of viewers the director hopes to persuade, or who will be sympathetic to the messages of the film. For example, the documentary *An Inconvenient Truth* targets members of the public who might not be aware of the consequences of global warming. Additionally, environmentalists would be particularly sympathetic to its message. Who might be the intended or ideal audience for *Defiant Lives*?

4. Does this documentary appeal to you? Why or why not?
5. Add *Defiant Lives* and other documentaries you've seen that are suitable for this unit to your 'Categorising films' table.

EXTENSION TASK 4.3

If you can get your hands on this documentary, watch it. Discuss the following questions: How successful were the activists? Were they inspirational? Why or why not?

Like this? Try some other inspirational documentaries: *Touching the Void*, *Food, Inc.*, *Miss Representation*. You're sure to find one you like.



4.7 The language of film reviews

Film reviews use the kinds of persuasive, emotive and evaluative language you'll need to **create** a successful presentation for a film festival.



ACTIVITY 4.12

1. Think of the last film you watched.
2. Share it with the person next to you and tell them whether you would recommend it (or not).
3. Give reasons for this recommendation based on: the characters, the acting, the events in the film and its emotional impact.

Well done. If you have successfully given a recommendation, you have already used some of the evaluative language that you need for this unit.

A more formal film review relies on words that communicate positive and negative evaluations of:

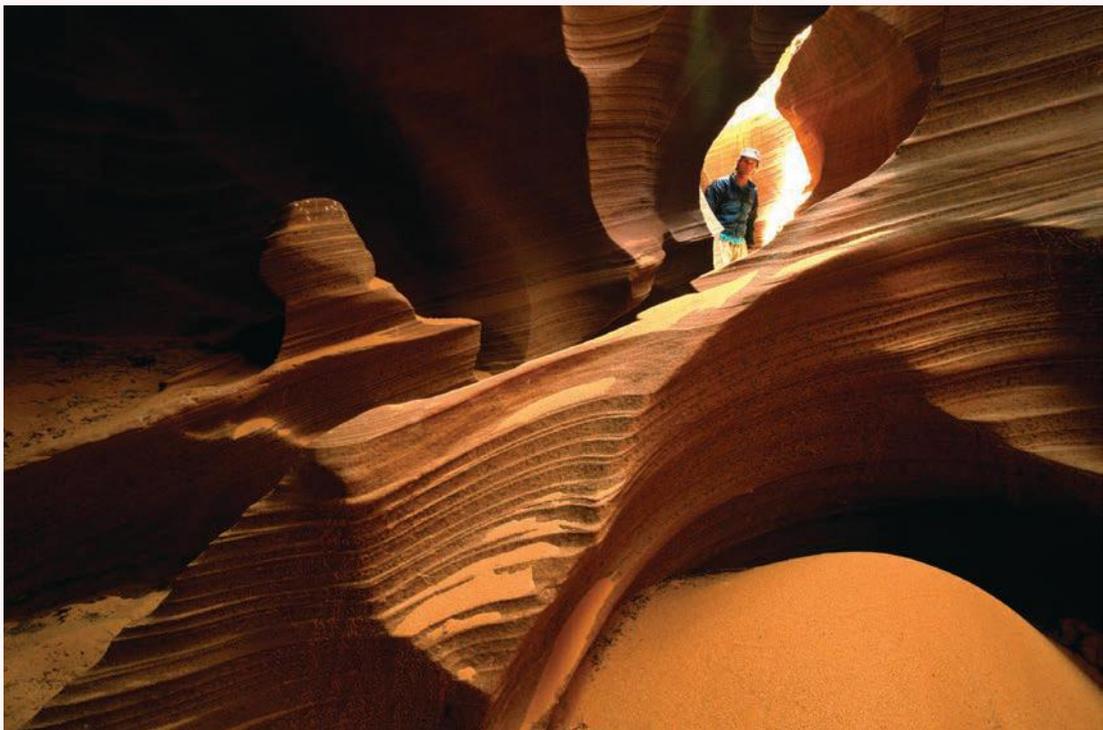
Emotions	People, characters	Things, events
<ul style="list-style-type: none"> • emotions experienced by the characters • the likely emotional response of the audience 	<ul style="list-style-type: none"> • the ability and talent of the actors • judgements about the characters 	<ul style="list-style-type: none"> • the worth or value of the film • likely audience opinion • the intrinsic worth of the story that's being told • the performance of the actors

The following review of *127 Hours* (2010) demonstrates how language can be used to communicate an evaluation of a film. It begins with a plot **synopsis**, or summary.

ARTICLE 1 SYNOPSIS

127 Hours tells the incredible true story of adventurer Aron Ralston's brush with his own mortality when his right arm was trapped by a dislodged boulder in Blue John Canyon, Utah, on a hike in 2003. For much of the film, director Danny Boyle traps the audience right along with Ralston. Having told nobody of his whereabouts, he must give up hope of rescue and engineer his own

escape. As he becomes increasingly disoriented through dehydration and sheer desperation, Ralston recalls his family, an old girlfriend and two female hikers he met before the accident. By intercutting these memories with the gravity of his current situation, Boyle's camera builds to the visceral, thrilling moment when Ralston finds the courage to make the extraordinary choice that enables his escape.



ACTIVITY 4.13

1. Using the information in the text, record the following details about the film. Ignore the evaluative language highlighting for now. It will be more useful for Activity 4.14.

Title:	Genre:	Sub-genre:
Character		Setting
Problem		Possible solution

Although the synopsis is really a part of this review, the main evaluation of the film's success is made in the following section. Keep reading.

ARTICLE 2 REVIEW

Can James Franco become the first actor to win an Oscar in the same year he's hosting the ceremony?

With his performance in Danny Boyle's *127 Hours*, this has become a possibility.

Franco's performance in the harrowing true story of Aron Ralston is energetic and emotional and the film's chief focus. When we first meet Aron he exhibits a devil-may-care attitude – he doesn't tell anyone where he is going – and when he ends up trapped in an isolated Utah canyon, we know he's in trouble, stuck, as the title of his memoir suggests, 'between a rock and a hard place.' Boyle puts us right in the centre of this crisis as Aron spends five days trapped, facing certain death, before he makes the extraordinary choice that enables his survival.

When the story begins, we experience Aron's sense of freedom

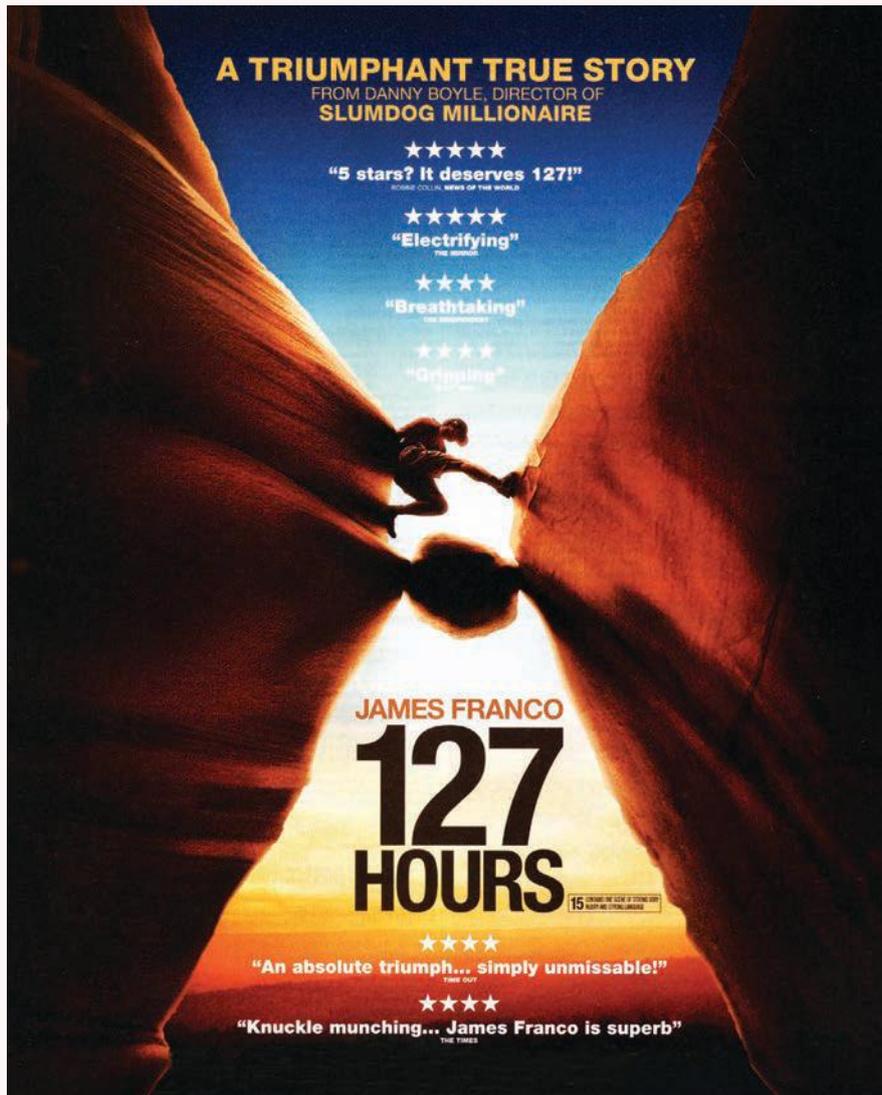
as he sets out hiking through Blue John Canyon. Boyle captures this exhilaration especially well through a series of innovative camera moves and frenetic music that keeps the action moving forward. The scene in which Aron cave dives into a pool with two female hikers he meets along the way is an exciting example of this. The scenery, while isolated, is exceptionally beautiful. Aron is introduced to us as an adventurous spirit and flawed human being, which ultimately makes him a more identifiable character.

Once Aron is trapped by the boulder, *127 Hours* really becomes a one-man show. Franco carries not only the weight of the boulder but the weight of the entire film. As the desperation of Aron's situation increases, Boyle stages a series of flashbacks and hallucinations into the future. He uses vivid colours to

convey a sense of the chaos and anxiety invading Aron's mind. Here Franco's **talent really shines** and proves him **Oscar-worthy**.

When the film's **gruesome** climax finally arrives, it is with a sense of **steely-eyed determination**

that Franco makes Aron's decision to get out of the cave alive **a cathartic experience**. We are in the cave right along with him, and when he escapes, we feel his **triumph**. It's **a defining moment** in Franco's diverse career.



ACTIVITY 4.14

1. This review uses a range of evaluative words. What is the dominant colour of the highlighting in the review? Why?
2. Watch the *127 Hours* trailer online and collect some red words of your own. What emotions do you feel when you watch the trailer? Add words from the review too.
3. Draw up a table, like the one below, and sort the green words and phrases that evaluate the actor (James Franco) and the character (Aron Ralston).

	Words that describe the actor's ability	Words that describe the character	Yellow words and phrases that assess James Franco's performance
Positive			
Negative			

4. How could an ordinary person who encounters barriers in the pursuit of their goals be inspired by Aron Ralston's story in *127 Hours*? You'll need to organise your ideas into a PEEL paragraph and use words from various categories of evaluative language.



EXTENSION TASK 4.4

Franco didn't win the Oscar at the Academy Awards. Colin Firth won for his role in *The King's Speech*. *The King's Speech* is also an inspirational true story, by the way.

Use the information from the review to explain why Franco would be a worthy recipient of the Academy Award.

4.8 Putting it all together

Context:

A local cinema is hosting a week-long festival called *Don't Give Up: A festival of inspiration*. It will showcase films that use real-life stories about people who've faced adversity to inspire the rest of us to make great choices in our own lives. As Artistic Director for the cinema, you have been invited to select the film that most inspires you to present on the opening night of the festival and share how the film contributes to our understanding of human experiences.



Task:

Deliver a multimodal presentation for the opening night of the film festival, welcoming guests and encouraging them to be inspired by one of the films in the program. You should include a detailed commentary on a scene that particularly inspired you, so the audience can watch out for this while viewing the film.

Purpose: evaluate, recommend

Genre: film review

Audience: attendees of the film festival opening night

Length: 4–6 minutes

Suggested outline:

- Introduce the festival, its theme and the purpose of the event.
- Explain the various genres and sub-genres the audience will encounter during the festival. Refer to other titles.
- Introduce your selected film and identify the genre and sub-genre to which it belongs.
- Provide a synopsis of your film.
- Evaluate the film, with reference to the conventions of the genre.
- Explain some of the representations of people, places and events by referring to the cultural assumptions, values, attitudes and beliefs in the film.
- Analyse a specific example of a scene that particularly highlights how the director has represented human experience as inspirational in the film.
- Summarise the overall message of your selected film and the festival.
Take care not to reveal the ending. People hate that.

Support your review with multimodal elements. These may be stills, sounds or short excerpts from the film (these do not count towards your time), the poster, or other relevant images. Include **captions** that link this image to the message of the festival.



CHAPTER 5

The corners of my mind: personal writing

This chapter asks you to wonder about how your memories become the stories of your life. It's fascinating, the way your brain takes images of a day or an event and then converts those images into memories through words. Through the course of your life, your memories will grow and change until, at last, they become your life story.

In this chapter, you will learn and develop skills to:

- recall and record autobiographical memories
- define the process of autobiographical memory and understand why it is important
- read and interpret the memories of others presented in a range of genres
- write autobiographical texts.

The culminating task asks you to write a creative reflective piece – a representation of a memory of your own. You will choose which genre will best communicate the memory you decide to share.



WORD PLAY

Take these words. Change their forms, morph them into new words, add prefixes or suffixes, or find words with similar spelling patterns.

memory		mnemonic	
biography			biology
psychology	psychic		
reflect		reflex	

SENTENCE COMBINING

Practise combining these short, simple sentences to make more interesting ones. You can add words or phrases for impact.

I sat at the edge of the helicopter cabin. I put my legs out the door.

The cabin held many of my teammates. The second helicopter was crowded too.

There were 23 of us.

I had done dozens of missions with these men. I had known some of them for 10 years.

I trusted these men.

They were the most experienced men in our squadron.



Here's how US Navy SEAL Mark Owen combined the sentences, describing his team's helicopter ride in to attack terrorist Osama bin Laden's secret compound in Pakistan:

Now perched on the edge of the cabin, I stretched my legs out the door trying to get the blood flowing. Crowded into the cabin around me and in the second helicopter were twenty-three of my teammates. I had operated

with these men dozens of times before. Some I had known ten years or more. I trusted each one completely. This team had been handpicked, assembled of the most experienced men in our squadron.

Source: Owen, M. and Maurer, K., *No Easy Day – The Firsthand Account Of The Mission That Killed Osama Bin Laden* by Mark Owen and Kevin Maurer. New American Library (2014)

5.1 What is autobiographical memory?

The human brain is incredible – especially its capacity to remember. The way it can record and store things you might need or want later is nothing short of a miracle. However, there is one type of memory that, more than any other, shapes the kind of person you are and the way you interact with others. Read the definition and record a memory of your own in the example box.

<p>Definition</p> <p><i>a memory system consisting of episodes recollected from an individual's life</i></p>	<p>Characteristics</p> <ul style="list-style-type: none"> • has a setting in time and place • involves you along with other people, objects, events • has a narrative (story) form • very few available before age three • is more easily recalled when it involves strong emotions, especially happy ones
<p>Examples</p> <ul style="list-style-type: none"> • 	<p>Non-examples</p> <ul style="list-style-type: none"> • remember to do your homework • remember how to drive a car •

BASE WORDS

The term 'autobiographical memory' contains quite a few words from Latin and Ancient Greek. Knowing the meaning of these words will help you build your definition.

auto (Greek) – self

bio (Greek) – life

graph (Greek) – to write or record

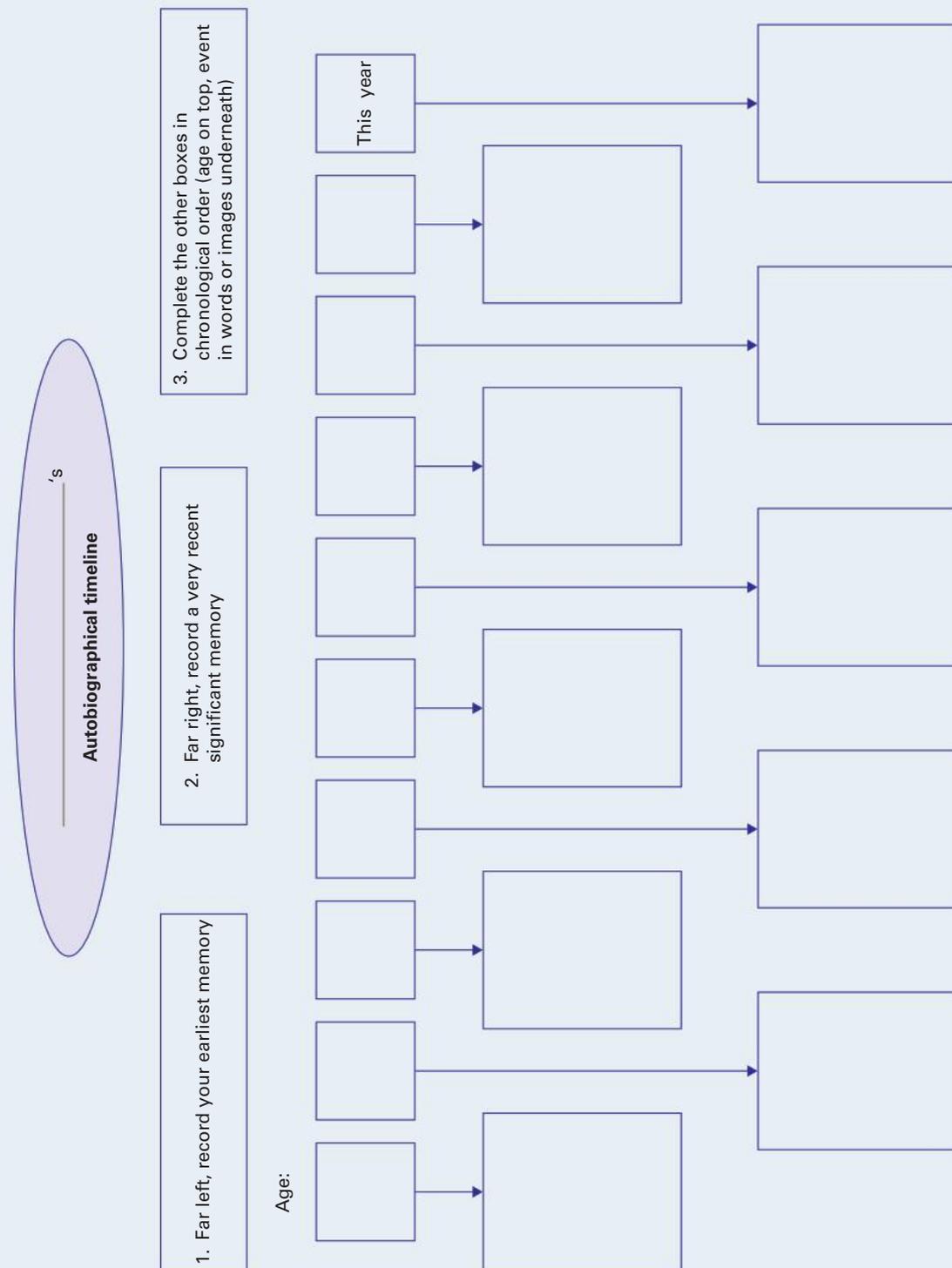
mem (from *meminisse* (Greek) or *memorare* (Latin)) – to remember or call to mind

So, if we were to break this term into its key base words, it would translate as 'self-life-writing call-to-mind'

Autobiographical memories are unique because each one is stored and arranged (added, deleted, changed, reworded) to become part of an organised life story.

ACTIVITY 5.1

1. Writing one sentence a day is a great way to record your experiences and to develop your writing skills. It also does not take very long. Do it for one week in your diary or phone and include some descriptive details.
2. Make a copy of the guide below and use it to record some significant events in your life story. As you move through this chapter, return to this guide. These memories will be useful prompts later, when you try some autobiographical writing.



EXTENSION TASK 5.1

Keep a diary for one week. Record the details of everyday events that seem memorable. These are what research psychologists might call ‘true’ autobiographical memories. Give this record to your teacher to keep until the end of this chapter. Have your teacher test your autobiographical memory by reading your diary and prompting you to **recall** the events.

How much detail did you remember? Were some types of events easier for you to recall than others?

DID YOU KNOW?

The older we get, the more our memories are stored in word form instead of as pictures. It’s a good thing too. Memories in picture form don’t last as long. If we didn’t have words, we’d eventually remember very little about ourselves.



5.2 Why do we need our autobiographical memory?

Autobiographical memories aren't just interesting, they're important. We need these stories so that we have a sense of our own **identity**. With a stable sense of who we are, we can move forward positively in the world, reflecting on our past experiences and using them to make good decisions in the future.

Memories are also important for developing our relationships with other people because sharing our personal stories with people brings us closer to them. Reminiscing about things we've done together also strengthens our bonds with each other. Let's try it.



ACTIVITY 5.2

1. Share your autobiographical memory from the Frayer model on page 155 in small groups, one at a time. Practise effective listening by facing the speaker and waiting until they are completely finished. Be respectful about your reaction and any questions you ask.
2. Answer the following questions together.
 - How many memories were positive? _____ out of _____
 - What approximate ages were you?
 - Where did they take place?
 - Whose memory was most like a complete story?
 - Who had the most interesting memory?

STOLEN GENERATIONS – A CASE STUDY

You may have learned elsewhere about Australian policies that led to the separation of Aboriginal children from their families. An official inquiry in 1997 led to the famous apology in 2008 by the then Prime Minister, Kevin Rudd.

The 'Stolen Generations' Testimonies' project is an initiative to record on film the personal testimonies of Australia's Stolen Generations Survivors and share them online.

The Stolen Generations' Testimonies Foundation hopes the online museum will become a national treasure and a unique and sacred keeping place

for Stolen Generations' Survivors' Testimonies. By allowing Australians to listen to the Survivors' stories with open hearts and without judgement, the foundation hopes more people will be engaged in the healing process.

Source: Stolen Generations' Testimonies Foundation website

ACTIVITY 5.3

1. Go to the Foundation website. **Understand** the importance of the past by listening to stories of Aboriginal people whose memories are either traumatic and difficult, or fragmented. Listen to two or three stories and reflect on how important it is to remember who you are and where you belong. These stories can be upsetting, so talk with your teacher or a trusted adult if you need to.
2. Select one of the **testimonies** and complete this cause and effect activity in your notes to think your way through the effects of displacement and loss of identity.

On the left-hand side, write the event or experience of the person, and on the right, how that affected the individual.

Cause	Effect

3. Now read this personal advertisement, which is similar to ones that appear in newspapers. **Explain** in your own words why you think this woman needs to find her sister.

MY NAME is Annette Taylor and I am trying to find my baby sister, who I haven't seen in 17 years. Her birth name is Margaret Maria Taylor. She was placed with white people in the late 70s. Her carers were Mr and Mrs Nolan who were transferred to Sydney from Broken Hill, NSW to do their teacher careers. Since the move, the Nolans had two children of their own. Margie's parent's names were

Irene and Trevor Taylor. Our father has died now but Mum is still alive. Her aunty Helen died three years ago. I would appreciate any information on her whereabouts as our mum is still grieving. I would love the opportunity to contact Margie in any way to reunite our family.

Annette Taylor, 26 Lawson Street, Sea Lake Vic 3533.

Some words to help you explain **emotions** connected with losing identity: loss, grief, depression, loneliness, insecurity, sadness, isolation.

EXTENSION TASK 5.2

The current affairs program *60 Minutes* televised a segment called 'Total Recall' in 2011. Visit the *60 Minutes* website and watch the segment 'Total Recall'. Then watch the BBC documentary *Man Without a Memory*.

Discuss in groups how these two different phenomena would affect your day-to-day lives.

5.3 How does autobiographical memory work?

In previous chapters, we have learned about some of the amazing things our brains can do, like inspire us to take drastic action in times of need, so we have already encountered some **specialised** language about the brain. In this section, we will be exploring some of the specialised and **technical** language psychologists use to explain the detail of their field to each other. The rest of us have to work pretty hard to figure out what psychologists are talking about when they're in expert **mode**.

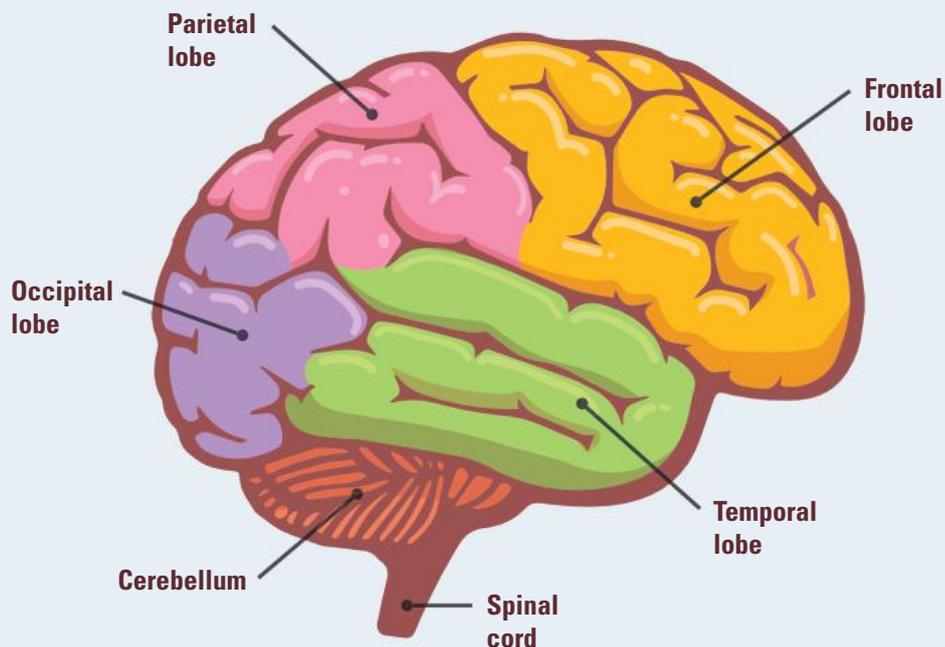
BASE WORDS

The word psychology comes from the Greek *psyche* meaning 'breath, spirit, soul' and *logia* meaning 'study of'.

ACTIVITY 5.4

Read the two passages on the next page. They explain how memories are collected and stored. The image can help you follow the explanations. Ignore the colours for now.

1. Decide which passage uses specialised language and which one uses everyday terms.



Explanation 1:

Imagine your head covering this brain. Something memorable happens, say your first kiss. It's pretty special. You'll never forget it. The event is at first constructed as a memory in your frontal lobe. Put your hand on the top of your forehead to feel roughly where that is. Over time, the memory moves back in your brain, so the front doesn't

get too full. When you need it, you'll activate regions of your temporal and occipital lobes so you can recall the event in all its vivid, romantic detail.

The bit way in the back, the occipital lobe, looks after the memory for you. This memory maintenance mainly happens in the right hemisphere of your brain, the touchy-feely side.

Explanation 2:

Autobiographical memories are initially constructed in left prefrontal neural networks. As a memory forms over time, it activates then transitions to right posterior networks, where it remains at a high level while the memory is held in the mind.

Networks in the left frontal lobe in the dorsolateral cortex

and bilaterally in the prefrontal cortex become active during autobiographical memory retrieval. Autobiographical memory maintenance is predominantly observed as changing patterns of activity within posterior sensory regions; more specifically, occipitotemporal regions of the right hemisphere.

Source: Conway, M.A., Pleydell-Pearce, C.W., and Whitecross, S.E., 'The neuroanatomy of autobiographical memory: a slow cortical potential study of autobiographical memory retrieval', *Journal of Memory and Language*, Vol. 45, page span 2001

It's a pretty safe bet you worked out which text was which, but let's have a closer look.

2. Use a table to **assess** the strengths and weakness of each version of the explanation.

Strengths	Weaknesses
Explanation 1:	Explanation 1:
Explanation 2:	Explanation 2:

3. Who was the intended audience for each text? Who would find it useful?
4. The green words are important verb groups. They tell us what is happening in the sentences. The red words are important noun groups. They tell us who or what is involved.
5. Complete the tables below and **discuss** how the two explanations are different.

Verb groups in Explanation 1	Verb groups in Explanation 2
imagine	are initially constructed
Noun groups in Explanation 1	Noun groups in Explanation 2

WHY AM I DOING THIS?

The way experts write about their field allows them to pack lots of information in. They use big noun groups and specialised verb groups. The result is very formal, and it can be difficult to read. Autobiographical writing, which you will do for the assessment in this unit, doesn't work this way. It's meant to be more entertaining and less formal, so the style may be more like the first passage on page 162.

EXTENSION TASK 5.3

Is there a topic you know a lot about? Ballet? Hip-hop? Model trains? Rugby? Try writing two paragraphs about the same thing – one for expert readers and one for an everyday audience.

5.4 Autobiographical writing – home

The sections that follow ask you to read autobiographical writing and write about some memories of your own.

Read, write, read, write. It's the only way.

In his autobiographical book, *12 Edmondstone Street*, David Malouf uses his autobiographical memories to construct a story of his life, starting in South Brisbane.

Follow this procedure for completing the Three-Level Guide below:

1. Read the statements in the Three-Level Guide first so you know what you are looking for.
2. Read Malouf's passage carefully. Circle any words you are unsure of.
3. For each statement:
 - decide whether the author would say it is True or False (not your opinion)
 - highlight the evidence in the text that supports your answer
 - discuss your responses with your classmates, especially Level 3 questions.



		True	False
Level 1	The house at 12 Edmondstone Street is still there.		
	After the renovations, the Maloufs lived in the back half of the house.		
Level 2	When he split the house, Malouf's father covered up the doorway to the bathroom, and put a new one in on the other side of the room.		
	Our recent memories are clearer than our earlier ones.		
Level 3	Authors need strong autobiographical memories to write well.		
	After World War II, there were great changes in Brisbane.		



Nothing much remains of Edmondstone Street, and our house, Number twelve, went ages ago, though I recall it well enough; I can feel my way in the dark through every room. The trick of memory I refer to has nothing to do with that. It concerns the work my father did on the house towards the end of the war.

... the house was divided into flats. My sister and I got a bedroom at last on the side verandah, our spare room became a dining-room kitchen, and newlyweds (a nice quiet couple in their forties) moved into the rooms at the back. The one surviving room from what had been the coolest, closest, most lived-in part of our house was the

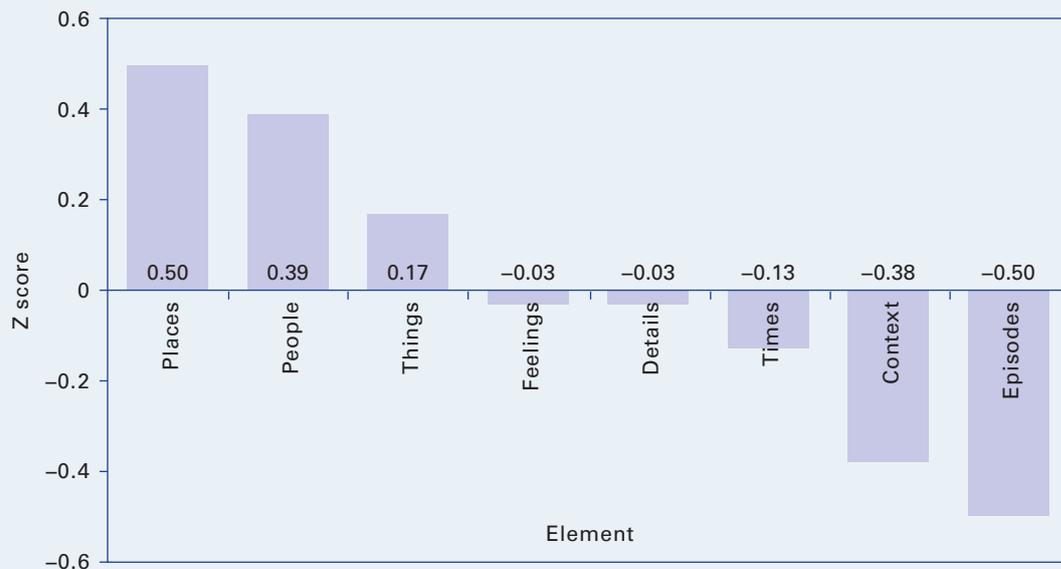
bathroom, but we entered it now from the other side.

And here I come at last to that trick of memory with which I began. The fact is however hard I try, I cannot find this new door or remember where it was. I know where it ought to be, but when I shut my eyes I can't see it; and though I must, in the years after the house was changed, have gone through it a thousand times, I cannot, in memory, set my hand to the doorknob or put my body in the frame. I still enter by the earlier door, one step up from the kitchen on the other side.

Source: Malouf, D., *12 Edmondstone Street*, Penguin, 1983

ACTIVITY 5.5

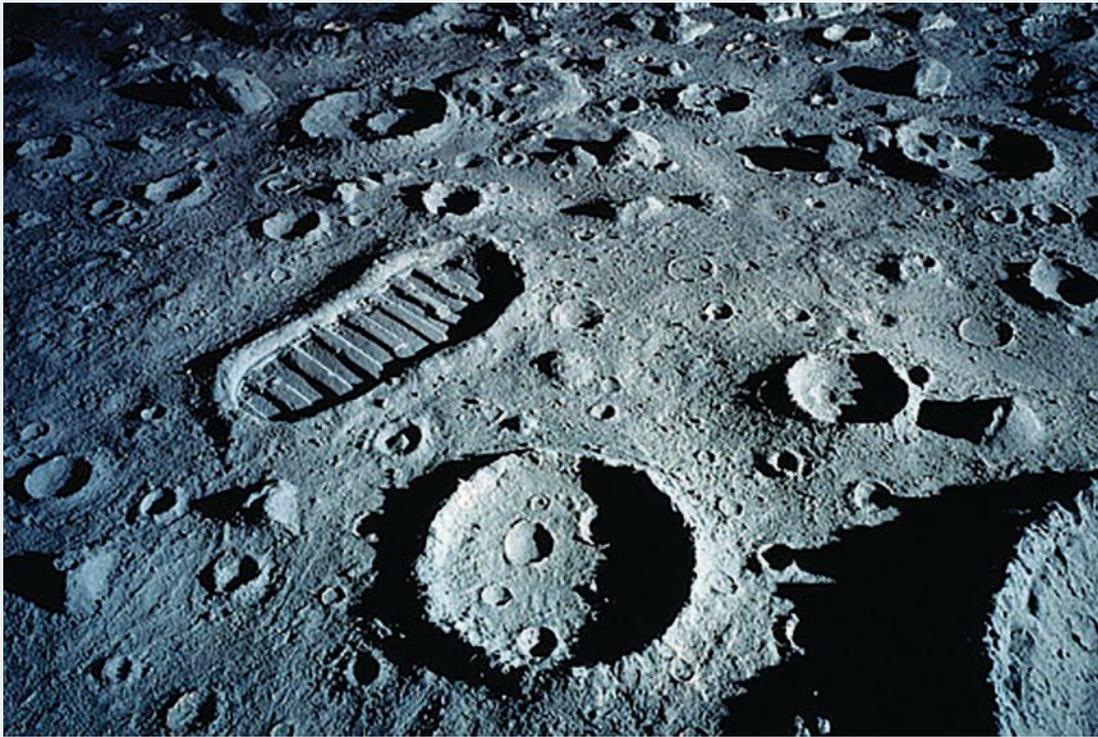
1. Try drawing the floor plan of Malouf's house. You don't have all the information so, like a writer, you'll have to fill in the **gaps** with your imagination. Then draw the basic floor plan of your own house. If you've lived in more than one house, try to choose the one that holds the strongest memories for you.
2. Like Malouf, we all have gaps in our memories. Things we wish we could remember that we just can't. Try to **identify** a gap like that in your own memory. For example, I can't remember playing with my much-younger brother when he was a baby.
I can't remember _____.
3. The graph below shows that people tend to recall some kinds of memories more than others. Is this true for you? Use one set of E+E (Evidence + Explanation) to elaborate.



DID YOU KNOW?

Z-scores show us how far from the average number of times each element occurs. So, in this graph, *places* featured as an element in memory far more than *feelings*. **Context** and *episodes* are recalled least of all.

Great autobiographical writers, like David Malouf and John Danalis (below), must use their imaginations to fill in the gaps. Danalis has also written about his home in Brisbane. Read what he has to say about the way his family home brings back memories for him.



Family homes are like time machines; just the hint of an odour, the groan of a loose floorboard, the slant of morning sunshine through half-opened drapes can peel away years, even decades. I gazed down at the lounge-room floor and pictured my brother and me sprawled out on the carpet with pillows and blankets watching

Saturday-morning TV. I drifted back even further, remembering Neil Armstrong's first step into moon dust; I remember the big fuss being made by the adults in the room and being told it was too bad that I wouldn't remember the moment. I was three years old and remember it all.

Source: Danalis, J., *Riding the Black Cockatoo*, Allen & Unwin, 2009

ACTIVITY 5.6

1. Highlight the three things Danalis mentions about his family home that trigger memories for him. Write them in the table and then try to think of three things about your own home. You might have to go home and 'stand around' to get this right.

Danalis's household memory triggers		My household memory triggers	
Smell		Smell	
Sound		Sound	
Sight		Sight	

2. Psychologists say that smells trigger our brain more than sight or sound. What smell or other senses do you associate with your memories? Is there a scent that always makes you think of something or someone? Write a short description of the smell; you will have to use your creative language skills here.
3. Use your triggers to help you think about a memory. Write it in your notes, using Danalis's paragraph structure to get you started. Replace his memory triggers with your own.

Family homes are like time machines; _____, _____, _____ can peel away years, even decades. I gazed at/smelled/heard _____ and pictured _____.

4. Does this memory seem important to you? Maybe it doesn't yet, but psychologists agree that having good recall of your autobiographical memories is important for your mental health.



5.5 Autobiographical writing – away

Of course, important memories aren't only formed at home. Travel writing is a popular form of autobiographical writing, probably because our travel experiences can be unusual or emotionally significant. In this section, we'll focus on the way one famous Australian travel writer, Sorrel Wilby, represents what she sees and feels in her journey from Pakistan to India across the Himalayan Mountains in her book *Across the Top*.

ACTIVITY 5.7

Having endured a hot, dry trek through the desert of Ladakh in Northern India, Wilby and her husband arrive at a very different landscape. Read the description of what she sees and complete the text-dependent questions to analyse the way she intensifies her description.

As you read, circle key vocabulary and underline important points.



THE WEATHER CLEARED shortly after we crossed Rohtang, the 3,955-metre pass overlooking the fertile Kullu-Manali Valley. The thick fog lifted, the grey clouds parted and below us lay the most incredible green paradise I'd ever seen. Months of verdure deprivation in Pakistan and Ladakh probably had something to do with the way my mind

interpreted the colour, but even taking that into account, it was brilliant. The meadows were transparent like emeralds; the moss in ravines, a glistening chartreuse; and the pine forests covering the depths of the vale were sun-capped ripples in a bottle-green sea. I wanted to swim in all that gorgeous green; roll in it, lick it, taste it, kick off all my clothes and dance naked through it; experience its fertility and vibrancy with every desert-weary fibre of my being.

Source: Wilby, S., *Across the Top: The world's first complete traverse of the Himalaya*, Pan Macmillan, 1992



Now, answer the text-dependent questions to develop your understanding. Highlight the evidence that supports your response. Write your response in note form next to the text. Discuss your annotations:

What does the text say?

- a) What could Wilby suddenly see from the pass?
- b) How did she feel about her first view of the Valley?

How does the text work?

- c) Identify all the words that mean (are synonymous with) 'green' in the text.
- d) Find at least two examples of **figurative** language.
- e) Wilby also uses adjectives and adverbs to intensify the descriptions. Instead of just 'green paradise', she says *the _____ green paradise*. Instead of just saying the colour was 'nice', she says it was _____.

What does the text mean?

- f) Why has Wilby used such vivid description in this passage?
- g) What does she want her audience to feel?

What does the text inspire me to do?

- h) Draw the scene Wilby is describing.

Think back through the memories you have recalled in this unit. Select a scene you can see in your mind's eye and describe it in a paragraph. Use Wilby's techniques to intensify the force of your description, including figurative language, adjectives and adverbs. Don't forget, you can fill in blanks in your memory with your imagination!

ACTIVITY 5.8

In a later passage, Wilby describes crossing a treacherous chasm. Read the excerpt below and highlight the words and phrases that show how she feels.

AN HOUR INTO the descent I was ready to kill. I could hardly see through my tears and every step was more demoralising than the last. Some sections were so steep we had to abseil down using the downtrodden weeds and vines for ropes. Other parts were worse than trying to walk on marbles. To add insult to injury it started to rain. *Piss down, actually. By the goddamn bucketful.* We moved onto a cliff face and inched our way across a narrow ledge. Suddenly the shelf fell away and the rock wall receded like a giant tsunami wave. I was standing on the edge of an abyss looking down into space. Cloud rose like steam and hid the bottom of the sheer five-hundred metre drop. The cliff formed a breaker overhead and a long slithery log covered in moss and sludge jutted out from the wall and disappeared into the fog. I assumed it bridged the treacherous cavern.

There was no time to psych up for the crossing. No time to even catch breath. The shepherd woman had vanished; we would lose her if I stalled. My heart was pounding wildly. My legs were jelly. There was nothing to hold onto and no rope for safety. To slip meant to fall; to fall meant to die. I could taste the bile in the back of my throat. I could smell my own fear. Every muscle in my body had been wrenched or twisted; every nerve tensioned like the strings on a violin. I closed my eyes and stepped out into the clouds.

There are no words in the English language strong enough to describe the anxiety, the terror, the panic. By the grace of God alone, I made it across the greased tightrope without falling.



Source: Wilby, S., *Across the Top: The world's first complete traverse of the Himalaya*, Pan Macmillan, 1992

1. How does she feel in this passage?
2. Here's your challenge: rewrite the passage to communicate the opposite mood. Change the emotive words and phrases to make Wilby sound excited and confident. Use some figurative language. When you've filled in the blanks, cross out any remaining sentences that don't feel positive to you.

An hour into the descent I was _____. I could hardly see through my _____ and every step was more _____ than the last. Some sections were so steep we had to abseil down using the _____ weeds and vines for ropes. Other parts were _____. To add _____ it started to rain. ~~Piss down, actually.~~ By the _____ bucketful.

We moved onto a cliff face and inched our way across a narrow ledge. Suddenly the shelf fell away and the rock wall receded like a _____. I was standing on the edge of an abyss looking down into space. Cloud rose like steam and hid the bottom of the sheer five-hundred metre drop. The cliff formed a breaker overhead and a long slithery log covered in moss and sludge jutted out from the wall and disappeared into the fog. I assumed it bridged the cavern.

There was no time to psyche up for the crossing. No time to even catch breath. The shepherd woman had vanished; we would lose her if I stalled. My heart was pounding wildly. My legs were _____. There was nothing to hold onto and no rope for safety. To slip meant to fall; to fall meant to die. I could taste _____. I could smell _____. Every muscle in my body had been wrenched or twisted; every nerve tensioned like the strings on a violin. I closed my eyes and stepped out into the clouds.

There are no words in the English language strong enough to describe the _____, the _____, the _____. By _____, I made it across the _____ without falling.



3. Okay, your turn again. Find another memory you have recalled in this unit: a time when you felt something really intense.

Describe the experience in a paragraph or two.

HINT: It won't be a PEEL paragraph.

ACTIVITY 5.9

There's one more skill you'll want to check before you launch your career in autobiographical writing. Can you control point of view in your writing? Below is the story of Bill Haast, a snake venom collector. It is written from a third-person point of view and describes the moment he realises he could have a career working with snakes.

1. Read the passage, and then rewrite it in **first-person point of view**.

HINT: There's a little more to it than just changing 'he' to 'I'.

IT'S A WONDER Bill has precise recall of specific bites. Admittedly, the first one must have been memorable – at twelve years old. The second bite occurred later in the same year, this time from a lanky copperhead, four feet long and 'as big as you'll ever see one of them'. He grabbed it by the tail. Wrong end. It whipped around and sank its fangs into a finger, putting Bill in hospital for a week. His long-suffering mother went out and bought him a book about snakes. He sat in bed reading about the beastie that had nipped him, learning that its venom will make you ill but it's rarely fatal. 'That's the very moment,' he says, 'when I began to think about venoms and their possible value.'



Source: Adie, K., *Into Danger: Risking your life for work*, Hodder & Stoughton, 2008

5.6 Autobiographical writing in a different form

A PLAY

Autobiographical memories can be communicated in a variety of ways. A play or film **script** is read quite differently from a regular book because so much happens around the dialogue: set, props, costumes, gestures, vocal features, **sound effects** and music. It's much easier to **understand** when you perform it, or see it performed.

Michael Gow's 1986 play *Away*, although not a true story, draws on the playwright's own memories. In scene two, after Meg and Tom have performed in the school play together, Tom gives Meg a gift. Gow is an actor, so it's likely he has strong memories of performing in school plays.



We're going to do another Three-Level Guide. You know the drill. After you've read the statements, try reading the script three times, like this:

- First, read silently.
- Next, read out loud with a partner. Can you feel your understanding improving already?
- Finally, find an amateur performance of the scene. You'll easily find one if you search online for: 'Away Michael Gow scene 2'.



	Text: <i>Away</i> by Michael Gow	True	False
Level 1	Meg's parents are waiting outside for her.		
	The scene is set at the end of Term 2 (the June–July holidays).		
	Near the end of the scene, Meg tells Tom that he's pretty.		
Level 2	Tom is excited about going on holiday.		
	Meg is serious about acting as a career, but Tom isn't.		
	Tom stole the brooch he gave Meg.		
	Tom is romantically interested in Meg.		
Level 3	The use of irony (characters saying the opposite to what they mean) in this scene, creates a gently humorous mood and shows us that the characters like each other.		

ACT ONE

SCENE TWO

Backstage. TOM and MEG.

TOM: You going away tomorrow?

MEG: We're leaving really early.

TOM: Well ... have a good time.

MEG: Where are you going?

TOM: Up the coast. Some beach.

MEG: Have a good time.

TOM: Bound to.

MEG: See you.

TOM: Yeah ... see you in pictures.

MEG: You too.

TOM: No thanks.

MEG: You were really good in the play.

TOM: Bull.

MEG: You were!

TOM: Cut it out. I'll get a fat head.

What is Tom thinking here?

MEG: My olds are waiting.

TOM: Anyway, I got this for you. As a memento of the play.

MEG: Thanks.

TOM: It was a real laugh being in the play with you.

MEG: No-o ...

TOM: It was! So I got you something as a token of my appreciation.

MEG: What is it?

TOM: If you open it up you might find out. It's a piece of junk, actually. Actually I nicked it. But it's the thought that counts.

MEG: You nicked it?

TOM: Actually, I got a night job and slogged me guts out for ten years to pay for it.

MEG: A brooch.

TOM: A mere bauble.

MEG: It's really nice. That's really nice of you.

What is Meg thinking here?

TOM: Oh, stop before you start sobbing.

MEG: I really like it.

TOM: It's from the bottom of my heart, actually.

MEG: I wish I'd got you something.

TOM: I have some beautiful memories.

MEG: Oh, yuck.

TOM: Sick, eh?

MEG: It was good fun, though. Pity it was only for one night. Fancy doing it night after night like in America. Plays go on for years there. London too. Wouldn't you get sick of it?

TOM: Depends who else was in it. Be great if you hated everyone's guts.

MEG: But then it'd only be the same as a proper job.

TOM: What are you going to be when you grow up?

MEG: An engine driver. You?

TOM: I'll wait and see.

MEG: I'd better be going. Thanks for the brooch.

TOM: It matches your eyes.

What is TOM thinking here?

MEG: Yellow?

TOM: Joke.

MEG: Ha ha.

TOM: Sorry.

MEG: Well ...

What is Meg thinking here?

TOM: The olds.

MEG: Have a good Christmas.

TOM: Don't go yet.

MEG: Why?

TOM: This is fun.

MEG: What is?

TOM: Trying to think of things to say. ←

What is TOM thinking here?

MEG: We haven't done the weather yet.

TOM: Do you really like the brooch?

MEG: Yep.

TOM: Good.

MEG: I really like it.

TOM: It was either jewellery or perfume. But it's hard to buy perfume for someone you don't know very well. You need to know their personal chemical make-up. I could have got something on spec and it mightn't have worked on you and you'd have to put it on and stunk like a dead dog. You wouldn't have been able to wash it off, either. You have to wait till something like that fades. You wouldn't be so nice about me in the play then, eh? My name'd be mud. That's why I went for jewellery. Safer. Better bet. Actually I asked around a few places. Got a bit of advice. Shop girls and that.

MEG: And they said jewellery?

TOM: Most of them. They said I should opt for the jewellery. A few suggested some perfume. Very subtle stuff. Couldn't actually smell it. One of them tried some on and I was halfway down her neck before any smell registered. Pointless.

MEG: Well ... I still wish I'd got you something.

TOM: Bottle of gin would've been nice.

MEG: Oh.

TOM: Or a Harley Davidson.

MEG: Is he a poet?

TOM: It's a bike.

MEG: I knew that.

TOM: Poet! Why would I want a poet?

MEG: Maybe you read poetry.

TOM: Me? Come on! Me?

MEG: You might. You're pretty ... ←

What is Meg thinking here?

TOM: Deep?

MEG: You're pretty quiet.

TOM: Soulful?

MEG: Still waters run deep. My father's always saying that.

TOM: Still waters stink.

GWEN and JIM come in.

1. Use your careful reading to finish the Three-Level Guide. Don't forget to **compare** and discuss your answers and evidence.
2. There are prompts to help you consider the characters' thoughts in this scene. Once you have finished your third reading, complete a table showing Tom and Meg's thoughts at these different points in the scene.
3. What happens next?
What makes you think so?
4. Think about a friend who has been important to you. Try to recall a conversation with him or her. One of these questions might prompt the memory.
 - How did you become friends with this person?
 - How long have you known each other?
 - Have you been involved in important projects or events together? A school play? An assignment?
 - Have you helped each other out in difficult times?

Summarise the conversation you've chosen. It doesn't have to be long. Answer the questions below.

- Who is in it?
- Where are you?
- What are you talking about?
- Why is it important?
- How are you each feeling?

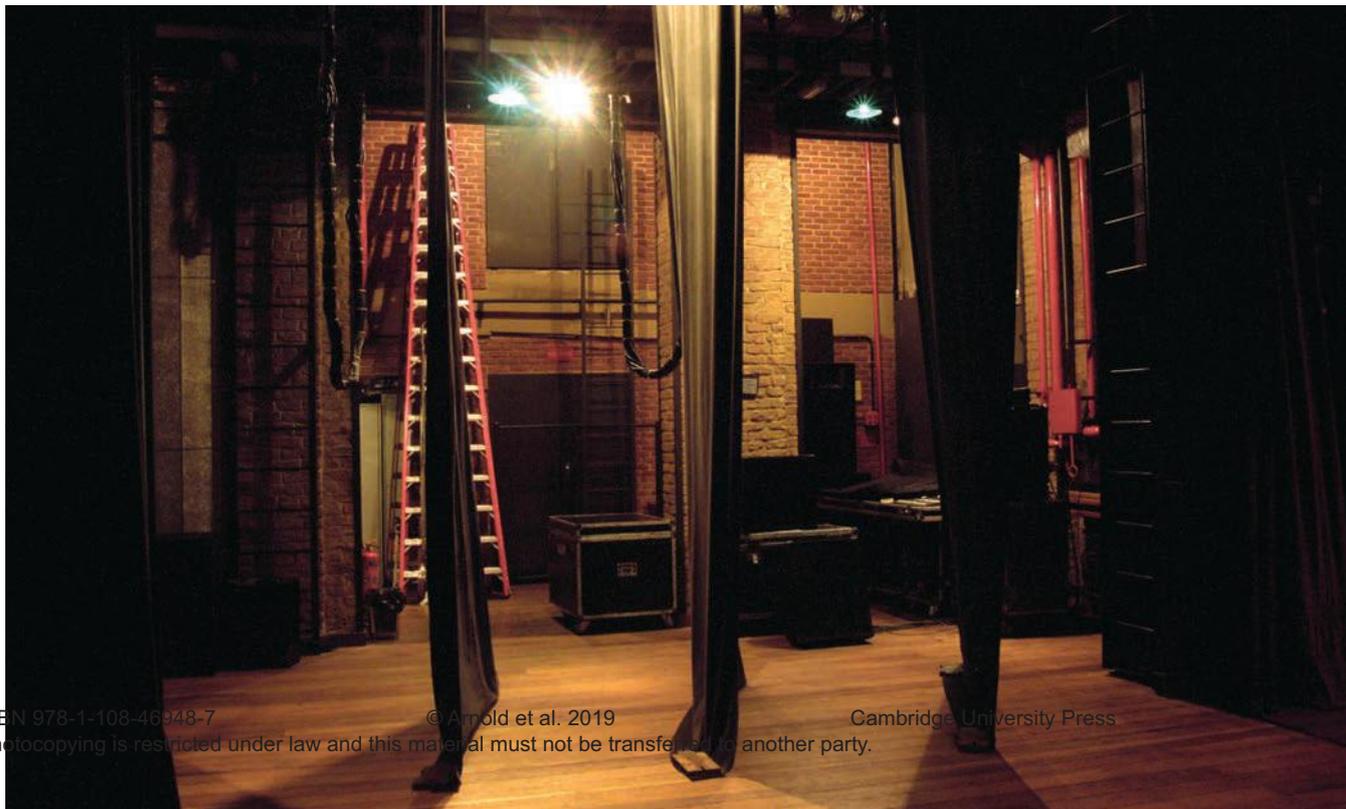
If you're struggling to think of a conversation, here's a hint: What do real writers do when they have a gap in their autobiographical memory?

5. Use the script writing conventions employed by Gow to record your conversation. It doesn't need to be long.



Make sure you use:

Punctuation	What it can be used for	
? question mark	to ask a question, obviously. But more interestingly, to show curiosity or uncertainty.	
: colon	to indicate who is speaking	
... ellipsis	to show a pause in the conversation. It can show lots of things (e.g. uncertainty, distraction, thought).	
capital letters and full stops	to show that you know where sentences start and finish!	
Language choices	Example	Explanation
fragments – incomplete sentences	<i>Some beach.</i>	Fragments are common in informal speech. We don't always speak in full sentences.
interjections	<i>Oh</i>	Mimic real speech. Indicate emotion, like surprise or disgust.
slang, colloquial words and phrases	<i>get a fat head, my olds</i>	Show that the people are part of the same social group.



5.7 Autobiographical music

For some writers, communicating through music is the best way to reflect on and share their experiences. Song **lyrics** tend to be less specific about events; they are often open to interpretation and work with sound to layer emotional impact. Let's have a look at three songs that say something about the childhood and youth of the artists.

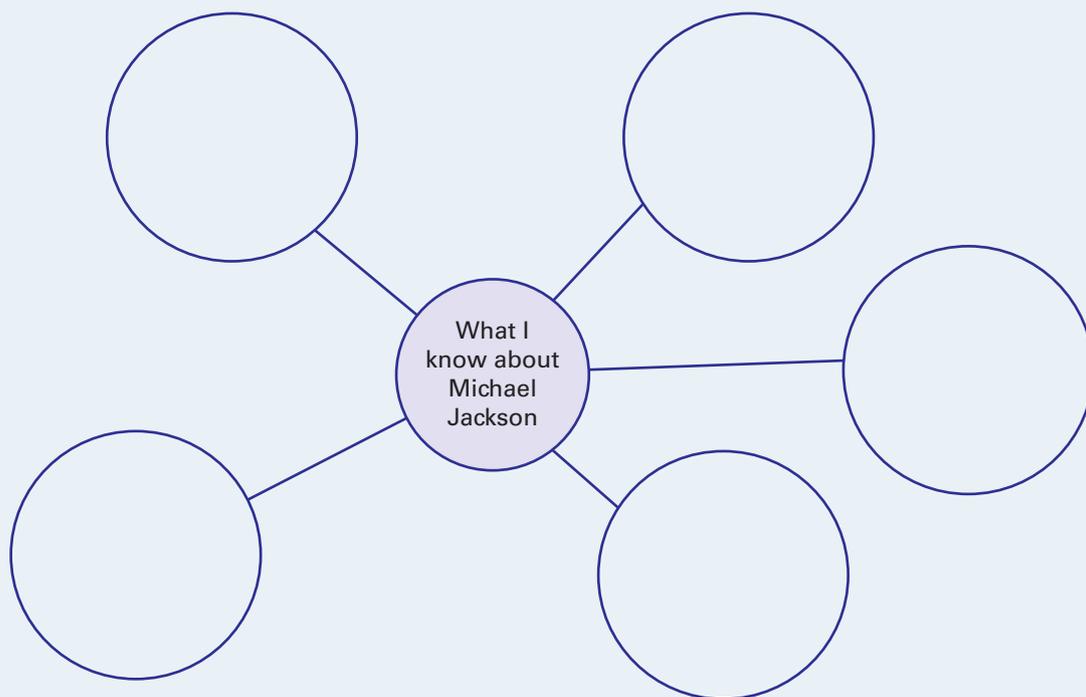
ACTIVITY 5.10

Michael Jackson was one of the most famous recording artists of all time, a public figure from the age of seven as a member of The Jackson 5 until his death in 2009. Most adults think they know something about his life.

1. Decide which image below you identify most closely with Michael Jackson. Ask someone who is older than you to tell you which image they associate with him.



2. Connect with your prior knowledge. Think about what you know about Michael Jackson. Discuss with your classmates. Consider songs you know, dance, dress, and other biographical details. In particular, think about what it might have been like to have been so famous, so young. A quick mind-map should do the trick. If you're a fan, you might need extra bubbles. If you don't know anything, research!



3. Find a YouTube clip for his 1995 song 'Childhood' and listen to it carefully. Write down your first impression of the song and any lyrics that stand out to you.
4. Find the text of the lyrics. Then read the statements below, and identify the words which best describe the mood in the lyrics, Jackson's judgements about himself and others and his attitude to childhood.

a) The opening question makes him seem:	angry	lonely	confused
b) We don't understand him because we're:	stupid	mean	not like him
c) He believes people think his behaviour is:	immoral	childish	foolish
d) He believes his behaviour is:	understandable	normal	eccentric
e) He believes other people's childhoods are:	perfect	wonderful	normal

f) The mood of this song is:	proud	awkward	sad
g) If his childhood had been different, he might have been:	happy	normal	sensitive
h) The repeated question makes him seem:	lonely	confused	angry
i) His childhood must have been:	wonderful	unusual	damaging

5. Transform Jackson's lyrics into **prose**. Get into his shoes and pretend you are him, so write in first person point of view. Make it interesting by using the skills you practised earlier in the unit.

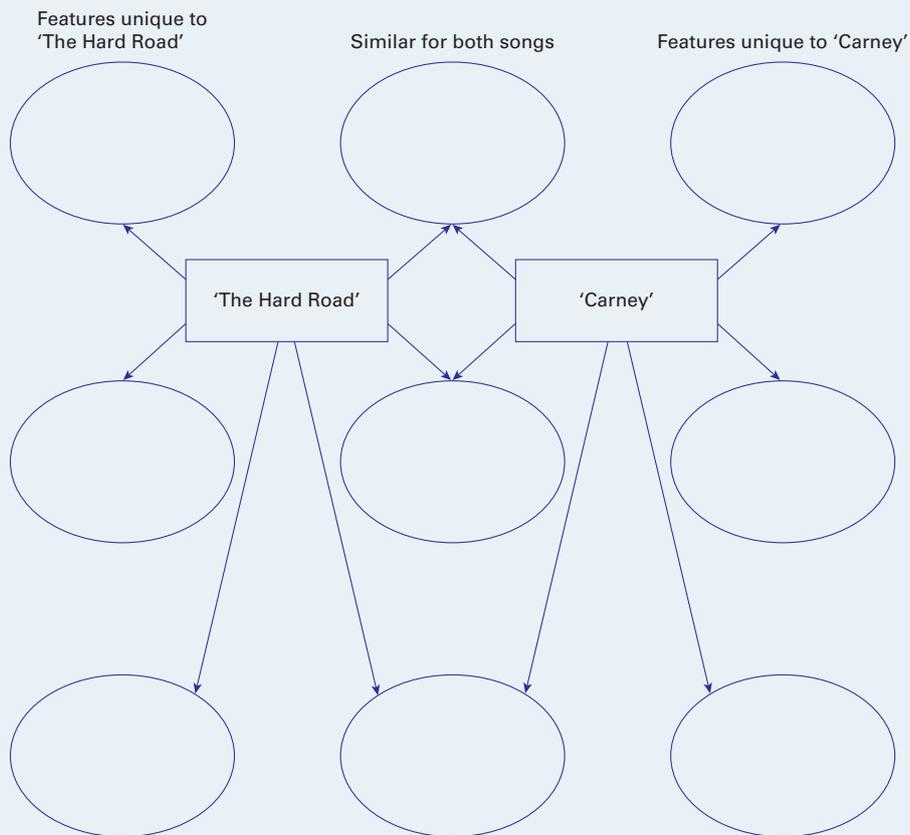
ACTIVITY 5.11

The way we tell our stories reshapes our autobiographical memories to give them structure and meaning. Find a copy of the lyrics to 'The Hard Road' by the Hilltop Hoods, a hip-hop group from Adelaide. The song uses a classic structure to emphasise their challenges growing up and having to make difficult decisions to become successful, while still trying to do the right thing.



1. Read the lyrics to 'The Hard Road' by the Hilltop Hoods and listen to the song. As always, circle any new words and underline the key points.

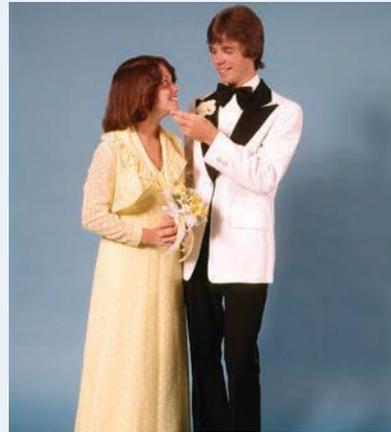
2. The Hilltop Hoods often draw on the experiences of others in their music. The chorus uses a sample from Leon Russell's 'Out in the Woods' from his 1972 album, 'Carney'.
 - a) Find this song and listen to it.
 - b) Use a **Venn diagram** or a **double-bubble mind-map** to compare the two songs.
 - c) Explain the **metaphor** of 'the hard road'. Why do both songs use it?
 - d) Find another text that uses the metaphor of a road.



3. Construct a timeline of the narrator's life. The trick is that the events in his life aren't all in the same order as the song. You should be able to identify at least eight events.
4. What mood is established in the first verse of the song?
5. Who is the 'you' the author refers to in the first verse?
6. What are they referring to when they use the metaphor 'broken baggage'?
7. What are the most significant changes in the author's life?
8. What is the message of the final verse?
9. Who is the message in the final verse aimed at?
10. **Paraphrase** the message of the final verse in your own words.
11. 'The Hard Road' uses many idioms. Find out what an idiom is.
12. Identify other idioms in the song.
13. Look over your timeline. The story told here takes on a very popular **trope** about working hard to overcome adversity. With a partner or in small groups, discuss why we tell this kind of story about ourselves and others.

ACTIVITY 5.12

Are you seventeen? What's it like? Some of our strongest memories are formed in our late teens, perhaps because it is a time of such social and emotional significance – lots of firsts. Janis Ian's 1975 song 'At Seventeen' reflects on a period in her youth during which she compared herself to her peers.



ACTIVITY 5.13

- Use your preferred browser to find the lyrics to 'At Seventeen' by Janis Ian. Read the lyrics, then listen to a version of 'At Seventeen' and complete the tasks below.

Read the first stanza:

- What's 'the truth' she's learned?
- How does Janis Ian compare herself with others? Write your answers in a table similar to this:

Janis Ian	Other girls

Okay, it starts getting a bit trickier to comprehend in the third verse. You need to know that, in the 1960s, young women were more dependent on the man they married for material comfort and social acceptance than they are now.

- Write down all the evidence that suggests those 'other girls' might not have been so fortunate after all, in the long run. *'Debentures' means a 'debt', something you have to pay back.*

Listen to the song again.

- How does the music support the mood in the lyrics?
- Ian describes herself as an 'ugly duckling'. What does this suggest about how she sees herself now? (*'repenting' means 'regretting'*)

Janis Ian is much older now, but she still has plenty of fans. In one of her blogs, they were arguing about the meaning of some of those tricky lines through the middle. When someone got it right, Janis Ian herself got online.

10-14-2006, 01:56 PM #2

SongDragon
I'm really not posting just to see mine get bumped to the top...

Join Date: Mar 2006
Location: Having fun with Carmen SanDiego 3.425
Posts: 1,425

Well, the "brown eyed girl in hand-me-downs/whose name I never could pronounce" always made me think of someone who was an immigrant, not on the rich upscale side of society, but not really being thrown in with the rest of them either, so she could sort of step back from it all and analyze the situation from a different view point.

To me "the ones who serve" are the ones who serve the ideals, and walk the strict lines, of society; they stick rigidly to what is expected.

The next lines are "they only get what they deserve/a rich-related home-town queen/marries into what she needs"; she's talking about how she marries into a family where she'll be taken care of--she's not marrying for love, and that is what they deserve for just falling back into what's around them, rather than trying to find their own path.

Not sure if I got all the lines right, and I haven't analyzed the whole thing, but that's what I get out of it... At least those lines.

--SongDragon

"One of These Days I'm Going to Raise Up My Glittering Wings and Fly..."
Janis lan, Society's Child

Reply With Quote

10-14-2006, 02:41 PM #3

Janislan
Will save the world one day through the internet

Join Date: Apr 1995
Location: Nashville
Posts: 26,049

As you know, I rarely comment on my songs - I really would rather leave the interpretation to the listener. However, this one time I must say -- well done, Song!
Someday I'll do a detailed analysis...
☺grins☺

Reply With Quote

2. Have a go at **interpreting** some of the other tricky lines from 'So remember ... ' to ' ... received at seventeen', using the explanation above as a model.
3. Create your own reflection about what it's like to be a teenager. You could write it as a discussion between characters (play script), song lyrics (poetry) or prose (extended writing).

EXTENSION TASK 5.4

Artists still use songs to share their experiences of emotional times in their lives and connect with their audiences. Find a song that connects with your experiences and copy it into a table, like the ones we've used in Activity 5.13. In the right-hand column of the table, complete the following:

- a) synonyms for any tricky words
- b) any language devices the artist has used, such as metaphor or alliteration
- c) the mood of the song
- d) the message they are sharing with their audience

Dig a little deeper into what was happening when the song was written (context) and identify any historical events or other texts (allusion).

- e) Does the artist see themselves in the same way now?

Below are some suggestions:

- 'Close My Eyes' – Mariah Carey
- 'Homecoming' – Kanye West
- 'Kimberley Calling' – Dan Sultan
- 'Buckshot' – Macklemore and Ryan Lewis
- 'Family Portrait' – P!nk.

5.8 Putting it all together

Context:

It is many years in the future. You have become a parent and your teenage child has asked you to tell them more about your childhood and teen years. Being a creative type, you decide to write a song, play or story to show your child not only something that happened back then but also how you feel about that event now. Your aim is to **shape** a representation of your life that invites empathy from your child as well as to teach, inspire or motivate them.

Task:

Select one of the following genres and write an autobiographical piece.

- first-person point-of-view story
- play script
- song lyrics with a reflection

Audience:

Your future child. After all, it will be through you that they begin to collect their own memories that are so important to their developing sense of identity.

Purpose:

Personal reflection, entertainment, inspiration

Length:

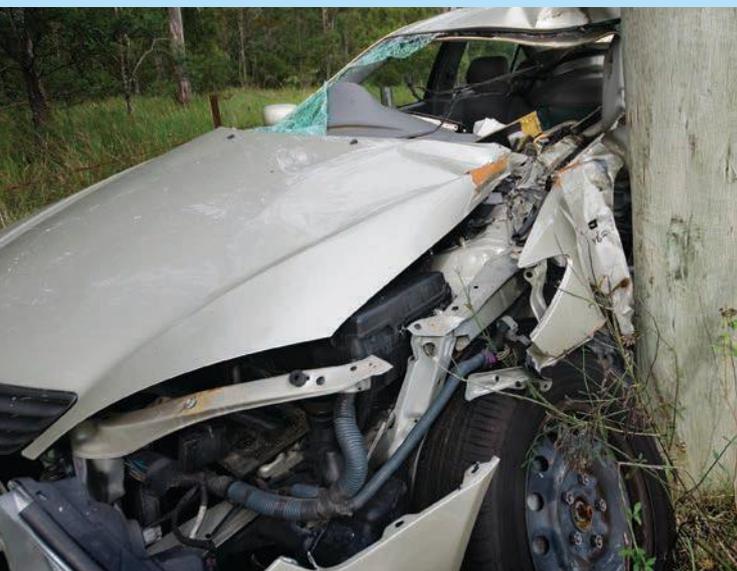
500–800 words

Conditions:

Four weeks' notice of task

Procedure:

- Select a memory, perhaps one of the ones you've recalled in this unit
- Decide which genre will work best to communicate your memory
- Plan:
 - characters
 - the key event/s
 - the mood
 - what the autobiographical writing will say about you and your attitudes to the people and events in your life
 - mind-map words and phrases that will intensify the meaning.
- Write, edit, publish.



CHAPTER 6

Digging deeper: interpreting texts from different perspectives

This unit is a practice for the common internal assessment task that you will undertake next year. But don't worry, it isn't only about practice assessment. It's a short introduction to a couple of brilliant Australian texts, and a chance to reflect on what you've learnt this semester about texts and human experiences.

In this unit, you will complete activities and a culminating task to practise demonstrating these objectives from the QCAA Essential English (2019) syllabus:

- explain representations of identities, places, events and concepts
- explain the ways cultural assumptions, attitudes, values and beliefs about people, places and their relationships underpin texts and influence meaning
- explain how language features and text structures shape perspectives on people, places and their relationships and invite particular responses
- select and use subject matter to support perspectives
- use language features to inform audiences.

Source: Essential English 2019 v1.1 Applied Senior Syllabus © Queensland Curriculum & Assessment Authority.

WORD PLAY

Play with these words. Change their forms, morph them into new words, add prefixes or suffixes, or find words with similar spelling patterns. See what you can come up with.

explain	plain			
select			elect	
use				ill-use
perspectives		spectacle		

SENTENCE COMBINING

Use dependent clauses to combine these short, simple sentences into a more fluent expression of relief and homecoming.

I returned to Brisbane.

The summer light was white.

The air was buttery.

Carol took me into her care.

She fed me champagne, oysters and love.

The winter had been bitter in Afghanistan.

It was a renaissance to come home to Brisbane.

Source: Ayres, E., *Danger Music*, Allen & Unwin, 2017, p. 252



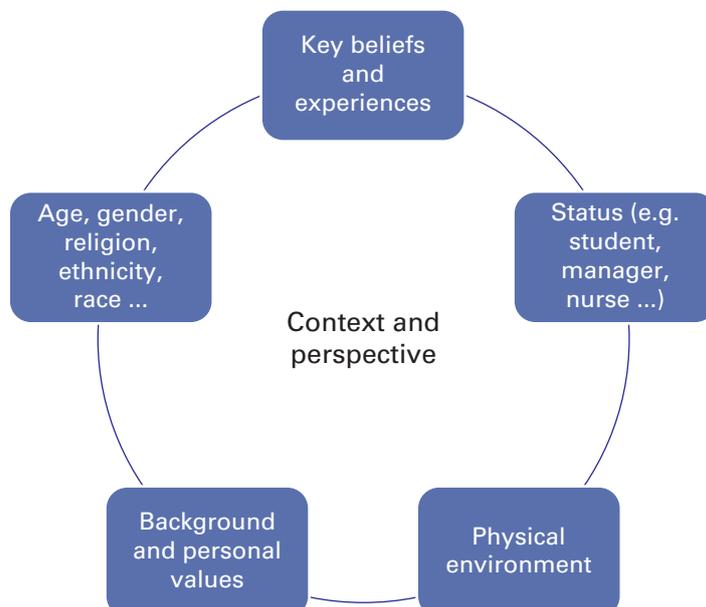
6.1 Perspectives

Perspective is a lens through which we view the world. Think of it as wearing a pair of glasses with a particular tint or focus. Our perspective is influenced by our context (background, environment, circumstance). When you read, listen to or see people's accounts of events, it is important to consider their perspective and how they invite their audience to accept their point of view.

In this chapter, you will be writing about the perspectives presented in two extracts from Australian texts, one fiction and one non-fiction.



So, what creates a perspective? We can think of this as a cycle.



ACTIVITY 6.1

In pairs or small groups, discuss your point of view on these topics:

- a) What is your position on short shorts?
- b) What is your position on someone screenshotting your Snapchats?
- c) What is your position on tattoos in the workplace?

Identify how aspects of the context and perspective cycle might have influenced the answers you heard from your group.

ACTIVITY 6.2

Below are short examples of **character** monologues based on different characters' perspectives of an event.

1. Read each account carefully and work out what happened in this scene.
2. For each character, **identify** the **values** (what's important to them), **beliefs** (what they think is true) and **attitudes** (how they express their values and beliefs). Remember, each character wants people to view their story in a particular way.

Complete the table below and highlight the evidence in the text.

Character	Values (what's important to them)	Beliefs (what they think is true)	Attitudes (how they express their values and beliefs – words or behaviour)
Ali	Knowing what is happening with other people.		
Jess			Lacks confidence; is uncertain.
Davis		Ali just wants to be involved in everything.	
Jono			

Ali

It's no good trying to take it back now. I had to tell him! Ana couldn't just go on hiding it from him and I've always counted Davis as one of my closest friends. I wish I'd waited to talk to him alone, but it felt like it was building up inside me; a volcano that has been bubbling up. No, more like a pus-filled boil filled with lies and half-truths.

Everyone tells me I'm too fond of drama but I didn't expect him to pour boiling water all over himself so they can't blame me for that. It's just as well Jono is around to drive him to the Emergency Ward. Hopefully he'll do some emergency repairs on Davis's feelings too.

Jess

I only came along because we've been 'randomly' assigned English groups. Ms Smith has met my parents so she knows that I'm only allowed out to study, and these guys get top-grades. The group has already relegated me to tea duties. At least I can do something that will help them. I'm just not used to talking to people; I'm sure the boys think I'm slow.

I was adding sugar to Ali's tea so I wasn't really paying attention to what she was saying; it was the crash that made me jump. Davis was making these strange gasping noises because he'd dropped the cup. I should have given the tea time to cool. It's my fault he's hurt.

Davis

I know you want to know how it happened. If only Ali had kept her mouth shut, I could have gone on with my day in blissful ignorance. I hope she walked Jess home. Her parents won't be pleased if she's back early on her own. We need to look out for each other.

Jono drove me, so I'll be home soon. He's taking care of it; we went to get ice. I didn't want to stay at Ali's, she just wants to be involved in everything. I hate the drama!

Yes, I know I should be more careful and you warned me about Ana. No. I don't want to talk about it. I don't even want to think about it. I'll call you later.

Jono

I know Ali says she was just being honest, but she's put everyone in an awkward position. I suppose I have to work with her on this project but I'm going to tell Davis what I really think.

I hope he doesn't find out I knew; Davis is my best friend. This is the first time we've been allowed to work together, and even that was with a warning from Ms Smith. At least I was able to take him away from Ali. As if we would go to the hospital! She didn't need to see how upset Davis was; I let him take his time while I found some frozen peas. Poor guy.

3. How do you think each character would describe themselves?

Now you have read their accounts of the event, how would you describe each of them?



4. In pairs or small groups, decide what audience these characters are speaking to. Select evidence from their accounts to justify your response.
5. Imagine you were there at the time and now write your perspective on what happened. What would you emphasise or leave out? Can you identify any of your own values, attitudes and beliefs?

EXTENSION TASK 6.1

Think about an incident you've been involved in where there might have been multiple perspectives about it. Have you ever been in trouble at school or at home? Had to make a choice that was complicated by other people's opinions or actions? Make a table showing the different perspectives and the attitudes, values and beliefs that influenced those perspectives.

6.2 Representations of identities and places

Jasper Jones and *Muriel's Wedding* **represent** what it is like to be a young person who feels like an outsider within their community. You'll be using these texts for the practice assessment task.

ACTIVITY 6.3

- The expression 'outsider' is a **metaphor**. It literally means being outside when everyone else is inside.
 - Draw a picture that represents the meaning of outsider.
 - Brainstorm the **connotations** of this word. What other words does this expression make you think of? For example, alone.
 - Brainstorm examples from books and films; for example, *Frankenstein's Monster*.

This is a short extract from Craig Silvey's award-winning novel, *Jasper Jones*. This novel about outsiders and secrets follows Charlie Bucktin as he navigates relationships with his Vietnamese best friend (Jeffrey Lu), the town trouble-maker (Jasper Jones) and his first love (Eliza Wishart).

Jasper Jones is often described as a 'coming of age' novel. This is a common **trope** in books for young people; coming of age novels describe how the main characters grow and gain understanding of the world around them.

Set at the end of 1965, Charlie discovers bitter truths about his small mining hometown, Corrigan. In this extract, it is Charlie's first outing since his parents grounded him for night-time wanderings. His dad is driving him to the local cricket game, where Charlie's best friend, Jeffrey, is finally allowed to play.

This is a pivotal passage in the book, as it reveals Charlie's perspectives about growing up. Complete the following Three-Level Guide to explore the passage. Remember the context of the book – in 1965 Australia was involved in the Vietnam War, and in Charlie's town the main industry, the mine, was closing down.



- Follow this procedure for completing the Three-Level Guide below:
 - Read the statements in the Three-Level Guide first so you know what you are looking for.
 - Read Silvey's passage carefully. Circle any words you are unsure of.

For each statement:

- decide whether the author would say it is True or False (not your opinion)
- highlight the evidence in the text that supports your answer
- discuss your responses with your classmates, especially Level 3 questions.

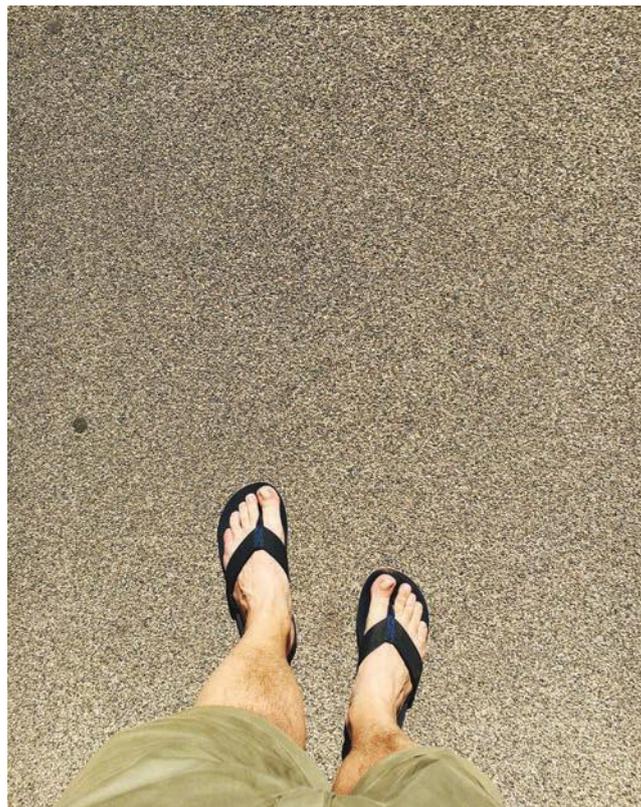
		True	False
Level 1	Charlie liked wearing sandals.		
	Charlie feels liberated because he is outside.		
Level 2	Charlie is comfortable with his Dad's new attitude towards him.		
	Jeffrey is not completely accepted by the community of Corrigan.		
Level 3	Growing up was easier in 1960s Australia.		
	Cricket is an important part of masculine life in Australian country towns like Corrigan.		

JASPER JONES BY Craig Silvey	Spotlight on language.
<p>My new thongs are cutting into my toes, but I don't care. I'm too happy to have somewhere to wear them. And it feels good to have finally abandoned my pansy sandals. I've got my face out the window of our car like a dog, sucking in hot air and liberty. I've got my new plaid shirt on. I feel clean and fresh and new. Filled with the thrill of being outside.</p> <p>I look to my right. My father drives with an arm out the window, humming. He and I never really discussed the night I was caught out, but his manner toward me has changed. I don't know. He's a little harder maybe, a little distant, a little less forgiving. Something has shifted away. I wonder if he's still angry at me. But then I wonder if he's thinking I might have shifted away, and he's letting me go without pulling me back. I wonder, then, if this is what it is to be treated as an adult.</p>	<p>Identify examples of the following language features as you read the text:</p> <p>simile sentence fragments listing metaphor short sentences for effect</p>

He drops me off. A part of me wishes he'd wink and thumb my cowlick, but he doesn't. I peel away and give a short wave. The game has already started. Cars cluster round the oval like a necklace of unpolished gems. There must be over a hundred people watching. I walk down the slow slope to the oval and suddenly stop. I can scarcely believe it. Is it? I squint. It is. It's Jeffrey. He's on the field. He's right on the boundary, but he's actually in play. He really is.

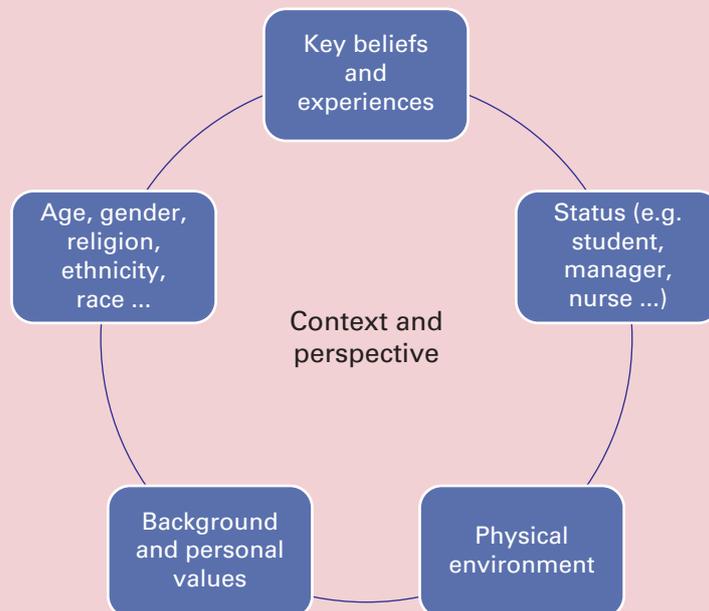
Source: Silvey, Craig. *Jasper Jones*. Allen & Unwin, 2010, p. 216

3. Focus on the relationship between Charlie and his father.
 - Highlight evidence that shows Charlie and his father have had a close relationship.
 - Highlight evidence that shows Charlie and his father misunderstand each other.
4. Write a short passage, in first person, that captures the change in two people's relationship; for example, two friends, a teacher and student, a grandfather and grandchild. Don't make it melodramatic. Choose a simple moment, like the *Jasper Jones* example of a father dropping his son at a cricket match, and see if you can use language features to draw your audience into the relationship.



EXTENSION TASK 6.2

Remember the context and perspective cycle? *Jasper Jones* has been turned into an Australian movie. Watch it, or read the novel, and explore how the perspectives of the characters are shaped by their contexts. Use the five aspects of the cycle to make notes about main characters.

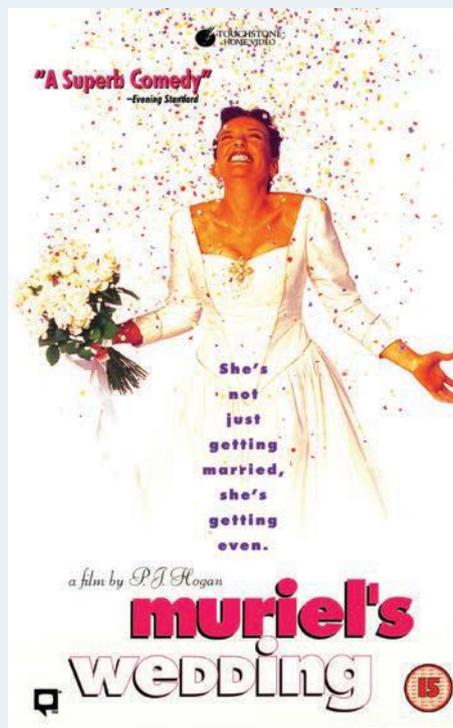


ACTIVITY 6.4

Similarly to *Jasper Jones*, the film *Muriel's Wedding* depicts a young person who feels isolated and alienated by their community.

You will need to watch the trailer for *Muriel's Wedding* before completing these activities. It is available on YouTube and on ClickView. If you have time, you could also watch the first 20 minutes of the film.

A summary is provided below. There are more detailed summaries available online.



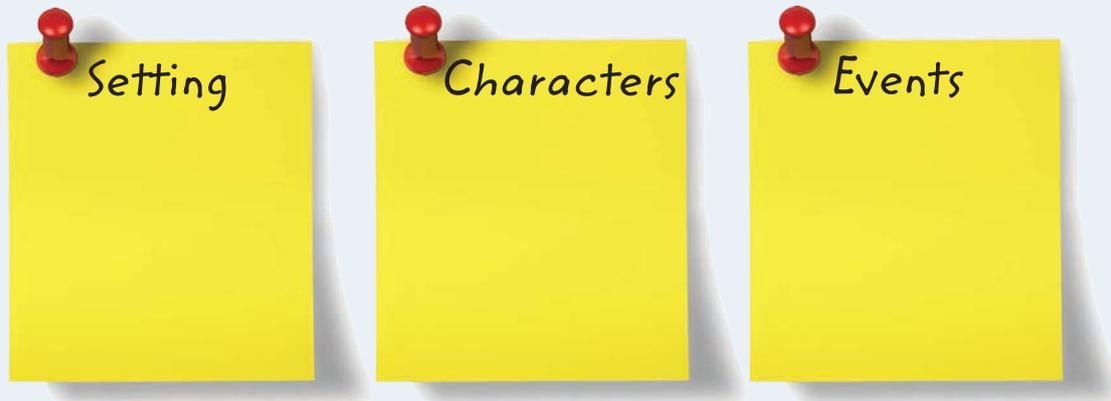
Muriel's Wedding (1994)

Directed by P.J. Hogan

In this **black comedy**, the socially awkward, ABBA-obsessed young woman, Muriel, dreams of marrying to escape her tacky seaside hometown, Porpoise Spit. Muriel's boorish, adulterous father is an ambitious politician who dominates and verbally abuses his wife and children. Muriel's school 'friends' are depicted as superficial and self-obsessed. It is only when Muriel forms a friendship with the more confident Rhonda that she gains the courage to move to Sydney to pursue the life she seeks. Muriel still dreams of a glamorous wedding, having lied to Rhonda about having a fiancé. She enters into a marriage of convenience with a handsome South African swimmer but soon realises that this sham marriage won't bring her the happiness and confidence that she lacks. Eventually, Muriel gains the courage to seek a divorce, reject her father's attempts to coerce her into moving back to Porpoise Point, rebuild her damaged friendship with the now paraplegic Rhonda, and pursue a future without needing to lie about her desires.

Muriel's Wedding does not show a positive version of what it is like to be a young woman in Porpoise Spit, although it ends on a hopeful note, and it's funny enough to have been turned into a stage musical.

1. Summarise what you know about the setting, characters and events of *Muriel's Wedding*.



2. Use a Venn diagram to **compare** and **contrast** Muriel and the young women (Tania, Nicole and Janine) who reject her. Include how they look and behave.
3. Explore the representation of Muriel's father, by creating a character profile.

	Information	Film techniques used to establish this (camera angles, distance and movement, music, <i>mise-en-scène</i> , reaction shots, lighting etc.)
Name	Bill Heslop	
Appearance		
Relationships		
Actions		
Emotions/ personality		

4. Choose adjectives that best describe the film's representation of Porpoise Spit:
picturesque tacky corrupt charming lurid serene limiting
patriarchal beautiful superficial impressive

6.3 Putting it all together

PRACTICE: RESPONSE TO STIMULUS: JASPER JONES AND MURIEL'S WEDDING

In this task, you will **identify**, **consider** and **explain** representations of identities, places and concepts; the ways cultural assumptions, attitudes, values and beliefs about people, places and their relationships underpin the selected texts, and how language features and text structures shape perspectives on people, places and their relationships and invite particular responses.

Task:

There are two questions in this task.

1. Refer to the extract from *Jasper Jones*:

Explain the **representation** of Charlie and his relationships. Include:

- What values, beliefs and attitudes shape his relationships?
- What language and text features shape the reader's perspective of Charlie and his relationships?

(200–300 words)

2. Refer to the trailer and first twenty minutes of *Muriel's Wedding*:

Explain the representation of Muriel and her relationships. Include:

- What values, beliefs and attitudes shape her relationships?
- What text features, including film techniques, shape the viewer's perspective of Muriel and her relationships?

(200–300 words)

Your teacher may choose to add a third, unseen source to this task.

Audience: General.

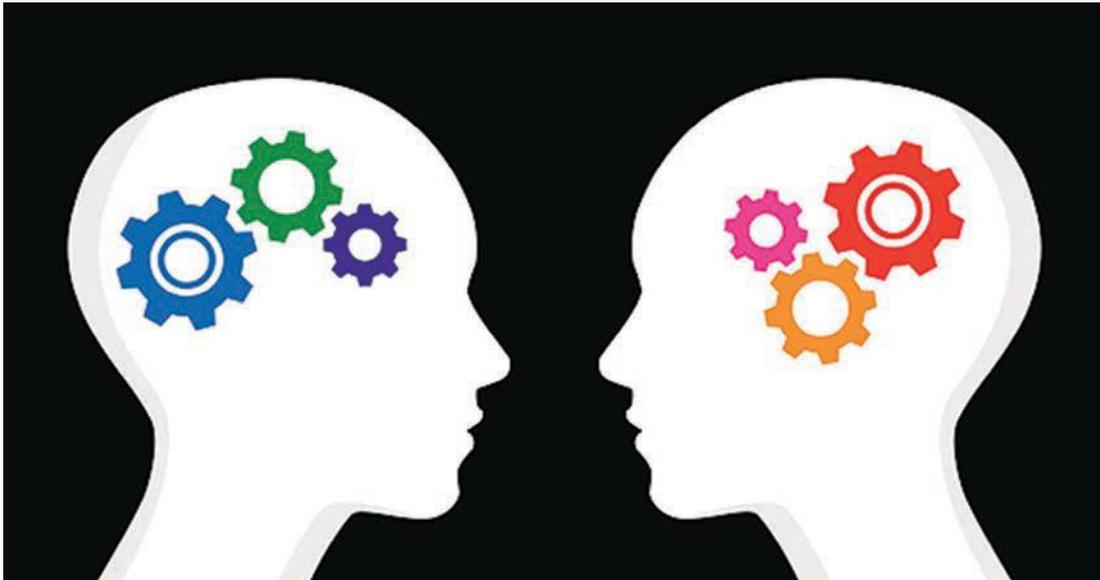
Genre: Analytical paragraphs. Use third person and a formal tone.

Time allowed: Ninety minutes plus 15 minutes of planning time, broken into no more than three writing sessions.

Length: 200–300 words per response (total of 400–600 words).

GLOSSEX – A GLOSSARY AND INDEX

When you come across a word in black or green bold, or defined in a definition box, look it up in this glossary and complete the blank squares.



To complete the definition column, try:

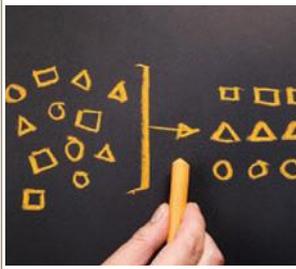
- copying from the definition box
- looking it up in a dictionary
- reading around the word in the chapter for clues.

To complete the memory jogger column, you can:

- draw a picture
- look up the word origin in a dictionary
- write down some **synonyms** (or **antonyms**, but mark them clearly as antonyms)
- write the word in a sentence
- provide examples, interesting facts or characteristics
- create any other **mnemonic** that will help you remember the meaning of the word.

Word	Definition	Memory jogger	Page refs
affect	emotional response (noun); to act on or produce a change (verb)		
aggressive			
analogy	a comparison between one thing and another to explain or clarify		
analyse	dissect to ascertain and examine constituent parts and/or their relationships; break down or examine in order to identify the essential elements, features, components or structure; determine the logic and reasonableness of information; examine or consider something in order to explain and interpret it, for the purpose of finding meaning or relationships and identifying patterns, similarities and differences		
annotate	to make notes, often written on a text or in the margins or on post-its		
apply	use knowledge and understanding in response to a given situation or circumstance; carry out or use a procedure in a given or particular situation		

Word	Definition	Memory jogger	Page refs
assertive			
assess	measure, determine, evaluate, estimate or make a judgement about the value, quality, outcomes, results, size, significance, nature or extent of something		
attitude	the way a person or group of people express or apply their values and beliefs, through words or behaviour – or a predisposition towards acting on beliefs	Women in the army are banned from combat roles.	
attributes	something that belongs to or is characteristic to a person, place or thing		
attribution	referring to outside sources (the words and views of others) to support an argument		
audience	the group of readers, listeners or viewers that the writer, designer, filmmaker or speaker is addressing; includes students in the classroom, an individual, the wider community, review writers, critics and the implied audience;	from the root word meaning attention or hearing; related words: audio; audible; audition	

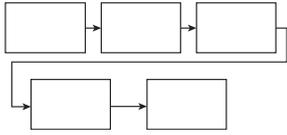
Word	Definition	Memory jogger	Page refs
	in Essential English, students may be asked to speak/sign/write/design a text for a real-life or lifelike audience; e.g. a specific magazine or journal article published in print or online, or a presentation at a lifelike gathering for a particular purpose		
author	the person who writes or composes a text		
autobiographical memory			
background			
beliefs	what a person or group of people think is true	e.g. I believe I study better with music on.	
black comedy			
blog	a portmanteau and contraction of the words web log		
body language	non-verbal communication of attitude through movement or posture		
brainstorm	coming up with as many different ideas as possible		
brand			
brief			
caption			
categorise	place in or assign to a particular class or group; arrange or order by classes or categories; classify, sort out, sort, separate		

Word	Definition	Memory jogger	Page refs
character			
characteristic	a distinguishing feature or quality		
client	someone who pays for professional advice or services		
commands	a type of sentence that gives advice or instruction		
compare	display recognition of similarities and differences, and recognise the significance of these similarities and differences		
conclusion	the ending of a text or story the reasoned deduction or inference		
conjunction			coordinating: FANBOYS
connotation	ideas suggested by a symbol; implicit rather than explicit meaning		
consider			
context	the environment in which a text is responded to or created; can include the general social, historical and cultural conditions in which a text is responded to and created (the context of culture) or the specific features of its immediate social environment (context of situation)		

Word	Definition	Memory jogger	Page refs
contrast	display recognition of differences by deliberate juxtaposition of contrary elements; show how things are different or opposite; give an account of the differences between two or more items or situations, referring to both or all of them throughout		
convention	a practice, procedure or technique that's widely used by a group		
coordinating conjunction	links equal parts of a sentence		
corroboration	to make certain, or confirm		
counter	a view is stated and acknowledged, then rejected	e.g. <i>They were in a desperate position when they landed on the narrow beach in the dawn, but they did not hesitate</i>	
create	bring something into being or existence; produce or evolve from one's own thought or imagination; reorganise or put elements together into a new pattern or structure or to form a coherent or functional whole		
criteria		every assessment item comes with a criteria sheet	

Word	Definition	Memory jogger	Page refs
cultural assumptions	ideas, beliefs or attitudes about such things as gender, religion, ethnicity, youth, age, disability, sexuality, social class and work that are taken for granted as being part of the fabric of the social practices of a particular culture; cultural assumptions underpin texts and can be used to position audiences		
culture	the ways of living and thinking practised by a particular group, often passed down from previous generations		
decide	reach a resolution as a result of consideration; make a choice from a number of alternatives		
decision-making matrix	a table which numerically ranks different options based on set criteria, helping with the decision-making process		
define	give the meaning of a word, phrase, concept or physical quantity; state meaning and identify or describe qualities		

Word	Definition	Memory jogger	Page refs
dialogue		<p>Teacher: Please fill out the definition tables.</p> <p>You: How come? It's a bit dull.</p> <p>Teacher: It's important to learn new words so that you understand what you read.</p> <p>You: Fair enough.</p>	
discuss	examine by argument; sift the considerations for and against; debate; talk or write about a topic, including a range of arguments, factors or hypotheses; consider, taking into account different issues and ideas, points for and/or against, and supporting opinions or conclusions with evidence		
documentary			
double-bubble mind-map	a diagram that shows the similar and different characteristics of two things; each characteristic occupies a separate bubble		
drama			
elaboration	adding more detail		
ellipsis		...	
emotion		synonyms: affect, mood	

Word	Definition	Memory jogger	Page refs
evaluate/ evaluation	make an appraisal by weighing up or assessing strengths, implications and limitations; make judgements about ideas, works, solutions or methods in relation to selected criteria; examine and determine the merit, value or significance of something, based on criteria		
evidence			
excerpt	a section taken out of a longer document		
explain	make an idea or situation plain or clear by describing it in more detail or revealing relevant facts; give an account; provide additional information		
figurative	a representation, such as a metaphor; not literal or exact		
first-person point of view		<i>I</i> am writing in first person because <i>I</i> am vain and egotistical	
flow-chart			
foreground			

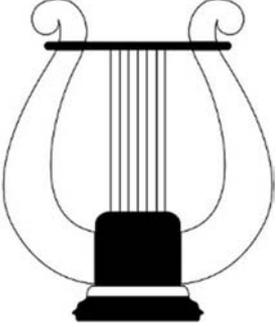
Word	Definition	Memory jogger	Page refs
formal	done in accordance with rules or conventions for the occasion – more like written language		
fragment		I got out of bed. This morning.	
frame			
Frayer model	definition and vocabulary table created by and named after Dorothy Frayer		
gap	an omission from the text that the reader is expected to fill-in using prior knowledge		
genre	the categories into which texts are grouped; the term has a complex history within literary and linguistic theory and is often used to distinguish texts on the basis of, e.g. their subject matter (detective fiction, romance, science fiction, fantasy fiction) and form and structure (poetry, novels, short stories); genres are not static but are dynamic and change in response to a range of factors, such as social context, purpose and experimentation; some texts are hybridised or multigeneric		
goal		should be written in future tense	

Word	Definition	Memory jogger	Page refs
identify	distinguish; locate, recognise and name; establish or indicate who or what someone or something is; provide an answer from a number of possibilities; recognise and state a distinguishing factor or feature		
identity	sense of self – distinguishing features, especially of a person		
image			
inference	to draw together ideas or evidence to make a conclusion		
informal	casual, relaxed, not formal, conversational – more like spoken language		
inspiration		an abstract noun formed from the verb 'inspire'	
insurmountable		sentence: The problem seemed insurmountable.	
interpret	use knowledge and understanding to recognise trends and draw conclusions from given information; make clear or explicit; elucidate or understand in a particular way		

Word	Definition	Memory jogger	Page refs
	bring out the meaning of, e.g. a dramatic or musical work, by performance or execution; bring out the meaning of an artwork by artistic representation or performance; give one's own interpretation of; identify or draw meaning from, or give meaning to, information presented in various forms, such as words, symbols, pictures or graphs mood		
investigate	carry out an examination or formal inquiry in order to establish or obtain facts and reach new conclusions; search, inquire into, interpret and draw conclusions about data and information		
irony			
issue		'You've got issues, man!'	
itinerary			
jargon			
judgement			

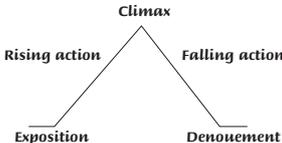
Word	Definition	Memory jogger	Page refs
justify	give reasons or evidence to support an answer, response or conclusion; show or prove how an argument, statement or conclusion is right or reasonable		
KWL chart	research retrieval chart showing information you know, information you want to know and information you have learnt		
landscape			
language features	the features of language that support meaning (e.g. sentence structure, noun group/phrase, vocabulary, punctuation, figurative language, framing, camera angles); choices in language features and text structures together define a type of text and shape its meaning; these choices vary according to the purpose of a text, its subject matter, audience, and mode or medium of production		

Word	Definition	Memory jogger	Page refs
	<p>language features specific to a mode include:</p> <ul style="list-style-type: none"> • written, e.g. conventional spelling and punctuation • spoken, e.g. pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence • non-verbal, e.g. facial expressions, gestures, proximity, stance, movement • complementary features, including visual and digital features such as graphics, still and moving images, design elements, music and sound effects 		
link		Hint: Link it to the point or theme of the paragraph, though sometimes we do link to the next paragraph, to improve cohesion.	
literacy	<p>literacy encompasses the knowledge and skills students need to access, understand, analyse and evaluate information, make meaning, express thoughts and emotions, present ideas and opinions, interact with others and participate in activities at school and in their lives beyond school</p>		

Word	Definition	Memory jogger	Page refs
literal	true to fact – it means exactly what it says		
long-shot	a camera shot taken at a distance from the subject and permitting a broad view of a scene		
low angle			
lyrics	the words of a song	from the Greek instrument the lyre 	
marginalised			
marketing	the process of promoting products or services to potential customers or clients		
meaning			
medium shot	a camera shot in which the subject is in the middle distance, permitting some of the background to be seen		
metaphor		I cried an ocean of tears because my heart was broken	
middle distance		also called the 'middle distance' or the 'middle plane'	

Word	Definition	Memory jogger	Page refs
mind-map	a visual map of ideas and the connections between them		
mise-en-scène			
mission	a self-imposed or assigned duty		
mnemonic		e.g. rhyme, rule, acronym, picture, example	
modal language	words and phrases that describe the degree of inclination, obligation, frequency, probability, capacity		
mode	refers to a system of communication chosen as the way to transmit a message; the choice of language mode may be written, spoken/signed, non-verbal, visual or auditory; in combination, these systems of communication form multimodal texts		
mood		synonym: emotion	
multimodal	delivered at the same time, to communicate ideas and information to a live or virtual audience, for a particular purpose; the selected modes are integrated so that each mode contributes significantly to the response		
narrative	a story using these global stages: Orientation, Complication, Resolution		

Word	Definition	Memory jogger	Page refs
narrator	the person/voice telling the story		
non-verbal	communicating without words		
numeracy	literacy with numbers!	Ok, maybe you'd better check that one with a Maths teacher	
objective	(adj) not influenced by personal feelings or opinions in considering and representing facts		
organise	arrange, order; form into a whole consisting of interdependent or coordinated parts, especially for harmonious or united action		
paragraph		PEEEEEEEEEEEEEEEEE EEEEEL!	
paraphrase	saying it again in a different way, in your own words, to make it clear		
passive			
perspective	the way a reader/viewer is positioned by a text or how a particular ideology is embedded in a text, e.g. a feminist perspective; a point of view or way of regarding/thinking about situations, facts and texts		

Word	Definition	Memory jogger	Page refs
plot			
point		synonyms: purpose, theme, main idea, overall message	
portmanteau		e.g. textpectation, frankenword	
practice (noun or adjective)		Our practice session went really well at band today.	
practise (verb)	perform (an activity) or exercise (a skill) repeatedly or regularly in order to improve or maintain one's proficiency		
predict	give an expected result of an upcoming action or event; suggest what may happen based on available information	pre = before 	
prefix	letters added to the beginning of a word to create a different but related word		
prose		antonym: poetry	
purpose	a reason for speaking, reading, writing, listening, viewing, creating, designing – the intended or desired result		
quantifiers	words referring to specific quantities		

Word	Definition	Memory jogger	Page refs
Question Chart	a prompt chart of theme words plus modal verbs for developing a range of questions		
recall	remember; present remembered ideas, facts or experiences; bring something back into thought, attention or into one's mind		
recommendation		In a sentence: My recommendation is that you should stay at the Royal Snooza Hotel.	
relevance	suitability to the purpose		
reliability	a measure of how well we can trust a source		
representation	a textual construction that gives shape to ways of thinking about or acting in the world; texts represent concepts, identities, times and places, underpinned by the cultural assumptions, attitudes, beliefs, values or world view of the writer, shaper, speaker/signer, designer (and of the reader, viewer, listener)		
research	an investigation to discover information		
retrieval chart		retrieve = bring back 'al' makes an adjective chart = representation of info	

Word	Definition	Memory jogger	Page refs
rhetorical	intended to influence the opinions of the audience		
role	a part a person fulfils, either in life, as a creator or text, or in a play		
salience	the feature in a frame or image that most grabs your attention, achieved through e.g. positioning, colour, size, focus, distance		
scan	looking over a text with something in particular in mind that you're looking for		
scene	the place where the action occurs; also a division of a play, similar to a chapter in a book		
script	the written text of what will be spoken in a play or skit		
SET Plan	the SET Plan maps out how students will work towards a QCE (Queensland Certificate of Education)		
setting	where the action takes place, usually relating to a narrative		
shot			
silence	significant information or voices left out or ignored by a text, or by groups		

Word	Definition	Memory jogger	Page refs
skim			
sound effects		effects = what is produced, the result or outcome	
source		synonym: origin	
specialised language	language for specific field of knowledge. Highly specialised language, used by experts in the field, is often referred to as technical language		
stereotype	a simplified understanding of a group identity based on a few observable characteristics; this understanding is applied to all members of the group without acknowledging individual divergence		
sub-genre			
subject matter	the subject-specific body of information, mental procedures and psychomotor procedures that are necessary for students' learning and engagement within that subject		
subordinating conjunction		creates complex sentences	
summarise	give a brief statement of a general theme or major point/s; present ideas and information in fewer words and in sequence		
symbol/ symbolism	where one thing represents something else		

Word	Definition	Memory jogger	Page refs
synonym	a word that has the same meaning as another word		
synopsis	a brief or condensed statement or summary giving a general overview of some subject		
synthesise	combine different parts or elements (e.g. information, ideas, components) into a whole, in order to create new understanding		
team			
technical language	highly specialised language, used by experts in the field		
testimony	a solemn declaration that something is true – usually but not always in a court of law, under oath	origin: from Latin <i>testimonium</i> , from <i>testis</i> 'a witness'	
text	coherent communication of meaning produced in any medium that incorporates language, including sound, print, film, digital and multimedia representations; texts include written, spoken, non-verbal or visual communication of meaning; they may be extended unified works or series of related pieces	e.g. a conversation, a novel, a film, a painting, an advertisement, a poem, a song, an essay, a news story	
text connectives	words and phrases that link sentences and paragraphs across a text		

Word	Definition	Memory jogger	Page refs
theme		in a sentence: an important theme in this book is the fragility of romantic love	
trailer			
transform (verb)		transport, transact, translate	
trope	a common theme or device		
understand	perceive what is meant by something; grasp; be familiar with (e.g. an idea); construct meaning from messages, including oral, written and graphic communication		
values	characteristics, qualities, philosophical and emotional stances; e.g. moral principles or standards, often shared with others in a cultural group		
Venn diagram	a diagram using circles to represent sets, with the position and overlap of the circles indicating the relationships between the sets		
vision	an aspirational description of what an individual or organisation would like to achieve		

