obook assess

OXFORD

ENGLISH for Queensland

UNITS 1 & 2

KELLI MCGRAW
LINDSAY WILLIAMS
SOPHIE JOHNSON

Perspectives, texts and culture





ebook

- Gives you access to all student book content and online resources
- Looks like the student book for easy reference

Click here to access online extras

oup.com.au/501ojc

OXFORD
UNIVERSITY PRESS
AUSTRALIA & NEW ZEALAND

ENGLISH

for Queensland

UNITS 1 & 2

Perspectives, texts and culture

KELLI MCGRAW
LINDSAY WILLIAMS
SOPHIE JOHNSON



OXFORD
UNIVERSITY PRESS

Oxford University Press is a department of the University of Oxford. It furthers the University's objective of excellence in research, scholarship, and education by publishing worldwide. Oxford is a registered trademark of Oxford University Press in the UK and in certain other countries.

Published in Australia by
Oxford University Press
Level 8, 737 Bourke Street, Docklands, Victoria 3008, Australia.

© Kelli McGraw, Lindsay Williams & Sophie Johnson 2019

The moral rights of the authors have been asserted

First published 2019
1st Edition

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior permission in writing of Oxford University Press, or as expressly permitted by law, by licence, or under terms agreed with the reprographics rights organisation. Enquiries concerning reproduction outside the scope of the above should be sent to the Rights Department, Oxford University Press, at the address above.

You must not circulate this work in any other form and you must impose this same condition on any acquirer.



A catalogue record for this book is available from the National Library of Australia

ISBN 9780190313098



Reproduction and communication for educational purposes
The Australian *Copyright Act 1968* (the Act) allows a maximum of one chapter or 10% of the pages of this work, whichever is the greater, to be reproduced and/or communicated by any educational institution for its educational purposes provided that the educational institution (or the body that administers it) has given a remuneration notice to Copyright Agency Limited (CAL) under the Act.

For details of the CAL licence for educational institutions contact:

Copyright Agency Limited
Level 11, 66 Goulburn Street
Sydney NSW 2000
Telephone: (02) 9394 7600
Facsimile: (02) 9394 7601
Email: info@copyright.com.au

Edited by Zoe Naughten and Sandra Balonyi
Typeset by Newgen KnowledgeWorks Pvt. Ltd., Chennai, India
Proofread by Nicola Krogdahl
Indexed by Neil Daly
Printed by Sheck Wah Tong Printing Press Ltd

Disclaimer
Indigenous Australians and Torres Strait Islanders are advised that this publication may include images or names of people now deceased.

Links to third party websites are provided by Oxford in good faith and for information only. Oxford disclaims any responsibility for the materials contained in any third party website referenced in this work.

CONTENTS

Acknowledgements v
Using *English for Queensland Units 1 & 2* vi

PART A HOW TO THINK ABOUT TEXTS IN ENGLISH

Chapter 1
Ways into interpreting and creating 4

1.1 Reading texts – the 'big picture' 5
1.2 Language in use: an introduction 14
1.3 A model of language in use 18
1.4 Bringing it all together 32

PART B PERSPECTIVES IN TEXTS

Chapter 2
Communicating and analysing experiences 36

2.1 Exploring experience of and perspectives on the world 37
2.2 Perspectives on performing 1: analysing *Nick and Norah's Infinite Playlist* 40
2.3 Perspectives on performing 2: analysing *The Love Song of Jonny Valentine* 48
2.4 Analysing cultural assumptions of representations and readings 58

Chapter 3
Finding your voice 66

3.1 Writing the environment 67
3.2 Imagining the environment in prose 70
3.3 Imagining the environment through poetry 90
3.4 Imagining the environment in images 100
3.5 Arguing a point of view: Using exposition to make a speech 105
3.6 Bringing it all together 112

Chapter 4
Sharing your position 113

4.1 Establishing your position 114
4.2 Cultural assumptions 124
4.3 Taking a position on an issue 131
4.4 What's worth writing about? 137
4.5 Writing online 145
4.6 Bringing it all together 150



PART C TEXTS AND CULTURE

Chapter 5
Representing identity and culture 154

5.1 Identity and perspective 155
5.2 Roles, relationships and identity 157
5.3 Values, attitudes and beliefs 161
5.4 Representing and responding to culture 166
5.5 Considering the cultural context of *Othello* 171
5.6 Competing perspectives in *Othello* 175
5.7 Reading culture in context: *Othello* 177
5.8 Considering the cultural context 188

Chapter 6
Shaping stories 189

6.1 Making meaning through story ... 190
6.2 Storytelling for a purpose 197
6.3 Meaningfully constructing identities in *The Sapphires* 203
6.4 Representing story elements using visual language 215
6.5 Cultural and critical framing: *The Sapphires* 220
6.6 Bringing it all together 225

Chapter 7
Creating textual responses 227

7.1 Background to *Lady Helen and the Dark Days Club* 228
7.2 Analysing and interpreting *Lady Helen and the Dark Days Club* 232
7.3 Responding to a novel: Writing an analytical essay 250
7.4 Assessing the response 258
7.5 Bringing it all together 270

PART D ENGLISH TOOLKIT

Chapter 8
English toolkit 272

8.1 Quick lookup 272
8.2 Planners 276
8.3 Checklists 280

Glossary 283

Index 288



ACKNOWLEDGEMENTS

The author and the publisher wish to thank the following copyright holders for reproduction of their material.

Part A opening image: Shutterstock. **Chapter 1:** Alamy/Colport, p. 10; Alamy/Zoonar, p. 22; Newspix/Mike Batterham, p. 16; Shutterstock, pp. 2-3, 5, 6, 7, 8, 9, 9, 11, 12, 14, 17, 18, 20 23 (top & bottom), 29, 30 (all), 30, 31 (left & right), 32. **Part B opening image:** Shutterstock. **Chapter 2:** 'A Woman Made a Citizen's Arrest After Being Allegedly Sexually Assualted at Falls Festival' by Sam Langford 2 January 2018:http://junkee.com/falls-festival-citizens-arrest/141121, Source 14; AAP/PR Handout Image, Source 10; Article, 'Falls Festival Marion Bay: Police charge man after event's third reported sexual assault incident' by Natlie Whiting, reproduced by permission of the Australian Broadcasting Corporation and ABC online. (c) 2018 ABC, all rights reserved, Source 15; Rachel Clun, *The Sydney Morning Herald/Environment*, January 3, 2018, Source 11; FairfaxPhotos/Nic Walker, Source 6; 'The Love Song of Jonny Valentine' by Teddy Wayne, Duckworth, by permission of Gerald Duckworth & Co. Ltd, Source 4 & p. 48; Getty Images/Frank Hoensch, Source 9; Movie Tie-In Cover, copyright © 2008 by Penguin Random House LLC, p. 40; Excerpts from NICK & NORAH'S INFINITE PLAYLIST by Rachel Cohn & David Leviathan, 2006 by Rachel Cohn and David Leviathan. Used by permission of Random House Children's Books, a division of Penguin Random House LLC. All rights reserved, Source 2; Shutterstock, pp. 39, 42, 47, 62, 63, 64-65. **Chapter 3:** 123RF, p 68 (Glasshouse Mountains, Daintree, Kuranda & Whitsundays); Alamy/Wildlight Photo Agency, p 68 (desert); "Seeing the Light: Aboriginal Law, Learning and Sustainable Living in Country" [2005] IndigLawB 27; (2005) 6(11) *Indigenous Law Bulletin* 12, courtesy of Ambelin Kwaymullina, Source 2; Bob Brown, Sources 24 & 25; DUDE - Fall Winter 2016 Napapijri campaign #ThereIsAlwaysAJourney, Source 21; Fremantle Press, Source 1; Getty Images/Mark Graham, Source 23; GetUp!, Source 20; Harper Collins, Source 13; Henry Holt and Company, LLC for 'Birches' by Robert Frost (from Ian Hamilton (ed.), 1971, Robert Frost *Selected Poems*, Penguin Books, pages 80-82), Source 16; Extract from Virginia Olsen Baron and Minja Park Kim, 1974, *Sunset in a Spider Web: Sijo Poetry of Ancient Korea*, Holt, Reinhardt and Winston, Source 11; John Clarke, Source 26; *From China ... Woman* by Oodgeroo Noonuccal Copyright (c) 1988 Jacaranda Press. Reproduced with permission of John Wiley & Sons Ltd, Source12; Extract From Richard Dawkins, 1998, *Unweaving the Rainbow*, Allen Lane Penguin Press, Ringwood Victoria, Source 5; Extract from *Under the Sea-Wind* by Rachel Carson reprinted by permission of Pollinger Limited (www.pollingerltd.com) on behalf of the Estate of Rachel Carson, Source 4; Reproduced courtesy of Severn Cullis-Suzuki, Source 22; Shutterstock, pp. 67, 76, 79, 81, 83, 84, 87, 89, 91, 92 (both), 95-96, 98, 100, 103, 105, 109, 110-111, 112; Tourism Australia, Source 19. **Chapter 4:** 123RF, pp. 116 (top right) & p. 146; Article, 'Montebello nuclear testing veterans exposed to radiation vent anger over gold card refusal' by Jacob Kagi. Reproduced by permission of the Australian Broadcasting Corporation and ABC online. (c) 2018 ABC. All rights reserved, Source 12; 'Life Matters', reproduced by permission of the Australian Broadcasting Corporation and ABC online. (c) 2018 ABC. All rights reserved, p. 128; ABC/Jacob Kagi, pp 139 (top left & right) & 140 (top); Alamy/CBW, p. 116 (bottom right); Alamy/Stacey Walsh Rosenstock, p. 116 (left); Alamy/ZUMA Press, Source 2; *Ghost Wife: A Memoir of Love and Defiance*, by Michelle Dicinoski. Black Inc. 2013, Reprinted by permission of Black Inc, Source 8; Reprinted by permission of Black Inc, cover p. 127 & Source 9; *The Conversation* for extract, p. 137; Eric Fisk, Source 3; Getty Images/Alex Cavendish, p. 148 (top); Getty Images/Archive Photos, Source 10; Getty Images/Rhona Wise/AFP, p. 143; Reproduced courtesy of Glenn Colquhoun, Sources 6 & 7; Copyright Guardian News & Media Ltd 2018, Source 13; 'A Watershed of History' (poem) by Queensland poet Ross Clark, from the poetry volume *Salt Flung into the Sky* (2007), Indigo/Ginninderra Press, Source 1; Madison Malone/Kircher/New York Media, Source 15 & p.148 (Twitter photos); MAMA Reproduced courtesy of mamamia, Source 14; By permission National Library of Australia, Source 11; Shutterstock, pp. 114-115, 119, 123, 125 background, 134, 136, 137 bottom, 145, 150; Symphonyofscience, Source 4 & p.121; "I Was Only 19" Words and music by John Schumann. (c) Universal Music Publishing Pty Ltd. All rights reserved. International copyright secured. Reprinted with permission, p. 135. **Part C Opening image:** Shutterstock. **Chapter 5:** Black Inc. for extracts from *Laurinda* by Alice Pung. Copyright (c) Alice Pung 2014, reprinted by permission of Black Inc., an imprint of Schwatz Publishing, Sources 4 & 5; Shutterstock, pp. 155, 156, 158, 159, 161, 162, 163, 164, 167, 171 (top & bottom), 172, 173, 174, 175, 176, 179, 181, 183, 184, 185, 187; University of Queensland Press for extracts from *Untidy Towns* by Kate O'Donnell, Reproduced by permission of University of Queensland Press, 2017, Sources 1, 2 & 3. **Chapter 6:** 123RF, p. 193 (right); AAP/AP, Source 17; Alamy/AF Archive, Sources 5, 7, 9; Alamy/Album, Source 15; Alamy/Moviestore Collection, Source 13; Australian Human Rights Commission for extract, p. 211; Capture Wales, p. 198; FairfaxPhotos/Simon Schluter, Source 16; 'Where I'm from' reproduced courtesy of George Ella Lyon, Source 2; 'The Sapphires' reproduced by permission of Goal Post Pictures, Sources 6, 10 & 14; Greg Dolgopolov for extract, 'Beyond black and white: Indigenous cinema and the mainstream' by Greg Dolgopolov, Metro Magazine: Media & Education Magazine, No. 181: 78-83, 2014. Reproduced by permission by Greg Dolgopolov, p. 221; I am from project, pp. 197-8; National Treasures: Cuc Lam's Suitcase, 2004 © NFSA, Source 12; Shutterstock, pp. 190, 192, 193 (left), 197, 198, 206, 211; Stolen Generations' Testimonies Project, Source 11 & p. 202; StoryCentre for extract, Source 4 & p. 199. **Chapter 7:** Alamy/Chronicle, Source 3; Alamy/Elizabeth Whiting & Associates, p. 231; Alamy/World History Archive, Source 2; AlamyART Collection, Source 9; HarperCollins for extracts from Lady Helen and the Dark Days Club by Alison Goodman. Copyright (c) Alice Goodman 2016 Reprinted by permission of HarperCollins Publishers, Sources 7, 10, 12, 14, 17, 18, 20, 21 & p. 228 left); Ron Gallagher, Source 1; Shutterstock, pp. 228 (bottom right), 232, 236, 237, 240, 244, 245, 247, 248, 249, 255, 256, 258, 259, 261, 262, 264, 265, 266, 267, 268, 269. **Part D Opening image:** Shutterstock. **Chapter 8:** Lindsay Williams, p. 272; Shutterstock, pp. 275, 276, 279, 281, 282.

Material reproduced from *English 2019 v1.5* General Senior Syllabus, copyright The State of Queensland (Queensland Curriculum and Assessment Authority). Further information, including any updates, is available at www.qcaa.qld.edu.au.

Every effort has been made to trace the original source of copyright material contained in this book. The publisher will be pleased to hear from copyright holders to rectify any errors or omissions.

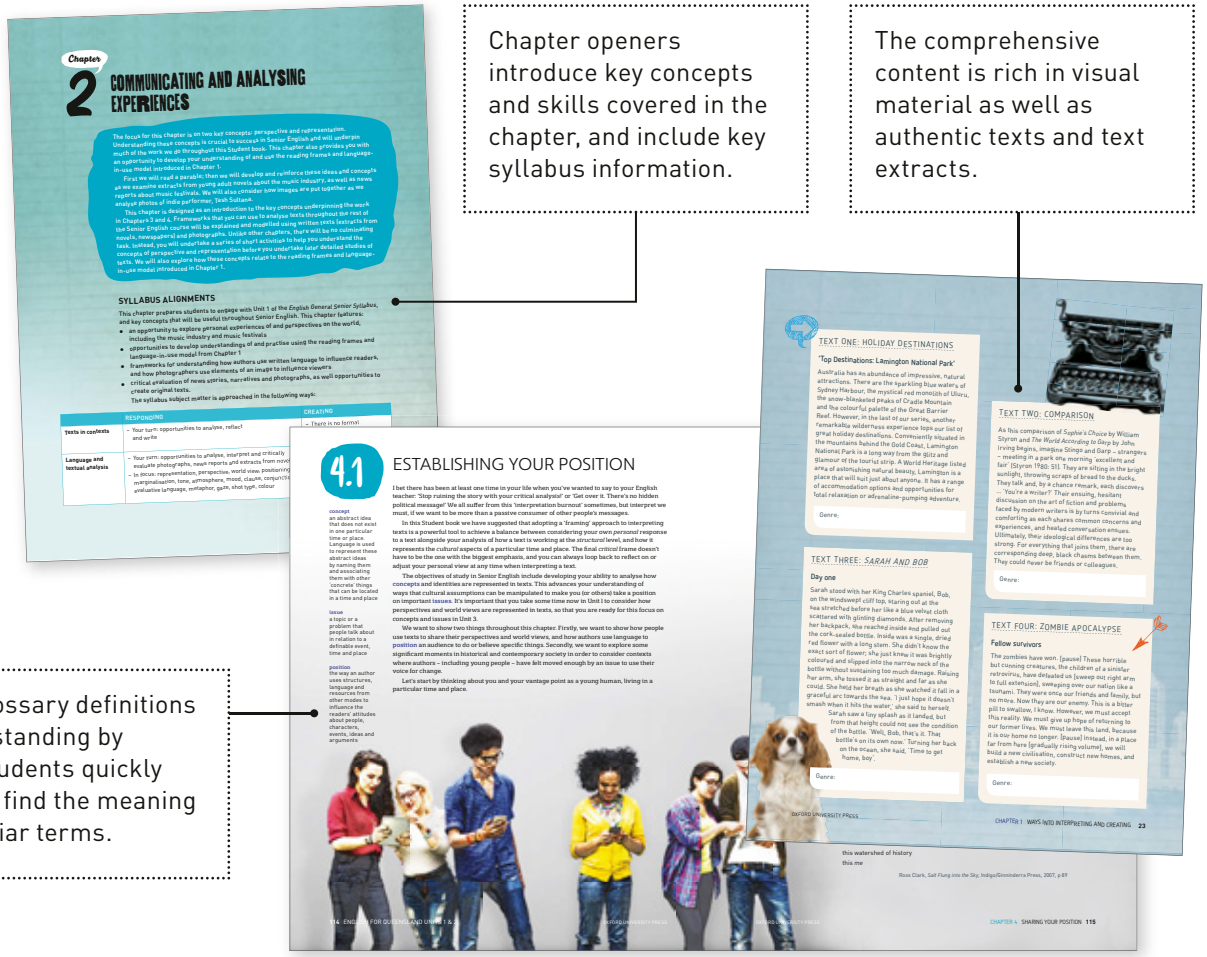


USING *ENGLISH FOR QUEENSLAND UNITS 1 & 2*

Our brand new two-volume series, *English for Queensland*, is written specifically for the new *English General Senior Syllabus*. The series is designed to exemplify possible learning pathways and model approaches to text analysis and creation. It provides deep and complete coverage of the syllabus in an accessible format that encourages all students to succeed.

English for Queensland Units 1 & 2 ensures the best learning outcomes for students. Key features include:

- comprehensive coverage of the new syllabus
- reinforcement of key knowledge and skills from Years 7 to 10 English
- a handy write-in textbook format
- an expert author team writing in a highly engaging, direct and concise style
- clean topic sections to scaffold student learning and aid navigation
- a range of engaging classic, contemporary and media texts, including digital, multimodal and visual texts
- differentiation support through a range of appropriately levelled 'Your Turn' questions and activities for each section
- targeted support and resources for assessment, including exam preparation and practice
- a standalone reference section (Chapter 8 English toolkit) that supports the acquisition of key skills and provides practical ready-resources, such as templates, proformas and checklists.

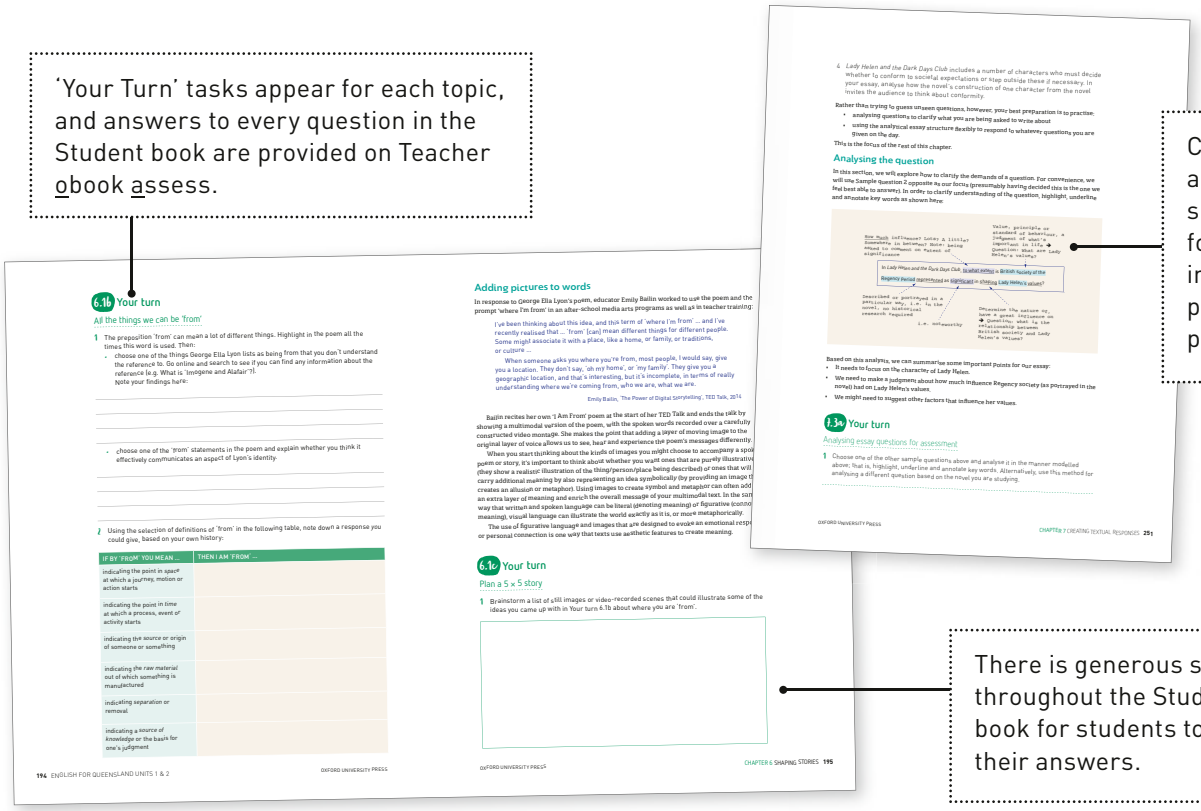


Chapter openers introduce key concepts and skills covered in the chapter, and include key syllabus information.

The comprehensive content is rich in visual material as well as authentic texts and text extracts.

Margin glossary definitions aid understanding by helping students quickly and easily find the meaning of unfamiliar terms.

'Your Turn' tasks appear for each topic, and answers to every question in the Student book are provided on Teacher obook assess.



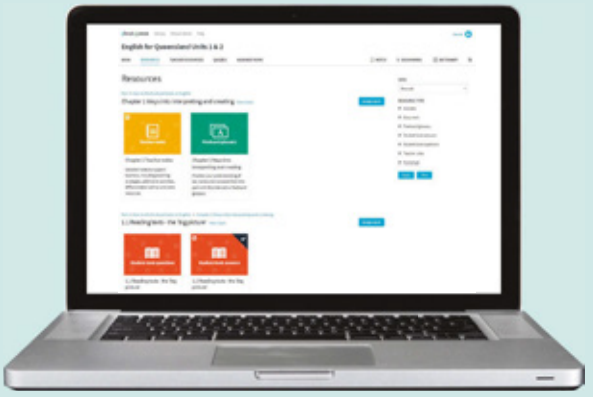
Comprehensive and targeted support is provided for assessment, including exam preparation and practice.

There is generous space throughout the Student book for students to write their answers.

obook assess

Super!

English for Queensland Units 1 & 2 is supported by a range of engaging and relevant digital resources via obook assess.



Students receive:

- a complete digital version of the Student book – the obook – with added notetaking and bookmarking functionality
- a free *Australian Concise Oxford Dictionary* look-up feature
- a range of interactive, auto-correcting, multiple-choice assess quiz questions
- access to work assigned by their teacher, such as reading, homework, quizzes and assignments
- the ability to use their cloud-based obook anywhere, anytime, on any device.

In addition to the student resources, teachers also receive:

- a detailed course planner and teacher notes
- answers to all questions and assessment tasks in the Student book
- the ability to set up classes, set assignments, and view all available content and resources in one place.



Part

A

HOW TO THINK ABOUT TEXTS IN ENGLISH

Chapter 1 Ways into interpreting and creating

1.1 Reading texts: the 'big picture'

1.2 Language in use: an introduction

1.3 A model of language in use

1.4 Bringing it all together



Chapter

1 WAYS INTO INTERPRETING AND CREATING

All texts are representations. They are representations of things that happened, things that someone thought up, and things that people feel. Sometimes they seek to represent the truth. Sometimes they represent opinions, or imaginary worlds. Sometimes the perspective being represented is reliable and sometimes it is not. All texts can be understood as representing concepts, issues and identities that reflect the context of a specific time in history and place in the world.

Whether a text involves storytelling, persuasion or some kind of everyday transaction, it will use language in some way to make meaning for an audience. That might be an audience of one, if we're talking about your daily to-do list, or an audience of millions if we're talking about a popular television show.

These two propositions – that all texts are representations of something, and that texts use language to make meaning – are your touchstones for this chapter.

Whether you are reading, viewing or listening to a text, if you start by always asking:

- What and who is being represented (and why)?
- How is language being used to create meaning?

... then you will be off to a good start in Senior English!

SYLLABUS ALIGNMENTS

This chapter prepares students to engage with **Unit 1 and Unit 2** of the ***English General Senior Syllabus*** and key concepts that will be useful throughout Senior English. This chapter features:

- a model for using a sequence of 'frames' to personally interpret and relate to texts
- guidance on how to analyse the social and cultural contexts of texts by using the language-in-use model
- a variety of short texts, situations, and exercises for students to use in applying their knowledge of language in use, to prepare for more substantial text analysis and creation in subsequent chapters.

The syllabus subject matter is approached in the following ways:

	RESPONDING	CREATING
Texts in contexts	– Cultural and critical frames offered as metaphors for thinking about the contexts in which texts were created. – Language in use explained as a model for situating texts within both social and cultural contexts.	– Personal frame offered as a way of connecting to texts and supporting personal responses to texts. – Critical frame offered as a precursor and catalyst for the creation of new texts.
Language and textual analysis	– Structural frame offered as a means of focusing discretely on significant language choices and textual features. – Analysis of Language-in-use at the structural level is related to other ways of thinking that occur when holding up the personal and cultural frames. – In focus: language, text, register, genre, audience, interpretation.	

1.1 READING TEXTS: THE 'BIG PICTURE'

language
literally, a set of words and the system for using them that is common to a community of people. More recently, the term has also come to be applied metaphorically to the systematic and meaningful uses of image, sound, body language, typography, etc.

text
any passage of language that makes meaning. Texts can come in a huge variety of forms, for example a shopping list, a novel, an email, a conversation, a movie, an artwork or a cereal packet

create
to use language, sound and images to produce a text, to bring it into existence

Human beings use a variety of meaning-making systems to represent their thoughts. **Language** is one of the most powerful systems of human communication. In the study of English, we deal very closely with the interpretation of language to consider how it is used to represent thoughts, maintain relationships and organise **texts**. Like other cultural artefacts, written and spoken texts can be recorded and revisited over time and you will have more interest in some than others.

In Senior English, you will be asked to interpret and evaluate a range of texts, and to **create** texts of your own in response. Ideally, by the time you finish high school you should be immersed in the cycle of interpreting texts, then creating new ones, then following your interests to decide what to interpret next. Studying English should not just be about spotting language features and practising essays. It should be an experience of finding personal meaning in the texts you analyse, and in learning to select, synthesise, organise and sequence subject matter so that you can achieve the desired purposes with the texts you create.

Interpreting, analysing and responding to texts

When we *read* texts, we do more than just decode words on a page. To begin with, not all texts are purely written ones, so we sometimes use the word 'read' as a metaphor for decoding and understanding sounds and pictures as well. However, as well as thinking about this, we have to consider all the other things we do when we try to understand what we have read:

- **responding:** working out our personal views about a text
- **analysing:** breaking down and closely examining the mechanics of a text to explain it and find meaning
- **evaluating:** making a judgment.

It might seem pointless sometimes, trying to separate these processes. I mean, how does a reader come up with their response to a text without making judgments to evaluate it? How does a reader evaluate a text without conducting some analysis to look at the text closely? Also, can we ever really analyse a text without bringing our own personal response into the mix? Ultimately, these processes do overlap.



In your assessment tasks for English, when you are asked to write or speak about a text you have studied, verbs like 'respond', 'analyse' and 'evaluate' signal what your teacher is looking for you to foreground (or focus on). They could be looking for you to explain the links you have found between the text and your own values and experience, your work on closely deconstructing texts, or your ability to argue a point of view using evidence. You can also look at the genre you are asked to produce for clues about how you are expected to show your understanding of a text – this will be explored further in Section 1.3.

interpret
to work out what a text (written, spoken, visual) means. This involves reading the text closely and drawing on your own knowledge, values and beliefs

In this book, we will use the umbrella term **interpret** to refer to all of the different processes involved in reading and understanding meaning.

Framing your interpretation

Interpreting texts involves using our subjective standpoint in the world to make sense of how someone else has used language to create meaning. Even when we agree with our peers about the meaning of a text, in our minds we are linking that text to a different set of memories, past experiences, and related texts. Sometimes this means we interpret a text slightly (or dramatically!) differently from others. To ensure that our interpretations are based on personal responses that have been rigorously considered, it's important that we keep the big picture in mind and always push ourselves to look at the text from different angles.

One metaphor that we suggest for ensuring your personal response contains multiple elements of interpretation is that of framing. By ensuring we look at a text through multiple frames, we give ourselves a system for seeing different things and creating rich responses to the work of others.

To really get a 'big picture' understanding of a new text, you should figuratively place each of the following frames over the text to generate ideas about possible personal, structural, cultural and critical meanings.



Personal frame

When we hold up the personal frame to a text, we are taking time to observe what stands out to us personally. We look through this frame to notice the way a text makes us feel; and to consider the connections between the text, our past experiences, our culture and our aspirations. This is the frame where we are encouraged to think subjectively. When we look through the personal frame to understand a text, we allow ourselves to consider our own reactions and understandings, rather than trying to anticipate someone else's.

Tip: Have you ever been really bored while analysing a text? It's possible that you needed to spend more time looking through the personal frame, before moving on to look at how a text is structured. The personal frame can actually be used, at any time, to re-engage with a text you have lost interest in. Ask yourself again: What does this text mean to me? What else does it remind me of? How does it make me feel?



Structural frame

Looking through the structural frame, we try to notice significant language choices and textual features, and to consider how they work to give a text meaning. We engage in closer reading of a text, perhaps to inspect some of the elements that stood out to us in the personal frame. A benefit of the structural frame, is that it helps us to move beyond our subjective, personally framed response, by inviting us to notice other features, symbols and patterns in the text.

This frame lets us look in a kind of detached way at the mechanics of the language in use. We look at how the text has been organised and at the way written, spoken and visual codes have been used. Noticing the structure and textual features – including aesthetic and stylistic language choices – can help us understand how an author has provoked a particular response.

Tip: In situations where close analysis is required, the process of interpreting a text will require you to revisit the structural frame multiple times.



Cultural frame

When we look through the cultural frame, we imagine the text is a museum piece and we treat it as a cultural artefact. We ask: how does this text represent the society and culture of a particular time and place?

It's important in this frame to remember that texts can both reflect culture, as well as act on culture. Some texts, in reaction to limitations in the existing cultural repertoire, end up creating new genres. Some texts cover subject matter that would have been seen as controversial for their times, and this has impacted society. Some texts take up avant-garde mediums, experimenting with new communication technologies before they are considered to be 'literary'.

For example did you know that novels weren't considered to be a serious or credible form of literature prior to the 1700s, or that our ideas about what makes a 'good novel' have changed constantly since then (and will no doubt keep changing)? Did you know that the increased availability of photocopiers in the 1970s resulted in a growth in self-published work and amateur presses, with people and groups distributing their own work in cheaply produced, DIY booklets called 'zines'? Did you know Shakespeare wrote his works in a time before the English dictionary was even invented? And did you know that advances in digital technology have enabled robots to write poetry in our contemporary society?

Sometimes, knowing the cultural context – particularly the time and place that a text was created – is vital for us to make much sense of the text at all. Using the cultural frame we can consider the ways that a text might have been received in its original context. Thinking about the likely audience and purpose for a text can help us better understand how the language choices work to position the intended audience.

Tip: The cultural frame helps to provide context for the text and language choices you observe in the structural frame. It also helps with understanding the perspectives and representations that you examine in the critical frame.

Critical frame



The critical frame is typically the final one to be used, to give us a chance to push our interpretations beyond the reading that the author invites us to make. Using a critical frame does not require you to 'criticise' a text in an unfair way. Seeing a work critically does not have to diminish our appreciation of it or cause us to develop a negative attitude towards it. The reason negative attitudes come to mind when we think of the word 'critical' is that it is linked to Greek and Latin words that link judgment to being a judge, and therefore to crimes. Instead, the critical reading used in this frame refers to the process indicated by the Proto-Indo-European word *krei*, meaning to sieve, discriminate and distinguish. The process of sieving through a text to see whose perspective is being shown helps us see perspectives that have been omitted, marginalised or disregarded, and question the values represented.

All texts invite us to believe and do things, whether those things relate to everyday life – for example a train ticket inviting you to travel, or a fantasy novel inviting you to believe what makes a hero. The critical frame makes us look for the obvious and subtle ways that language and text structures work to position us. We use this frame to see who has power in the text, what they are suggesting people believe and do, and to consider the social impact of this. This helps us to analyse texts closely, to step beyond our own taken-for-granted cultural positions and to produce considered analytical responses.

The thinking that happens in the critical frame provides excellent material to inspire your next creative work. When you start thinking about alternative perspectives it can lead you to focus on a perspective of your own you wish to share. When you think about how a text producer could have done something differently to create an alternative meaning, it invites experimentation and transformation of texts.

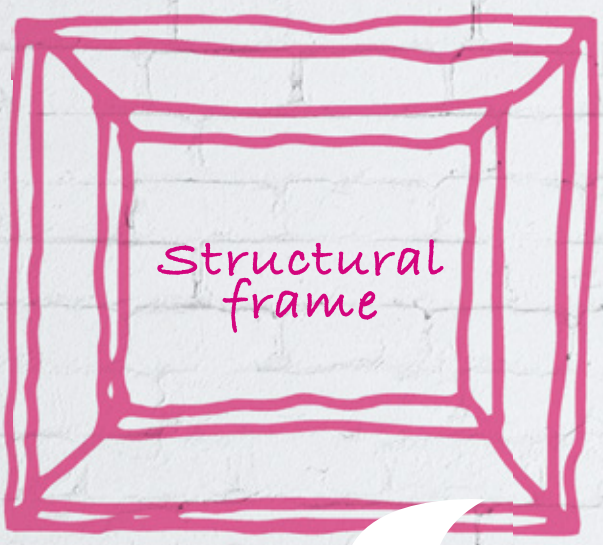
Tip: Ideally, you will revisit the personal frame after you have noticed things through the critical frame and see whether any of your feelings or reactions to the text have changed.

Interpreting texts using frames

Source 1 Looking at texts through multiple frames enables us to interpret them to make sense of how someone else has used language to create meaning.



- How did this text make you feel?
- What were the first things you noticed about this text?
- Can you see your own story or perspective in this text?
- Does it remind you of any other texts?
- Does it remind you of anything happening in your own society or culture?



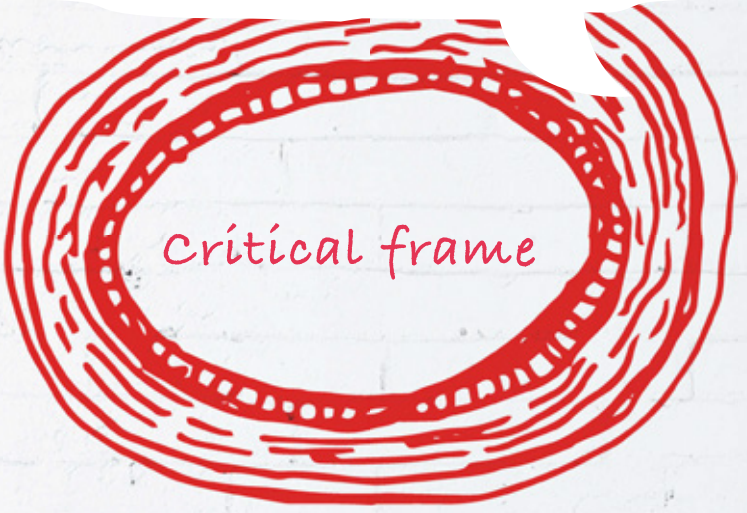


- How has this text been organised?
- What genre is being used?
- How have written, spoken, visual or other features been used?
- Do any patterns stand out (e.g. metaphors, motifs / themes and symbols)?
- How are the textual features working to give this text meaning?



- When and where was this text produced?
- What social and cultural norms are represented (e.g. in terms of gender, class, race)?
- What values are promoted?
- Was this text controversial or conservative for its time?
- Does this text belong to a movement or style?

- What does this text invite us to believe and do?
- Whose perspectives have been omitted, disregarded or marginalised?
- Whose perspectives have been included, emphasised or privileged?
- What linguistic, textual or cultural conventions are challenged by this work?
- How has the text been accepted by others?
- What can we create to challenge this text by adapting or transforming it?



1.1 Your turn



Using frames to analyse a poem



Popular English writer and winner of the Nobel Prize for Literature in 1907, Rudyard Kipling, published a poem called 'If –' in 1910, between the Boer War (1899–1902) and the First World War (1914–1918). The poem (see Source 2) was written as advice to his son about how to be a man.

1 Use the frames on pages 8–9 to think through your response to this poem and complete the table below. If you have trouble coming up with ideas for the structural and cultural frames, don't panic. There is more information in this chapter about how language works in use, so you can think about the role of textual features and cultural influences in more depth as you go. You can also use the next activity to look more closely at some different levels of meaning in the poem.

FRAME	RESPONSES YOU HAVE CONSIDERED
personal	Sample response: The poem makes me feel inspired by some of the lines, but not by others. I can see my own perspective in this poem when it talks about hearing the truth you've spoken 'twisted by knaves'. Sometimes people do twist your words to make you look bad and it's hard to rise above that.
structural	
cultural	
critical	

Source 2 Rudyard Kipling's poem, 'If –'

'IF –', RUDYARD KIPLING

If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise:

If you can dream – and not make dreams your master;
If you can think – and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools:

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: 'Hold on!'

If you can talk with crowds and keep your virtue,
Or walk with Kings – nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And – which is more – you'll be a Man, my son!

Rudyard Kipling, *Rewards and Fairies*,
Macmillan and Co., London, 1910



2 **Exploring levels of meaning** – Sometimes when we're noticing things about a text, we only look at the meanings that are most obvious to us. Use this next activity to consider the poem 'If –' in more depth. Look at the meanings you can find on the lines (literal), between the lines (interpretive), and beyond the lines (inferential).

Answer 'true' or 'false' for each of the following statements, based on your understanding of the poem.

Literal

a _____ The poem was first published in 1910.

b _____ The poem uses an A-B-A-B rhyme scheme (in each stanza the 1st/3rd, and the 2nd/4th lines rhyme).

c _____ There is no reference to gender until the final line of the poem.

d _____ The speaker in the poem starts addressing the audience directly as 'you' right from the first line of the poem.

Interpretive

a _____ The speaker in this poem believes that being a man requires a calm and patient attitude.

b _____ This poem also contains advice for being a woman.

c _____ Maturity, in this poem, is something you automatically have more of as you get older.

d _____ Every stanza contains at least three recommendations for how to behave/act.

Inferential

a _____ I believe this poem contains good advice about how to act maturely.

b _____ This style of poetry suits a contemporary Australian audience.

c _____ The advice in this poem would be different if it were from a mother to her daughter.

d _____ The expectations set up by the speaker in this poem are too high.



3 When you finish exploring these levels of meaning in the poem, return to the framing exercise on page 10 to see what notes you can add to the table. Ask yourself whether your response for the personal frame has expanded to contain more reactions.

4 **Reflecting and creating –** The poem 'If –' is written as advice to the poet's son. Who else might want to pass down or receive advice? The poem gives advice about how to 'be a man', though this could be understood more broadly as advice about how to be more stoic and, therefore, act maturely. What else might someone want advice about?

Write at least one stanza (eight lines) of a new poem that mirrors the textual features of the poem 'If –', but that draws from a different context. You might change the roles from father and son to something else. You might write advice for a very different kind of situation. Consider:

- adopting the A-B-A-B rhyme scheme
- starting the first of every four lines with 'If you can …'

Use the final line 'And – which is more – you'll be …' to suggest the goal of the advice, and who it's intended for (e.g. Kipling wrote 'you'll be a Man' as the goal, and added 'my son', telling us the advice was for his son).

1.2 LANGUAGE IN USE: AN INTRODUCTION

Language is big! We have a huge number of language resources that we can draw on from second to second, minute to minute, as we chat to friends, negotiate with shop assistants, send emails, produce video blogs, and write formal school assignments. For example:

- There are 26 letters and about 44 sounds in English. These letters and sounds combine into **morphemes**, which in turn combine into words.
- The second edition of the 20-volume *Oxford Dictionary* contains entries for 171 476 words in current use in the English language.

morphemes the smallest unit of meaning that makes up a word, e.g.: 'tele' (far) + 'skopos' (to observe) = 'telescope'; 'morph' (form, structure) + 'eme' (noun-forming suffix) + s (plural) = 'morpheme'

Words can be used in almost infinite combinations to form word groups, sentences, paragraphs and whole texts. In addition, humans convey meanings through body language, images, sounds and ... well, you get the idea. Language is big!

Using language is complex. The language chosen must suit the context in which it is being used. Also, throughout any single day, you are constantly changing contexts. These different contexts often require you to adopt different roles and types of language.

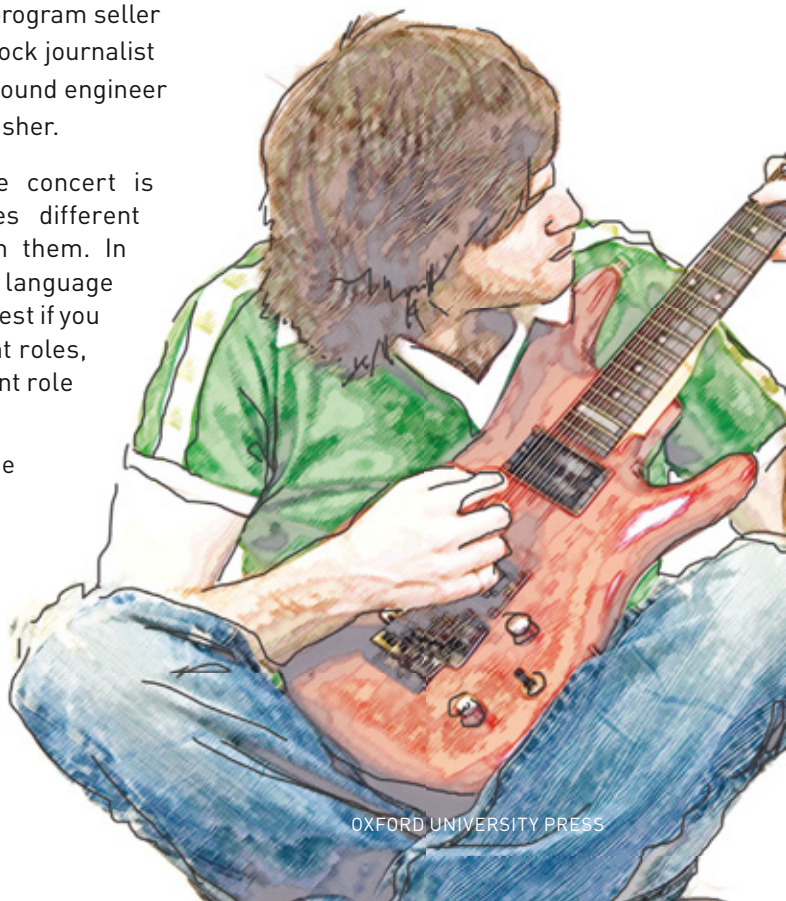
Let's see how this works in action.

1.2 Your turn

Language in use at a music gig

Big name bands usually perform in large concert venues such as stadiums. Gigs of this sort involve a large number of people working at or attending the stadium in a variety of roles, including:

- fan
- lead singer
- band manager
- parking attendant
- program seller
- rock journalist
- sound engineer
- usher.



While the overall context of the concert is shared, each of these roles places different language demands on the people in them. In this activity, you will explore how this language varies and why. The activity will work best if you complete it by taking on a few different roles, or if groups in the class adopt a different role each and share the results.

1 Adopting the chosen role, answer the following questions. If necessary, conduct some brief research about your role online. Refer to the model answer for a police officer in the middle column.

QUESTION	SAMPLE RESPONSE (AS POLICE OFFICER)	POSSIBLE ANSWER
What is one major type of writing or speaking that they do at the gig?	making a legal request	telling a story, explaining a process, giving an instruction, engaging in an argument/ discussion, writing a review ...
What do they write or speak about?	law enforcement and music concerts; submitting to breath testing or a bag search	
Whom do they write about or speak to at (or after) the gig; that is, who is their audience?	a concert-goer who is creating a nuisance outside the venue	
Are they and their audience close or distant (physically and emotionally)?	they are distant as they are strangers	
Do they or the audience have the most power – or are they equals?	the police officer has the power legally but treats suspects politely where possible. The concert-goer can choose (however unwisely) to resist	
Are their values aligned or unaligned with those of the audience?	their values are not always aligned: the police officer values law and order; assumes some concert-goers will be intoxicated or using drugs; believes in bringing criminals to justice. On the other hand, the concert-goer may want to have a good time and enjoy the concert, assuming it is okay to do anything that achieves this goal	
Is the language mainly written or spoken? Do they use visuals (images, diagrams, graphs), gestures and body language or space? Do they use any of these in combination?	the language is mainly spoken, but this would be combined with the use of gesture, body language, vocal intonation, and space (e.g. coming close and placing hand on concert-goer's shoulder)	



Suggestions for roles at a concert

2 Now, using your answers to guide you, write or perform a short argument text. Suggestions for each role are provided below and a sample dialogue is also given:

- fan of the band arguing with another fan that the band is not up to their usual standards, or they are trying to persuade security to let them backstage
- lead singer of the band arguing with the backstage manager about the quality of food and drink provided, or arguing with other band members about the playlist
- band manager arguing with the venue manager about safety concerns, or trying to convince the event organiser to employ the band again
- parking attendant trying to persuade a concert-goer that the carpark really is full, or trying to persuade their boss to give them a pay rise
- program seller arguing with a colleague about the best place to position themselves in the foyer, or persuading a concert-goer that paying $50 for a program is good value
- rock journalist trying to persuade an usher to let them into the press area even though they left their accreditation badge at home, or making the argument in a newspaper article that the band is in decline
- sound engineer trying to persuade the event organiser that the sound tent is not waterproof and therefore dangerous, or arguing with their assistant about the sound levels
- usher arguing with a concert-goer about the validity of their ticket, or persuading another usher that they need to take a break



Police officer: (approaches concert-goer, serious face, speaking in a polite but assertive manner) Sir, you are starting to become a public menace and I have reason to believe that you are intoxicated. Under the provisions of the Drugs Act, you are required to accompany me to the RBT van for testing.

Concert-goer: (backing away, holding up hands, swaying unsteadily) Whoah man, chill. I'm just here to see the band.

Police officer: (placing one hand on shoulder of concert-goer and another on his handcuffs) Sir, I don't want to arrest you but, if you refuse to come, I will have no choice.

Concert-goer: (allowing himself to be led off peacefully) Never liked that freakin' band anyway.

Police officer: (leads concert-goer away, holding elbow gently) Good choice, Sir.

Sample script: police officer and concert-goer

3 Finally, share your responses with other groups. Start by summarising key details about your role and the context for your text. Then, read your argument aloud, or perform it. After each group has shared their responses, discuss the following:

a For the purposes of this activity, the general context of the concert and the social purpose (to argue a point of view) were kept the same. Despite this, in what ways are the responses different? Was anything about them similar?

b How can the differences be explained?

4 List all the roles that you play during a typical school week, for example son/daughter, student, musician, artist, fiction writer, football player, friend. How do these affect your choices of language?

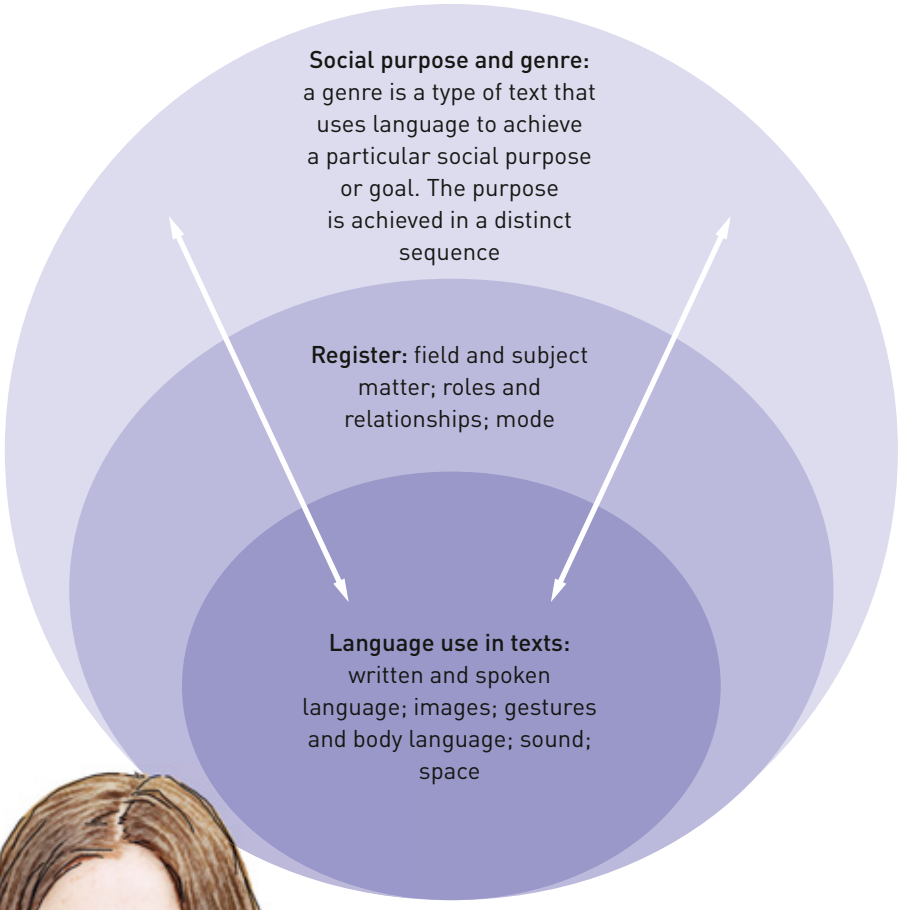


1.3 A MODEL OF LANGUAGE IN USE

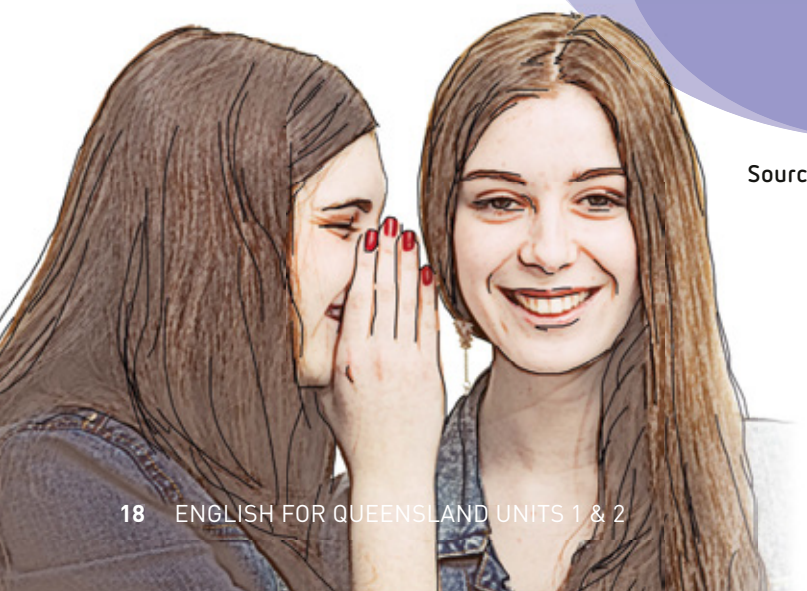
In order to make sense of some of the 'bigness' and complexity of language, we are going to use the language-in-use model. A model is a way of representing aspects of the world and can be a useful thinking tool. In this case, it will allow us to think about the way language is used in different contexts relevant to Senior English: everyday, civic, literary and academic.

One version of the model is presented in Source 3. The double-headed arrow indicates a two-way influence, that is:

- The purpose, genre and register influence the selection of language for a text.
- Choices in language can affect, challenge or subvert the register and genre; for example a student is expected to be polite and deferential when speaking to the principal, but could challenge the relationship by sitting in her chair, calling her 'mate' and being the one asking the questions.



Source 3 A language-in-use model



Without being aware of it, you used this model earlier as you completed the music gig activity. Source 4 shows the model answers for the police officer, with an added column to match the questions to the different parts of the language-in-use model.

Source 4 A language-in-use model applied to interactions at a gig

RELATIONSHIP TO LANGUAGE-IN-USE MODEL	QUESTION	POSSIBLE ANSWER
social purpose and genre	What is one major type of writing or speaking that they do at the gig?	making a legal request
field and subject matter	What area of human knowledge/activity is the person involved in? Within this field, what do they write or speak about?	law enforcement and music concerts; submitting to breath testing or a bag search
roles and relationships	To whom do they speak or write at (or after) the gig; that is, who is their audience?	a concert-goer who is creating a nuisance outside the venue
	Are they and their audience close or distant (physically and emotionally)?	they are distant as they are strangers
	Who has the most power – or are they equals?	the police officer has the power legally but treats suspects politely where possible. The concert-goer can choose (however unwisely) to resist
	Are their **values** aligned or unaligned? What is important to them in this world of the gig? What do they value, believe in and assume?	their values are not always aligned: the police officer values law and order; assumes some concert-goers will be intoxicated or using drugs; believes in bringing criminals to justice. On the other hand, the concert-goer may want to have a good time and enjoy the concert, assuming it is okay to do anything that achieves this goal
mode	Is the language mainly written or spoken? Do they use visuals (images, diagrams, graphs), gesture and body language or space? Do they use any of these in combination?	the language is mainly spoken, but this would be combined with the use of gesture, body language, vocal intonation, and space (e.g. coming close and placing hand on concert-goer's shoulder)

In fact, the language-in-use model represents the sort of thinking we do all day every day as we use language, often without even realising it.

What are the implications of this activity for your own writing and speaking as you progress through Senior English?

values
the things that are highly esteemed by people in particular communities. The term also includes the assumptions people make, and their attitudes towards various topics

Social purpose and genre

This section asks the questions: What are we trying to achieve? What types of text are we using to do so? People living in any community need to perform a variety of activities, some basic (such as cooking, washing clothes, fixing a leaking roof) and some with more complex social goals (such as negotiating goods and services, telling stories, explaining phenomena, arguing points of view, interpreting texts). Over time, these activities tend to become more standardised and sometimes even formulaic. The social goal (e.g. telling stories) is achieved through a series of typical steps or stages (e.g. orientation, complication, evaluation, resolution, coda). When this happens, we call the activity a **genre** (e.g. narrative).

genre
a type of text that uses language to achieve a particular social purpose or goal in a distinct sequence of steps or stages. Another name you might have heard for genre is 'text type'

Think about the word 'genre' and other words it relates to, like 'general' and 'generic'. They link back to the Latin word *genus*, which means 'kind'. So, users of a language will recognise that some texts can be grouped together: they belong to a similar category or genre. However, genres are much more than just useful categories. Genres provide a way to productively 'contain' what you want to say and write. They allow you to shape your thoughts in ways that suit your purpose (and **audience**, but more on that shortly). In this way, you use the genre or genres that will best allow you to get a particular job done.

audience
the people a writer/speaker has in mind when producing a text. This might be a real audience or one that can be inferred from evidence in the text

In Senior English, you will be required to interpret, analyse and create written, spoken and multimodal texts in a range of genres and contexts. However, of the many types of genres available for use in our society, subject English deals primarily with three families, as outlined in Source 5. Stages in parentheses are optional.

During the next two years, you need to consolidate your understanding of a range of these genres, some of which will be developed in detail later in this Student book. Although many of these will be familiar from Years 7 to 10, during senior school you will develop your ability to produce **sophisticated** versions of these texts. Importantly, you need to move away from an idea that genres are recipes to follow. Instead, you need to think about genres as a **cultural repertoire** that allows you to achieve your social purposes. They provide a way to productively 'contain' what you want to say and write. They allow you to shape your thoughts in ways that suit your purpose (and position your audience – more on page 26). In this way, you use the genre or genres that will be best to allow you to get a job done.

sophisticated
a use of language that is flexible and accurate in order to create a complex text that responds skilfully to the social purpose and register

cultural repertoire
the 'toolbox' of meaning-making resources (e.g. language, images, sound patterns and gestures) shared by people in a community



Source 5 Key genres for Senior English

GENRE FAMILY	GENRE	SOCIAL PURPOSE	TYPICAL STAGES (LISTED IN ORDER)
story	recount	to relate a series of events	– orientation – events
	narrative	to resolve a complication in a story	– orientation – complication – (evaluation) – resolution – (coda)
	anecdote	to share an emotional reaction to a remarkable event	– orientation – complication – (evaluation)
	exemplum	to judge characters/people or behaviour in a story	– orientation – complication – (evaluation)
	news story	to report a significant event	– lead – angles
argument	exposition	to argue a point of view	– (background) – thesis – supporting arguments – reinforcement of thesis
	discussion	to discuss two or more points of view	– (background) – issue – sides – resolution
	challenge	to rebut a position on an issue	– position – rebuttal
response to texts	personal response	to respond to a work in a personal way	– title – events – opinion
	review	to assess the value of a literary, visual or musical text	– context – interpretation of elements of text – judgment
	character analysis	to evaluate character(s) in a text	– character presentation – character description – character judgment
	analytical essay (interpretation)	to interpret themes/ messages or aesthetics of a text	– thesis: theme identification and preview of elements – element evaluation – theme reiteration
	critical evaluation	to analyse and evaluate the themes, ideas, or messages in a work	– text evaluation – deconstruction of text – challenge to message



If you were asked to produce a feature article, you know that it would appear in the feature articles section of a newspaper or magazine (online or print), and it would need to be suitable for a general audience. However, you should consider your purpose.

Source 6 Questions to consider when writing a feature article



Your answers to the sorts of questions that are being posed in Source 6 will help you determine which genre is best to use: narrative, exposition or cause–effect explanation respectively (although the final genre is not one you would typically write in subject English). However, you can also combine genres in order to achieve multiple goals in the same text and to make it more interesting.

In other words, you need to become increasingly attuned to the ways that genres can be used flexibly to achieve your purpose in sophisticated ways. We will explore this idea further throughout this book.

1.3a Your turn

Identifying genres

Find out how well you know the basic genres. Each of the following extracts is the first stage of a different genre with which you should be familiar from your studies in Years 7–10. Read the four extracts carefully and use Source 5 on page 21 to identify the genre of each. Ensure that you justify your answers.



TEXT ONE: HOLIDAY DESTINATIONS

'Top Destinations: Lamington National Park'

Australia has an abundance of impressive, natural attractions. There are the sparkling blue waters of Sydney Harbour, the mystical red monolith of Uluru, the snow-blanketed peaks of Cradle Mountain and the colourful palette of the Great Barrier Reef. However, in the last of our series, another remarkable wilderness experience tops our list of great holiday destinations. Conveniently situated in the mountains behind the Gold Coast, Lamington National Park is a long way from the glitz and glamour of the tourist strip. A World Heritage listed area of astonishing natural beauty, Lamington is a place that will suit just about anyone. It has a range of accommodation options and opportunities for total relaxation or adrenaline-pumping adventure.

Genre:

TEXT TWO: COMPARISON

As this comparison of *Sophie's Choice* by William Styron and *The World According to Garp* by John Irving begins, imagine Stingo and Garp – strangers – meeting in a park one morning 'excellent and fair' (Styron 1980: 51). They are sitting in the bright sunlight, throwing scraps of bread to the ducks. They talk and, by a chance remark, each discovers … 'You're a writer?' Their ensuing, hesitant discussion on the art of fiction and problems faced by modern writers is by turns convivial and comforting as each shares common concerns and experiences, and heated conversation ensues. Ultimately, their ideological differences are too strong. For everything that joins them, there are corresponding deep, black chasms between them. They could never be friends or colleagues.

Genre:

TEXT THREE: *SARAH AND BOB*

Day one

Sarah stood with her King Charles spaniel, Bob, on the windswept cliff top, staring out at the sea stretched before her like a blue velvet cloth scattered with glinting diamonds. After removing her backpack, she reached inside and pulled out the cork-sealed bottle. Inside was a single, dried red flower with a long stem. She didn't know the exact sort of flower; she just knew it was brightly coloured and slipped into the narrow neck of the bottle without sustaining too much damage. Raising her arm, she tossed it as straight and far as she could. She held her breath as she watched it fall in a graceful arc towards the sea. 'I just hope it doesn't smash when it hits the water,' she said to herself.

Sarah saw a tiny splash as it landed, but from that height could not see the condition of the bottle. 'Well, Bob, that's it. That bottle's on its own now.' Turning her back on the ocean, she said, 'Time to get home, boy'.

Genre:



TEXT FOUR: ZOMBIE APOCALYPSE

Fellow survivors

The zombies have won. [pause] These horrible but cunning creatures, the children of a sinister retrovirus, have defeated us [sweep out right arm to full extension], sweeping over our nation like a tsunami. They were once our friends and family, but no more. Now they are our enemy. This is a bitter pill to swallow, I know. However, we must accept this reality. We must give up hope of returning to our former lives. We must leave this land, because it is our home no longer. [pause] Instead, in a place far from here [gradually rising volume], we will build a new civilisation, construct new homes, and establish a new society.

Genre:

Register and social context

register
a collective term encompassing the field and subject matter, roles and relationships, and mode of the context in which the text is produced

mode
the channel of communication, most commonly written, spoken, visual, audio (i.e. sounds), gestural and spatial. Each mode represents a different 'toolbox' of meaning-making resources, e.g. words and grammar in the written mode, gaze and composition in the visual mode

field
another word for subject matter; it is the general area of activity and knowledge that the text producer is writing or speaking about

text producer
the writer, speaker or person who creates a multimodal text

While genre helps give shape to a text, specific organisational and language choices are influenced by the register. **Register** is a collective term encompassing the field and subject matter, roles and relationships, and **mode** of the context in which the text is produced. Let's take these elements one at a time.

Field and subject matter

In looking at **field** and subject matter, we consider the questions: In what field am I involved? What am I producing a text about? The field is the general area of activity and knowledge in which the **text producer** is engaged, for example biology, fairytale, gardening or cooking. Within any of those fields your subject matter (or topic) might be frogs.

In English, subject matter is often used to define story genres more precisely. So, for example, rather than just saying you are going to read a story, you might say you are going to read a romance, comedy, science fiction or horror. Or, more broadly, we might say we are going to read a fiction or non-fiction book – in other words a largely invented story versus a largely true story. Over time, readers might develop certain expectations about how stories on different topics (i.e. sub-genres of narrative) will unfold and the way language is used. For example a reader of romance stories (typically) has different expectations from those of a science fiction reader. However, writers can unleash their creativity and challenge readers' expectations by fusing different sub-genres – a romantic, zombie comedy anyone? This is one of the ways that genre innovation occurs.

Let us have a closer look at how subject matter affects how a text is written. For this example, we will read a text about frogs within the field of fairytale production. Read this extract from the beginning of 'The Frog Prince', first published in 1874.

Source 7 An extract from the fairytale 'The Frog Prince'

'THE FROG PRINCE'

In the olden time, when wishing was having, there lived a King, whose daughters were all beautiful; but the youngest was so exceedingly beautiful that the Sun himself, although he saw her very often, was enchanted every time she came out into the sunshine.

Near the castle of this King was a large and gloomy forest, and in the midst stood an old lime-tree, beneath whose branches splashed a little fountain; so, whenever it was very hot, the King's youngest daughter ran off into this wood, and sat down by the side of this fountain; and, when she felt dull, would often divert herself by throwing a golden ball up in the air and catching it. And this was her favourite amusement.



Now, one day it happened, that this golden ball, when the King's daughter threw it into the air, did not fall down into her hand, but on the grass; and then it rolled past her into the fountain. The King's daughter followed the ball with her eyes, but it disappeared beneath the water, which was so deep that no one could see to the bottom. Then she began to lament, and to cry louder and louder; and, as she cried, a voice called out, 'Why weepest thou, O King's daughter? thy tears would melt even a stone to pity.' And she looked around to the spot whence the voice came, and saw a Frog stretching his thick ugly head out of the water. 'Ah! you old water-paddler,' said she, 'was it you that spoke? I am weeping for my golden ball, which has slipped away from me into the water.'

'Be quiet, and do not cry,' answered the Frog; 'I can give thee good advice. But what wilt thou give me if I fetch thy plaything up again?'

'What will you have, dear Frog?' said she. 'My dresses, my pearls and jewels, or the golden crown which I wear?'

The Frog answered, 'Dresses, or jewels, or golden crowns, are not for me; but if thou wilt love me, and let me be thy companion and playfellow, and sit at thy table, and eat from thy little golden plate, and drink out of thy cup, and sleep in thy little bed, – if thou wilt promise me all these, then will I dive down and fetch up thy golden ball.'

'Oh, I will promise you all,' said she, 'if you will only get me my ball.' But she thought to herself, 'What is the silly Frog chattering about? Let him remain in the water with his equals; he cannot mix in society.' But the Frog, as soon as he had received her promise, drew his head under the water and dived down. Presently he swam up again with the ball in his mouth, and threw it on the grass. The King's daughter was full of joy when she again saw her beautiful plaything; and, taking it up, she ran off immediately. 'Stop! stop!' cried the Frog; 'take me with thee. I cannot run as thou canst.' But all his croaking was useless; although it was loud enough, the King's daughter did not hear it, but, hastening home, soon forgot the poor Frog, who was obliged to leap back into the fountain.

Brothers Grimm, George Routledge, 1874

1.36 Your turn

Effects of field on language use

In small groups, discuss what makes 'The Frog Prince' a fairytale. Now, see what happens when you change the field. Each group should write about frogs within a different field, using the suggestions below. After you are finished, share your texts and discuss how the changing fields have influenced the way that you wrote about the topic of frogs.

FIELD	GENRE	SUGGESTED SUBJECT MATTER
biology	sequential explanation	the life cycle of frogs
gardening	fact sheet	how to attract frogs to your garden
cooking	recipe	how to cook frogs' legs

Roles and relationships

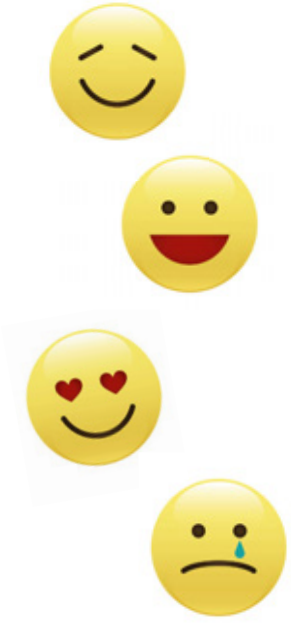
Within this element of register, we ask: Who is the writer/speaker/creator? Who is the reader/listener/viewer? What is their relationship? Roles and relationships are often glossed over as 'audience'. However, that term needs some elaboration to be useful in Senior English. Firstly, any interaction almost always involves at least two people: the text producer (i.e. writer, speaker, creator of multimodal text) and the audience (i.e. reader, listener, viewer). Moreover, as we saw in the music gig activity, **interactants** take on special roles in any communication context. For example at home you might take on the role of son or daughter negotiating with your parents/caregivers to go to a party. Then at school, you might become a student being taught by your Art teacher. At lunch time, you become a friend recounting to your best friends the concert you went to on the weekend. After school, you might become a supervisor at a supermarket having to provide help to a colleague. It is very likely that in each of these different roles, you will use slightly different language. For example there is a social expectation that you would speak differently to your friends and your teacher.

interactants the people involved in any communication event

However, writers and speakers also have the freedom to ignore, challenge or even reshape previously established social **conventions.** For example when text messages became a common genre for communication, users began to drop conventional punctuation, use abbreviations and invent emojis. Despite some resistance to this, these changes suited the more spoken-like nature of texting and through repeated use have become a new set of conventions. Interestingly, research in the United States revealed that the majority of people considered the use of correct punctuation in texts to be aggressive! Of course, ignoring social conventions can have negative, short-term consequences: calling your principal by his or her first name will get you into trouble in most schools.

conventions the typical way things get done in a community

We can be more precise, however: there are three factors that influence relationships (see Source 8). These factors can be crucial for ensuring that you connect in an appropriate and effective way with your audience. Throughout this Student book, we will explore these factors and their significance for texts in much more detail. For the moment, though, experiment with the difference that roles and relationships make through the following activity.



Source 8 Factors that influence relationships

RELATIONSHIP FACTOR	QUESTION	SCALE
distance	Are you and your audience close?	close ← → distant
power	Are you and your audience equal? (This can relate to comparative status, prominence, authority/expertise, control of language, and access to power.)	equal ← → unequal
alignment of values	Are the values of you and your audience aligned? (These include values related to generation, gender, ethnicity, capacity and class.)	aligned ← → not aligned

alignment amount of agreement among a group of people

1.3c Your turn

Effects of roles and relationships on language use

In pairs, select one set of roles (described below and on page 28) and produce a 2- to 3-minute interaction between them. You might like to script this first and then either video it or perform it live to the class. When you share your roleplays, see if other students can identify the roles and relationships accurately. Discuss the success (or otherwise) of the various interactions and make recommendations for how the various characters could have improved the situation in which they found themselves. Focus particularly on the relationships they establish and how they maintain these.

SET 1 – AWARD PRESENTATION	
Genre	
Role 1: award presentation	**Role 2:** acceptance speech
Field and subject matter	
film industry (AACTA Awards); presentation of Best Actress Award	film industry (AACTA Awards); winning Best Actress Award
Speaker's role	
Clarissa Bombe, presenter at a gala motion picture awards ceremony. She was last year's winner of the Best Actress Award	Sally Starre, fabulous and self-centred actor and tabloid celebrity
Relationship	
– *distance*: You want to come across as just an ordinary person, so you try to establish a sense of closeness with the audience. – *power*: You consider yourself infinitely better than Sally Starre, even though you were not nominated this year. – *alignment of values*: Like the audience, you value the Australian motion picture industry, but your hatred for Starre borders on the psychopathic.	– *distance*: You pretend to be close to Clarissa. – *power*: You consider yourself a superstar. – *alignment of values*: You are positive to the world around you as long as the world recognises your greatness.
Some suggested language features	
Try to use unexpected forms of language for an awards presenter, for example: – frequent use of questions – use of first and third person – use of general noun groups when referring to Starre (e.g. her, that woman) – use of negative word choices associated with Starre.	– use of statements – frequent use of first person – frequent use of very positive words about herself

SET 2 – PURCHASE OF GOODS	
Genre	
Role 1: transactional (purchase of goods)	**Role 2:** transactional (purchase of goods)
Field and subject matter	
commerce and shopping; purchase of items of clothing	commerce and shopping; sale of items of clothing
Speaker's role	
you are a customer in a quality department store	you are a shop assistant in a quality department store
Relationship	
– *distance*: You try to be very familiar, treating them like your best friend. – *power*: You try to establish a close relationship with the shop assistant, ignoring even physical barriers such as counters. – *alignment of values*: You consider yourself the equal of most people and behave in a manner that reflects this.	– *distance*: You remain behind your counter to maintain a physical barrier between yourself and your customers. You project aloofness and distance. – *power*: You consider yourself to be superior in every way to your customers. – *alignment of values*: You have disdain for your customers and believe the 'riff raff' should be kept out of the store.
Some suggested language features	
– use of politeness markers, e.g. please, thank you – colloquial language – familiar forms of address, e.g. mate, girlfriend – use of statements and questions	– third person, e.g. 'What would the customer like?' – commands (rather than statements and questions) – formal vocabulary – words that evaluate the customer negatively

SET 3 – JOB INTERVIEW	
Genre	
Role 1: job interview	**Role 2:** job interview
Field and subject matter	
human resources; selling yourself for a job	human resources; finding the best candidate for a job
Speaker's role	
Gecko (a nickname), a surfer dude who is applying for a job	interviewer for a prestigious company
Relationship	
– *distance*: You like to get close to people, to the point where you invade their personal space. – *power*: You consider yourself everyone's equal. – *alignment of values*: You consider yourself a great candidate but work for you is just a necessity to keep you in surfboards.	– *distance*: You sit behind a large desk to keep a barrier between you and the interviewee. – *power*: You are the boss. – *alignment of values*: You value the reputation of the company and expect employees to be hard-working and devoted to the company.
Some suggested language features	
– use of familiar modes of address, e.g. mate, 'Shazza' – frequent use of surfer slang – use of statements and lots of questions – lack of subject–verb agreement at times	– use of formal modes of address, e.g. Ms Smith – use of politeness markers, e.g. please, thank you – use of fairly formal vocabulary – use of questions and some statements

Mode

English speakers recognise written language as the set of resources (sounds, letters, morphemes, words, groups of words, etc.) that we can draw on to create meaning and communicate ideas. When we are speaking, we have access to additional resources such as intonation, pitch, volume, pace, pause and vocal quality. These sets of meaning-making resources, which are recognised by cultural groups, are called modes.

In addition to written language and spoken resources, there are a number of other modes that we typically draw on in Senior English, provided below with some examples:

- visual: shot types, framing, colour and composition
- typography: weight, slope, expansion, curvature and connectivity
- body language: facial expression, body orientation and gesture
- spatial: bonding icons, binding and social distance
- sound: sound effects, silence, soundtracks and soundscape.

The important point to remember is that modes facilitate the communication of meaning in different ways and, frequently, meaning in a text can be distributed across a number of them. For example in a commercial on YouTube, the written language might tell you the name of a product and where to buy it; the sound (e.g. soft piano and the sounds of a breeze blowing through leaves) might suggest that the product creates peace and calm in your life, and this might be reinforced by images of green forests in a long shot. You will be expected to both interpret these sorts of texts and create your own.

1.3d Your turn

Experimenting with mode

Working in pairs or small groups, try communicating the following ideas through different modes, using, for example:

- words
- images without words
- gesture, facial expression and posture only.

Ideas to communicate

- 'Turn on the air-conditioner, please. It's hot.'
- excitement
- anger
- 'I really like you.'
- hope



Moving towards highly valued academic language

There is one other implication of mode that you need to consider. As you move through primary and secondary school, it is expected that your language becomes less like oral (spoken) language and more like formal, written language. Let us return to the opening line of the Holiday Destinations text on page 23 for a moment:

> Australia has an abundance of impressive, natural attractions: the sparkling blue waters of Sydney Harbour, the mystical red monolith of Uluru, the snow-blanketed peaks of Cradle Mountain, or the colourful palette of the Great Barrier Reef. (36 words)

This contains a number of language features that make it an effective 'written' text, including:

- use of noun-forming suffixes, e.g. –ance (abundant ➔ abundance) and –ion (attract ➔ attraction)
- nominalisation, especially *an abundance of impressive, natural attractions*
- noun groups packed with lots of information, including *the sparkling blue waters of Sydney Harbour*; *the mystical red monolith of Uluru*; *the snow-blanketed peaks of Cradle Mountain; the colourful palette of the Great Barrier Reef*.

Alternatively, this is how the same sentence might have been spoken:

> Impressive natural places that attract people are abundant in Australia. The blue waters of Sydney Harbour sparkle. Uluru is a red monolith and it creates mystery. Cradle Mountain has peaks that snow is blanketing. Also, the Great Barrier Reef has a colourful palette. (43 words)

This type of language is less dense (note the second version has more words) and much looser and is likely to attract a lower grade than the first version.

The ability to move from more 'spoken' to more 'written' language will be one of the focuses of this Student book.



1.3e Your turn

Shifting mode

Imagine it is lunch time and you and your friends are talking about a book you just read for English.



Source 9 Two students' impressions of a book they read for English

Rewrite the response for either Student 1 or Student 2 as you would in an English class, but making it more sophisticated. Share your responses and discuss why the new version would be more appropriate for an English assignment.

Model

Now imagine a third student *says*: 'The book was pretty good. I could relate to the characters. The story kept me interested all the way through'. She would be more likely to *write* this in the following way: 'This is quite an entertaining book with relatable characters'.

Discussion

The three simple sentences in the spoken version have been combined into one sentence.

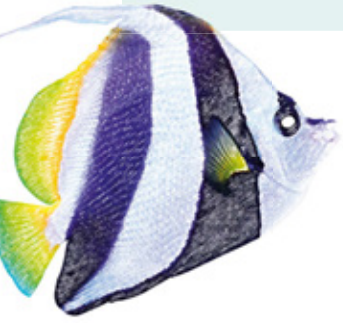
- 'The story kept me interested all the way through' was turned into a noun group: 'an *entertaining* book'.
- In the first sentence the student says, 'The book was *pretty good*'. So, the quality adjective 'entertaining' has been modified to '*quite* entertaining'.
- 'I could relate to all the characters' has been turned into the noun group 'relatable characters'. This in turn has been added to the previous noun group using a preposition: 'quite an entertaining book *with* relatable characters'.
- A new sentence has been created: 'This is quite an entertaining book with relatable characters'.

Notice the focus is now on an appreciation of the book rather than the student's personal reaction.

1.4 BRINGING IT ALL TOGETHER

In this chapter you have learnt that language is 'big' and, therefore, provides us with a huge toolbox of resources at our disposal to communicate meaning. The tools we use at any one time depend on the context in which we are communicating. This idea is represented by the language-in-use model, which shows the relationship between genre and social purpose, register, and language used in texts. Now it is time to consolidate your understanding of the model.

ASPECT OF LANGUAGE-IN-USE MODEL	TEXT ONE: HOLIDAY DESTINATIONS	TEXT TWO: COMPARISON
Social purpose and genre	exposition to argue a point of view	
Field of activity and subject matter	travel; top holiday destinations in Australia	
Roles role of writer/speaker	travel writer	
assumed audience (listeners, readers, viewers)	reader of a travel blog or travel section of a weekend paper	
Relationship distance	fairly distant: the writer and readers do not know each other personally	
power	fairly unequal: the travel writer is the expert, but the readers can stop reading	
alignment of values	not necessarily aligned: travel writer must assume that not all readers will agree with their opinions	
Mode/s (written, spoken, visual, or multimodal)	written (probably accompanied by a photo)	
Key features (language and other multimodal resources)	present tense; some use of inclusive third person; long noun groups (e.g. *the sparkling blue waters of Sydney Harbour*); frequent use of positive evaluative language appreciating places	



1.4 Your turn

Reviewing the language-in-use model

Return to the texts on page 23. Complete the table below for all aspects of the model. You may have to infer some of the information from the relevant text and your general knowledge and understanding. Text one has been done for you. Although we have touched on only some aspects of language so far, see how you go completing the final row (Key features) based on your knowledge about grammar from Years 7–10.

	TEXT THREE: SARAH AND BOB	TEXT FOUR: ZOMBIE APOCALYPSE



FOR THE TEACHER

Check your obook assess for the following additional resources for this chapter:

Answers
Answers to the *Your Turn* tasks in this chapter

Teacher notes
Useful notes and advice for teaching this chapter, including syllabus links

assess quiz
An interactive auto-correcting multiple-choice quiz to test student comprehension



Part

B

PERSPECTIVES IN TEXTS

Chapter 2 Communicating and analysing experiences

2.1 Exploring experiences of and perspectives on the world
2.2 Perspectives on performing 1: analysing *Nick and Norah's Infinite Playlist*
2.3 Perspectives on performing 2: analysing *The Love Song of Jonny Valentine*
2.4 Analysing cultural assumptions of representations and readings

Chapter 3 Finding your voice

3.1 Writing the environment
3.2 Imagining the environment in prose
3.3 Imagining the environment through poetry
3.4 Imagining the environment in images
3.5 Arguing a point of view: using exposition to make a speech
3.6 Bringing it all together

Chapter 4 Sharing your position

4.1 Establishing your position
4.2 Cultural assumptions
4.3 Taking a position on an issue
4.4 What's worth writing about?
4.5 Writing online
4.6 Bringing it all together



Chapter

2 COMMUNICATING AND ANALYSING EXPERIENCES

The focus for this chapter is on two key concepts: perspective and representation. Understanding these concepts is crucial to success in Senior English and will underpin much of the work we do throughout this Student book. This chapter also provides you with an opportunity to develop your understanding of and use the reading frames and language-in-use model introduced in Chapter 1.

First we will read a parable; then we will develop and reinforce these ideas and concepts as we examine extracts from young adult novels about the music industry, as well as news reports about music festivals. We will also consider how images are put together as we analyse photos of indie performer, Tash Sultana.

This chapter is designed as an introduction to the key concepts underpinning the work in Chapters 3 and 4. Frameworks that you can use to analyse texts throughout the rest of the Senior English course will be explained and modelled using written texts (extracts from novels, newspapers) and photographs. Unlike other chapters, there will be no culminating task. Instead, you will undertake a series of short activities to help you understand the concepts of perspective and representation before you undertake later detailed studies of texts. We will also explore how these concepts relate to the reading frames and language-in-use model introduced in Chapter 1.

SYLLABUS ALIGNMENTS

This chapter prepares students to engage with Unit 1 of the *English General Senior Syllabus*, and key concepts that will be useful throughout Senior English. This chapter features:

- an opportunity to explore personal experiences of and perspectives on the world, including the music industry and music festivals
- opportunities to develop understandings of and practise using the reading frames and language-in-use model from Chapter 1
- frameworks for understanding how authors use written language to influence readers, and how photographers use elements of an image to influence viewers
- critical evaluation of news stories, narratives and photographs, as well opportunities to create original texts.

The syllabus subject matter is approached in the following ways:

	RESPONDING	CREATING
Texts in contexts	– Your turn: opportunities to analyse, reflect and write	– There is no formal assessment associated with this chapter.
Language and textual analysis	– Your turn: opportunities to analyse, interpret and critically evaluate photographs, news reports and extracts from novels – In focus: representation, perspective, world view, positioning, marginalisation, tone, atmosphere, mood, clause, conjunctions, evaluative language, metaphor, gaze, shot type, colour	– Opportunities are available for students to receive informal feedback on various pieces of writing (story and response) completed during the chapter.

2.1 EXPLORING EXPERIENCES OF AND PERSPECTIVES ON THE WORLD

culture
the characteristic ideas, social behaviour and customs that are shared by a group of people and evidenced in the way they use different genres to create texts

perspective
in simple terms, a point of view or way of thinking about situations, ideas, arguments and texts. It also refers to the way the text positions a reader/viewer/listener, or how a systematic way of thinking is embedded in a text (e.g. a feminist perspective, an ecological perspective, a Kalkadoon perspective).

parable
a simple story used to make a moral or spiritual point. In our genre categories from Chapter 1, it is a type of exemplum, along with 'allegory' and 'fable'

Throughout our lives, we experience the world via one or more of our senses – sight, smell, taste, touch and hearing. No one else will experience the world exactly as you do, even though you might have shared a space, a time, an event and a **culture** with others. On the other hand, humans don't generally keep their experiences to themselves. We like to share them in writing and conversations, through photographs and paintings, in videos and in performances. When we share our experiences, the world is represented from a diverse range of **perspectives**.

Before we get into formal definitions and explanations, let's read a type of story called a **parable**. 'The Blind Men and the Elephant' reputedly originates in ancient India. Many different versions have been told over the years, but it relates the experience of a group of blind men who have never been in contact with an elephant before. Read the version in Source 1, written by a teacher from Indianapolis in the United States, and published in 1909. If you are reading this in class, you might like to perform the script.

Source 1 A parable

THE BLIND MEN AND THE ELEPHANT

TIME: a year ago

PLACE: India

THE DRIVER

THE SIX BLIND MEN

[The SIX BLIND MEN stand by the roadside, begging.
The DRIVER comes with his elephant.]

BLIND MEN: A penny, sir! A penny!

DRIVER (throwing pennies): There, and there, and there! Now out of the way with you! I must take my elephant by.

FIRST BLIND MAN: I have never seen an elephant, sir.

OTHER BLIND MEN: Nor I! Nor I!

DRIVER: Do you know what he is like?

BLIND MEN: No, sir! No, sir!

DRIVER: Would you like to touch him?

BLIND MEN: Yes! Yes!

DRIVER: Come, then, and stand by him.



(*Continues on next page*)

FIRST BLIND MAN (placing hand on elephant's side): Well, well! Now I know all about him! He is exactly like a wall!

SECOND BLIND MAN (feeling the tusk): He is not like a wall! He is round and smooth and sharp. He is like a spear.

THIRD BLIND MAN (feeling the trunk): Both of you are wrong. He is like a snake.

FOURTH BLIND MAN (feeling a leg): Oh, how blind you are! He is round and tall like a tree!

FIFTH BLIND MAN (feeling an ear): Why, he is exactly like a great fan!

SIXTH BLIND MAN (feeling the tail): This elephant is not like a wall, or a spear, or a snake, or a tree, or a fan. He is exactly like a rope.

DRIVER: Ha, ha, ha!

[He goes, driving elephant and laughing.]

FIRST BLIND MAN: Ha, ha, ha! Hear how he laughs at you!

SECOND BLIND MAN: He laughs at you and the others.

THIRD BLIND MAN: He does not laugh at me!

FOURTH BLIND MAN: I say he laughs at you and the others.

FIFTH BLIND MAN: You cannot say he laughs at me!

SIXTH BLIND MAN: He laughs at all of you! He knows I spoke the truth.

[He goes.]

OTHER BLIND MEN: Hear him! Hear him!

[They go their different ways, shaking their fingers angrily at each other.]

Augusta Stevenson, *Children's Classics in Dramatic Form* (Book 2), The Riverside Press, Cambridge, 1909, http://www.gutenberg.org/files/16379/16379-h/16379-h.htm#h2_4_0007

2.1 Your turn

Responding to the story



After reading, think about what the story 'The Blind Men and the Elephant' might mean.

1 Applying a personal frame, how did you react to the story? Does it remind you of a situation you have been in where no one could agree or reach a consensus?



2 Now, apply a cultural frame and suggest what you think the story is inviting readers to believe. What could readers do in the world to put this message into practice?

We can think of the blind men as each having a particular point of view that is affecting the way they think about the elephant; that is, they each have a different perspective. As a result, each man creates a different **representation** of the elephant: it is like a … wall … spear … snake … tree … fan … rope.

In *Hamlet*, a play by William Shakespeare, the eponymous hero commissions a play that he believes will help reveal whether or not his mother and uncle are complicit in his father's death. Talking to the actors, he famously states that the purpose of plays is 'to hold as 'twere the mirror up to nature'. In fact, even today you will often hear people praising a novel, play or film for reflecting the world as it really is.

However, consider this: a reflection is not the thing itself. At the very least, a mirror image is flipped and is only two-dimensional. Some mirrors even produce a distorted image, making you look really tall and skinny, or really short. Similarly, notice the way that the blind men use **language** to talk about their experience with the elephant: they are not simply 'holding a mirror up to reality'. Instead, they are re-presenting their experience of the elephant or, put another way, creating a textual construction of the elephant from their own, incomplete points of view. No one version of the elephant tells the whole story: there are gaps and distortions. While the subjective, personal experience of the elephant is true for each blind man, none of them is able to tell the 'whole' truth because of their limited perspectives.

More generally, every **text** uses language, images, sound, gestures and so on to create a version of the truth from the perspective of the author (i.e. writer, speaker, creator). Moreover, living at a particular time and place, the author has a **world view** that influences – often unconsciously – how he or she represents the world.

However, readers (also viewers and listeners) do not automatically accept these representations. They are also part of a community (and sub-groups within it) with a world view that might or might not be shared with the author. If shared, the reader is likely to accept the various representations and the text's overall message. On the other hand, if the world view is not shared (e.g. due to the author and reader living in a different time or place, or having different cultural backgrounds or genders), the reader might reject the representations in the texts and, therefore, its 'invited' message. In fact, the reader could understand the text very differently from what the author ever imagined.

Importantly, how the world is represented in texts influences the way we act in the world too. There can be real consequences for the way we write and speak about the world. Therefore, perspective and representation are key concepts in Unit 1. Over the rest of this chapter, these concepts are applied as we explore various representations of the music industry, including music festivals.



representation
the way texts construct 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).

language
literally, a set of words and the system for using them that is common to a community of people. More recently, the term has also come to be applied metaphorically to the systematic and meaningful uses of image, sound, body language, typography, etc.

text
any passage of language that makes meaning. Texts can come in a huge variety of forms, e.g. a shopping list, a novel, an email, a conversation, a movie, an artwork, a maths equation, a school uniform or a cereal packet

world view
encompasses a person's experiences, assumptions and beliefs about the world, and their valuing of certain ideas and things. Broad world views are shared by groups of people within a community

2.2 PERSPECTIVES ON PERFORMING 1: ANALYSING *NICK AND NORAH'S INFINITE PLAYLIST*



As we saw in Chapter 1, depending on the role (or perspective) you decided to take on at the imagined gig, you produced a text that used language in ways that were specific to that context. In this section, we will examine two extracts from novels, each of which provides a different perspective on being a member of a band.

The first extract comes from the beginning of *Nick and Norah's Infinite Playlist* by Rachel Cohn and David Levithan: it is part of the story's orientation. The whole novel takes place over one night, relating the various events from two, alternating first-person perspectives: Nick, the bassist in a punk band, and Norah, a fan of underground bands (and long-time admirer of Nick). They meet at a nightclub where Nick, who has recently broken up with his girlfriend, is playing with his fellow band members, Dev (the lead singer) and Thom. The book opens with the band playing onstage, and Nick is narrating.

Before you read: To make sense of the extract, it is worth knowing a bit about the responsibilities of a bass player, namely to provide the foundation for the rhythm and harmony. If you do not know much about music and the role of the bass player in particular, you might like to do some online research before you read the extract.

Source 2 An extract from *Nick and Norah's Infinite Playlist*

Nick

The day begins in the middle of the night. I am not paying attention to anything but the bass in my hand, the noise in my ears. Dev is screaming, Thom is flailing, and I am the clockwork, I am the one who takes this thing called music and lines it up with this thing called time. I am the ticking, I am the pulsing, I am underneath every part of this moment. We don't have a drummer. Dev has thrown off his shirt and Thom is careening into feedback and I am behind them, I am the generator. I am listening and I am not listening because what I'm playing isn't something I'm thinking about, it's something I'm feeling all over. All eyes are on us. Or at least that's what I can imagine in my stageblindness. It's a small room and we're a big noise and I am the nonqueer bassist in a queercore band who is filling the room with undertone as Dev sing-screams [...] I am punctuating and I am puncturing and I am punching the air with my body as my fingers press hard into the chords. Sweat, malice, and hunger pour from me. This is release, or maybe it's just a plea for release. Dev is wailing now and Thom is crashing and even though my feet don't move I am traveling hard. I look

past the light and see people shaking, people jumping around, people watching as Dev takes the microphone into his mouth and keeps yelling the words. I throw the chords at them, I drench them in the soundwaves, I am making time so loud that they have to hear it. I am stronger than words and I am bigger than the box I'm in.

Rachel Cohn & David Levithan, *Nick & Norah's Infinite Playlist*, Allen and Unwin, 2009, Kindle version location 53–64

2.2a Your turn

Immediate reactions



As an immediate reaction to the extract, hold up a personal frame to the text and write answers to the following:

1 What were the main things you noticed about this text? How did it make you feel?

2 Does this remind you of any concerts that you have attended or seen on video? In what ways is it similar or different?

3 Find a piece of music that might go along with this extract and listen to it. Write down the song title and explain why you chose it.

4 Imagine what it would be like to be an audience member at this concert and write down some words and phrases that capture the images, sounds and atmosphere. (You will return to these a little later.)

pace
the speed or rate at which a story (or poem) unfolds. This can influence the overall mood through the use of elements such as rhythm, line length and sound devices

Holding up a structural frame

While our views of queer-core punk might differ, readers can probably agree that the **pace** (that is, its speed, which can influence the overall mood through the use of elements such as rhythm and line length) of this extract is **frenetic**. Let's examine the text more closely to understand how it creates a particular representation of performing.

Structural frame



When analysing stories, it can be useful to think about:

1 **How ideas are expressed and developed in the text**, including an analysis of the story world created by the author: What's happening? To whom? In what circumstances (i.e. how, when, where, why, with what, etc.)? We can also examine the logic of how these ideas are developed; that is, how clauses are combined.

2 **How language is used to establish and maintain roles and relationships**, including relationships between the author and reader, the characters, the reader and characters, and even the author/narrator and characters (see Source 5 on page 49). As a part of this examination, you would also look at the way evaluative language is used to express emotions, make judgments about people/characters, and appreciate texts, art works, performances, eras, landscapes/settings and so on.

3 **How the text is structured and organised**, in particular, how the various elements of the text are stitched together using techniques such as sentence and paragraph openers, and cohesion.

frenetic
an adjective first used in the 14th century to mean 'insane'. Now, it means fast, energetic or frenzied

clause
a group of words that contains a verb (doing, being, thinking, saying word), and can contain further groups of words that communicate who or what is involved and in what circumstance (where, when, how, why, with what), e.g. The boy (who) sat (verb) under the tree (where)

Each of these areas will be modelled using different texts throughout the chapter. With the extract from *Nick and Norah's Infinite Playlist*, we will focus on the aspects of the 'world of the text', namely:

- What do the verb groups tell us about the sort of world we are in?
- How does the **clause** and sentence structure help create the frenetic pace?



- How is **metaphor** used to represent Nick and punk music?

We will now model an analysis of the text to help answer the first question above, and then you can have a go.

metaphor
a special, figurative use of vocabulary in which the qualities of one thing are transferred to another thing or person, e.g. 'I am the generator'

What do the verb groups tell us?

The first thing we need to do is to identify the verb groups and place them into categories that you would have learnt about in previous years. A table such as the one below is useful to summarise our analysis.

DOING VERBS	THINKING VERBS	SENSING AND FEELING VERBS	SAYING VERBS	BEING/RELATING VERBS
begins is flailing takes (2) lines has thrown off is careening am playing *am punching** *press** *pour** is crashing don't move is travelling shaking jumping *throw** *drench** *am making**	am not paying (attention) am thinking	am listening am not listening am feeling look see watching have to hear	is screaming sing-screams is wailing keeps yelling	am (11) are (2) don't have is (4) isn't

*used metaphorically

The analysis reveals what is actually happening in the novel (rather than making guesses based on our memory), and we can use this to **interpret** the patterns; that is, what does all this mean?

interpret
to work out what a text (written, spoken, visual) means. This involves reading the text closely and drawing on your own knowledge, values and beliefs

While we might disagree on the specific details of an analysis, we can probably agree on the following:

- There is quite a lot of physical action (see the 19 doing verbs) that is almost violent at times, and this extends to the metaphorical actions such as 'throwing chords' (more about metaphors later).
- There are 19 being/relating verbs. So, this is also a world of being and relating: people are present in the moment. This is reinforced by there being only one example of a thinking verb (in this case a positive one): this is not a place or time for the characters to think much about what they are doing. The main senses are seeing and hearing (although there is the paradox of 'listening' and 'not listening') but, as Nick says: 'playing isn't something I'm *thinking* about, it's something I'm *feeling* all over' (italics added).
- The saying verbs suggest a noisy environment and the sound could be interpreted as an almost inhuman expression of pain (e.g. 'wailing' and 'screaming').

Overall, the reader can infer from the authors' use of verbs that this is a physical place that demands you exist in the moment; it is perhaps quite primal, and even potentially dangerous.

Now we will focus on two more features that construct representations in the novel extract, namely the use of:

- clause and sentence structure to create pace
- metaphors.

2.26 Your turn

How do the clause and sentence structure help create the frenetic pace?

The pace is another way Cohn and Levithan invite the reader to think of punk music as something that is wild, untamed, and possibly anarchic.

So, how do Cohn and Levithan create the frenetic pace? The sentences in the table below are taken from the first part of the extract: verb groups are underlined and each new clause has been placed on a new line. Also, to make it easier to refer to particular lines, the sentences and clauses have been numbered.

SENTENCE NUMBER	CLAUSE NUMBER	CLAUSES
1	1	The day begins in the middle of the night.
2	2	I am not paying attention to anything but the bass in my hand, the noise in my ears.
3	3	Dev is screaming,
	4	Thom is flailing,
	5	and I am the clockwork,
	6	I am the one
	7	who takes this thing called music (part of the noun group 'the one who ...')
	8	and lines it up with this thing called time.
4	9	I am the ticking,
	10	I am the pulsing,
	11	I am underneath every part of this moment.
5	12	We don't have a drummer.
6	13	Dev has thrown off his shirt
	14	and Thom is careening into feedback
	15	and I am behind them,
	16	I am the generator.

Discuss the following questions and write down your answers:

1 What do you notice about the length of the sentences; for example are they the same or different?

2 What do you notice about the number and length of the clauses in each sentence? How are they punctuated? *Hint:* look for the use of commas and **coordinating conjunctions**.

coordinating conjunctions words such as 'and' or 'but' that link independent clauses, e.g. 'Dev has thrown off his shirt *and* Thom is careening into feedback *and* I am behind them'

3 Has the clause structure been repeated anywhere?

4 What effect do these language features have on the rhythm and, therefore, the frenetic pace?

5 Are these features evident across the rest of the extract?

6 Make a list of other words to describe pace; for example 'languid', 'sluggish', 'steady', 'swift' ... Gradually add to these as you analyse other stories.

Metaphor is another important feature used to create the character of Nick, and a representation of punk music.

2.2c Your turn

How are metaphors used to represent Nick and punk music?

1 a Nick describes himself using a number of different metaphors. Complete the table in order to think about what qualities the authors attribute to Nick in his role as bassist. The first one has been done for you on the next page.

METAPHOR	CHARACTERISTICS TRANSFERRED TO NICK IN HIS ROLE AS BASSIST
I am the clockwork	e.g. constancy, precision, reliability …
I am the ticking	
I am the pulsing	
I am the generator	

b What do these metaphors suggest about the significance of Nick's role as bassist in the band?

c Why are they listed in the order they are? Would it make any difference if the metaphors were listed in a different order; for example 'I am the generator, I am the ticking, I am the pulsing, I am the clockwork'.

d Read this sentence, which occurs near the end of the extract and then write an answer to the question that follows: 'I throw the chords at them, I drench them in the soundwaves, I am making time so loud that they have to hear it'. Of course, you cannot literally throw a chord, drench someone in a soundwave, or make time. These are all metaphors. What image of music is being created here?

As we have seen, various language features can be used to create representations of characters and worlds. As a result of our analysis, we can now write a short interpretation (a type of response **genre** – see page 21). Read Source 3, which can serve as a model for your own writing.

genre
a type of text that uses language to achieve a particular social purpose or goal in a distinct sequence of steps or stages. Another name you might have heard for genre is 'text type'

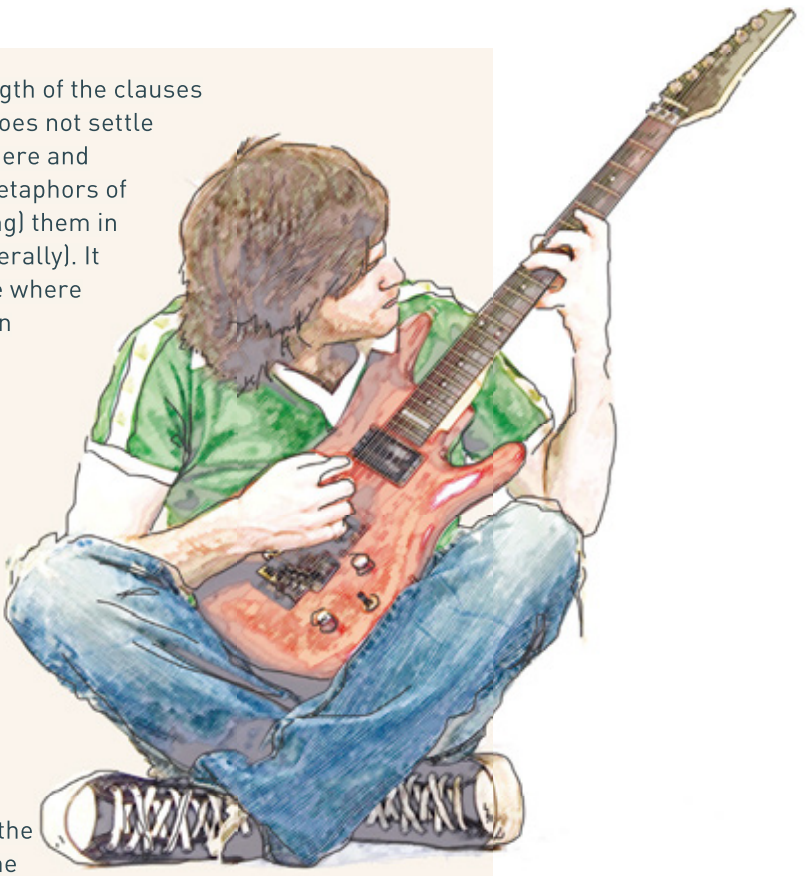
Source 3 An interpretation model

INTERPRETATION OF THE WORLD OF PUNK ROCK FROM *NICK AND NORAH'S INFINITE PLAYLIST*

In this extract, the world of a punk rock concert is represented as frenetic; that is, energetic and somewhat wild, out of control. This is achieved through the use of a large number of short clauses, often packed into the one sentence and joined using commas to avoid slowing the flow (which a full stop might). Despite the use of many short clauses

and repetitive structures such as 'I am …', the length of the clauses and the sentences vary, which means the prose does not settle into a regular rhythm, adding to the wild atmosphere and exciting mood. This feeling is reinforced by the metaphors of 'throw(ing) chords' at the audience and 'drench(ing) them in the soundwaves' (neither of which can be done literally). It suggests that the concert is a visceral experience where music becomes a tangible thing. All of this is given immediacy by the use of present tense.

However, in the extract, this is constructed as Nick's concert: he is the focalising character and the story is told in first person. The viewpoint is limited, however, as the reader discovers only what Nick is thinking and sensing. All we know about other characters is what Nick can see through his 'stageblindness'. So, for example we only learn about Dev and Thom through their actions; for example 'screaming' and 'flailing'. The use of metaphor by Nick also makes it clear that he is central to the success of the band as he is 'the clockwork', 'the ticking', 'the pulsing'. This is all related to his role as bassist, namely to lay the foundations for the frenetic rhythm. This culminates in Nick telling the reader that he is 'the generator'; that is, the element that gives the band its power.



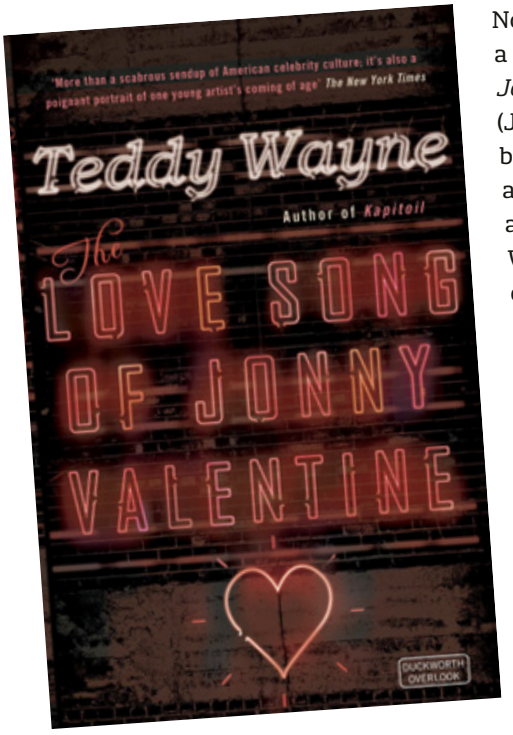
2.2d Your turn

Writing from an audience perspective

In your notebook or on a computer, rewrite the passage from *Nick and Norah's Infinite Playlist* from the perspective of an audience member, possibly a fan of the band:

- Use first person and experiment with some of the other language features we have explored in this section; for example:
  - verbs to represent descriptions, actions, thoughts and feelings
  - repetition of sentence structure
  - use of short clauses joined by commas and conjunctions
  - metaphor.
- You might like to try changing tenses to see what difference that makes to your representation of the concert experience.
- Refer to the list of words that you made in Your turn 2.2a.
- Finally, ensure you create both the outer world of the concert (the actions, what can be seen), as well as the audience member's inner world (i.e. what they are thinking, sensing).

2.3 PERSPECTIVES ON PERFORMING 2: ANALYSING *THE LOVE SONG OF JONNY VALENTINE*



Now let's read a passage that represents performing in a different way. This extract is from *The Love Song of Jonny Valentine* by Teddy Wayne. The main character (Jonny) is a 10-year-old internet pop sensation. He has been promoted by his ambitious mother, who also acts as his manager. As the novel opens, they are on a concert tour of various cities in the United States. While on tour, Jonny relieves his boredom by playing a computer game, Zenon, in his downtime.

Prior to the extract below, it has been decided that Jonny's image needs to be improved by inventing a relationship between himself and an up-and-coming pop singer, Lisa Pinto, who is the same age. Jonny is excited about the prospect. So, the record company has organised a photoshoot to capture a fake date and make it look like a paparazzi photographer has caught them in secret. The story of the fake date will then be sold to a glossy teen magazine. As the extract opens, it is freezing cold, so Jonny and Lisa are waiting in a car ready for the shoot to begin. After some awkward conversation, Jonny asks how Lisa got into show business ...

Source 4 An extract from *The Love Song of Jonny Valentine*

'A casting director came by my school one day for some parts in a TV movie, I signed up, that led to a few more spots, and now here we are. A parking lot in Denver in winter. *Finally* made it.' She blotted her red lips on a tissue. 'This is a bit silly, don't you think?'

'Yeah,' I said. 'Do you know what they want us to do?'

'I think walk next to each other with ice cream and get into the car.'

'And, like, kiss or something?'

'No, definitely not. That was clearly specified in the contract.'

All my excitement drained out of me like blood leaking out of my body in Zenon. 'Right,' I said. 'I forgot. That's good.'

Denise knocked on the window, which meant I might not get another chance to ask if she wanted to hang out again. 'Maybe we should do another date in L.A.,' I said.

'Smart idea. I'll have Denise look at my schedule for another photo shoot.'

'No, like getting ice cream for a real date. On our own.'

'Huh,' she said. 'Maybe in the spring? Things are totally crazy for me right now with the album dropping and my shooting schedule. Like I'm telling *you* something you don't know, Mr. Double Platinum.'

It was triple platinum, but I didn't say anything. 'So, should my mother call your manager then?'

She grabbed the door handle and said, 'Um, I prefer to keep my professional and social lives separate, you know?' It felt a lot colder in the car all of a sudden, and it got even colder when she opened it and a hard wind blew in. 'We better move before Denise throws one of her famous tantrums.'

I felt like an idiot during the shoot, acting like this girl was into me when she'd just dissed me. I should've spun it like I meant we'd get ice cream on our own so the paparazzi would get real candids of us, but it was too late. The photographer stayed outside the ice cream place and shot us through the window. We pretended to order, but they already had a chocolate cone with rainbow sprinkles for me and vanilla with a cherry on top for Lisa. It *was* dumb to be getting ice cream when it was freezing out, but no one reading the glossy would figure it out, even with us in our winter coats. Your brain pretty much turns off when you read those things.

The photographer shot us from a short distance as we walked back to the parking lot, like he was trying not to get caught. As we approached the car, he said, 'Now pretend you've spotted me and look back.'

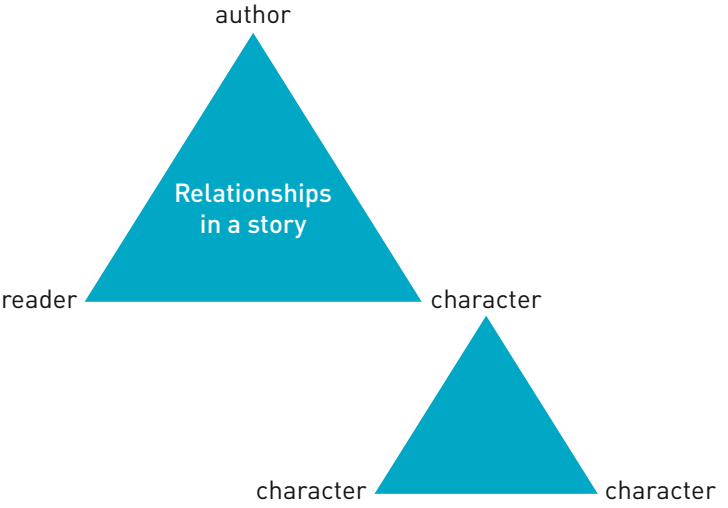
We turned our heads, and when we were getting into the backseat, he said, 'Lisa, I want you to shield your face, and Jonny, stick your tongue out at the camera, like, "Screw you, man, I just want to hang out with my girl."'

I did it, and we got inside and shut the door, and Lisa opened the other side and dumped her ice cream on the ground when Denise called out that we were done. Since it was vanilla, it was like the ice cream disappeared into the snow, and the cherry was on top of the whole parking lot. She stuck out her hand for me to shake and said, 'It was an honor meeting you, sir, and, of course, playing the illustrious role of your lady friend.' From her seat she did a fake curtsy and bow before tapping on her iPhone. I didn't know if I should wait for Jane or what, but without looking up she said, 'Door's unlocked.'

Teddy Wayne, *The Love Song of Jonny Valentine*, Duckworth Overlook, London, 2013, pp 91–2

After reading the extract from *Nick and Norah's Infinite Playlist* we examined how aspects of the story's world have been created. This time we will focus on how language is used to establish and maintain roles and relationships. As Source 5 illustrates, the relationships in stories are quite complex.

This is another novel written as if being narrated in first person by the main character (and focaliser), Jonny. Like Nick, Jonny can only relate the story based on his own observations and the reader is limited to accessing *his* thoughts only.



Source 5 A simplified diagram of roles and relationships in stories



How is language used to establish and maintain roles and relationships in text?

In this section, we will hold up a structural frame again and explore two questions:

- What sort of relationship does Wayne (the author) create between Jonny and Lisa?
- How is evaluative language used to **position** readers with regard to the photoshoot?

As we saw in Chapter 1, with regard to roles and relationships we can consider whether **interactants** are close or distant, and equal or unequal in power.

position
the way an author uses structures, language and resources from other modes to influence the readers' attitudes about people, characters, events, ideas and arguments

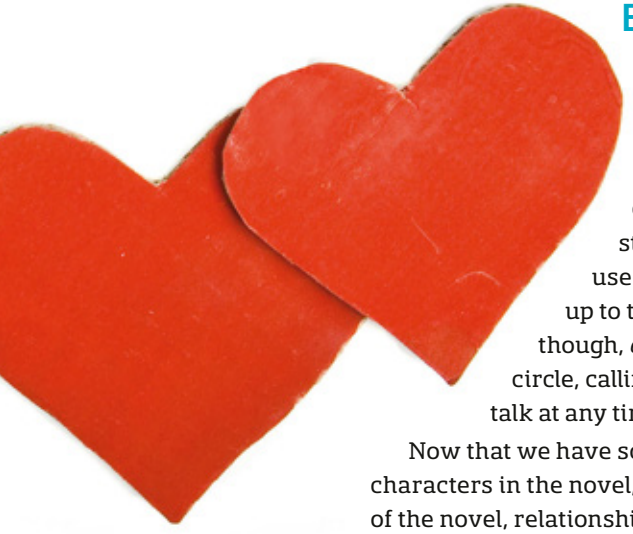
interactants
the people involved in any communication event

Close or distant?

A sense of closeness can be established in two ways:

1 **The number of options interactants have.** For example if you don't know someone very well (i.e. you have a distant relationship), your options are limited. Let's imagine that the name of the premier of Queensland is Penny Wellington. If she were to walk into your classroom (and remembering that she also has more power than you), you would probably greet her with something along the lines of 'Hello Premier' or 'Welcome to our classroom, Ms Wellington'. These greetings might be accompanied by a handshake. On the other hand, people close to her might be able to hug her, kiss her on the cheek, or fist-bump, and they have a greater range of sociably acceptable ways of addressing her: Penny, Pen, Wello, girlfriend, BFF, mate … and so on.

2 **The amount that has to be said.** Essentially, the principle is that the better you know someone, the less you have to say. For example with a best friend, you might be talking about a party you went to and say, 'Do you remember when …' and before you even finish, your friend says, 'Oh yeah. That was so funny'. You will also notice in the list of names used by someone close to the premier, that they had the option of using shortened versions; for example Pen, Wello, BFF. In fact, diminutives are one of the characteristics of Australian English that are used to establish and maintain a sense of egalitarianism.



Equal or unequal power?

Power relationships can be constructed through the principle of reciprocity; that is, whether positions, actions, expertise (and so on) can be exchanged between the interactants. For example one of the ways *unequal* power can be maintained in the classroom is through the *lack* of reciprocity. The teacher gets to call students by their first name and stand at the front of the class. On the other hand, students typically must use more formal address for the teacher (e.g. Mr Williams) and can only go up to the front of the class and talk if asked. In the school grounds at lunch time, though, *equal* relationships among students can be established by sitting in a circle, calling each other by first names (or even nicknames), and allowing anyone to talk at any time.

Now that we have some background, let's explore the relationship established between two characters in the novel, Jonny and Lisa. The important thing to remember is that, like the world of the novel, relationships between characters don't just exist: they are created by the author using various language resources. Readers make interpretations based on the patterns of language, as well as drawing on their own experiences and world views.

2.3a Your turn

What sort of relationship between Jonny and Lisa does the author create?

To analyse the relationship between Jonny and Lisa, draw and complete a table like the one below. For the sake of this activity, we are going to focus on only these two characters and the way the author creates relationships involving distance and power. Where possible, record the actual words in the text; if these are too long, paraphrase. An example has been provided for each probe question.

PROBE QUESTIONS	FOCUS FOR THIS EXTRACT	JONNY	LISA
What does the character do and how?	– What actions does Jonny take that are directed at or in response to Lisa? – What does Lisa do in response to Jonny? (Make sure you have a close look at the final paragraph.)		*grabs door handle (when asked about further date)*
What does the character think and feel?	– How does Jonny react to Lisa's actions and dialogue? – What inferences can we make about what Lisa thinks about Jonny?	*excitement drains out like blood*	*[Due to the use of Jonny as first-person narrator, infer Lisa's thoughts and feelings from what she does and says.]*
What does the character say (and how)?	– What name/s do Jonny and Lisa use for each other? – What does Jonny say to or ask Lisa? – How does Lisa respond to Jonny's comments or questions? – What questions does Lisa ask Jonny?	*asks if they are to kiss*	

Discuss and write responses to the following:

1 Remembering that Jonny is the focalising character and first-person narrator for the novel, how do you interpret the **tone** in this extract; for example sarcastic, hopeless, desperate, despondent, excited ...?

tone
the attitude (e.g. casual, defiant, sarcastic, nostalgic, melancholic, positive, negative) of characters (especially the focalising character and/or narrator) that readers infer from a text

2 How would you rate the relationship between Jonny and Lisa on the scale of close to distant? Unequal or equal power? Justify your rating based on the evidence you collated in your table.

3 What roles do Jonny and Lisa end up adopting in this scene?

atmosphere
the general feeling, 'vibe' or impression (e.g. spooky, frightening, awkward, energetic, wondrous) evoked for a place, environment, setting or situation, partially evoked by careful selections of language and other meaning-making resources

mood
the emotions (e.g. fear, longing, sympathy, joy, surprise, trust, anger, pleasure) provoked in the reader, partially by the tone and/or atmosphere of a text

values
the things that are highly esteemed by people in particular communities. The term also includes the assumptions people make, and their attitudes towards various topics

alignment
the amount of agreement among a group of people

evaluative language
this includes the positive and negative words and phrases used to express emotions, judge people's behaviour, and appreciate (as either good or bad) things such as ideas, cultural artefacts (books, performances, art works), natural landscapes and events

4 What sort of **atmosphere** does the relationship create for the scene? What sort of **mood** does this evoke in you, the reader?

5 Imagine that Lisa is recounting the encounter with Jonny on her ride home with Denise, her manager. Write (and perform) the scene that might occur.

Reading the novel, it is difficult not to feel some sympathy for Jonny's situation. Wayne has chosen Jonny as the focalising character and encourages the reader to side with him. This also means that readers are more likely to side with Jonny's **values** and judgments, which relates to the third element of roles and relationships, the **alignment** of values. Unfortunately, there is no easy test for this in the way there was for distance and power.

So, next let's take a look at one of the ways a reader is encouraged to align with a character's values, through the use of **evaluative language**. For this activity, we will be focusing on the way Jonny (as narrator) evaluates the photoshoot, through both direct and indirect means.

2.36 Your turn

How is evaluative language used to position readers with regard to the photoshoot?

Look at Source 4 on pages 48–9 and record these evaluations in the appropriate cell of the table below.

	POSITIVE EVALUATIONS	NEGATIVE EVALUATIONS
direct evaluations (stated explicitly via adjectives, nouns, verbs ...)		e.g. *I felt like an idiot.*
indirect evaluations (reader must infer based on actions, dialogue, narration ...)		e.g. *Now* pretend *you've spotted me.* (this reinforces the negative evaluation of the shoot as being fake)

Next, discuss and write answers to the following questions.

1 What patterns do you notice in the completed table; for example is any type of evaluation more common than another?

2 What position is a reader most likely expected to adopt with regard to the photoshoot? In other words, what is the invited reading?

3 How does the distant relationship between Lisa and Jonny reinforce the evaluations made of the photoshoot?

4 Overall, what position about the music industry is this extract inviting readers to adopt?

a How is this similar to or different from the perspective in the extract from *Nick and Norah's Infinite Playlist*?

b Were you prepared to go along with this positioning? Explain.

c Re-read Source 3 on pages 46–7. Now, in your notebook or on a computer, write your own two-paragraph interpretation responding to the question: How are readers positioned to think about the music industry in this extract from *The Love Song of Jonny Valentine*? In your answer, refer to the roles and relationships created for Jonny and Lisa, as well as the way the photoshoot is evaluated.

How is language used to establish and maintain roles and relationships in images?

multimodal
refers to the use of resources of a range of different types: written, spoken, visual, gestural and so on. A text (e.g. website, a speech with a PowerPoint) that combines resources from various modes is regarded as a multimodal text

framework
a structured process that supports you when analysing specific aspects of a text. These are often in the form of special tables called 'retrieval charts' that allow you to record relevant information from a text systematically and methodically

conventions
the typical way things get done in a community

analogous
similar in some ways

The use of various **multimodal** elements when creating images (e.g. photographs, paintings, sketches) can also construct particular roles and relationships for the subject and viewer. If you do art, or film and television subjects, you are probably already familiar with **frameworks** (e.g. codes and **conventions**) for analysing the elements of an image, either still (such as a photograph or painting) or moving (such as a video). The framework we will introduce in this chapter emerged out of research using the language-in-use model (see Chapter 1). If you do not already have a framework for analysing still images, this one is a good starting point.

Here, we will be focusing on just four visual resources at this time, all of which are related to the way images can create roles and relationships (in a way **analogous** to the written texts we examined in the previous section):

- *gaze*, that is where is the subject of the photo looking. This is how images create focalisation
- *shot type* and *social distance*
- *colour*.

By analysing the image using these (and other) resources, we, as viewers, can gain a better insight into how the images represent the subject and what sort of relationship is established with the viewer. Moreover, the still images framework provides us with a language for sharing our analysis and justifying our interpretations. We will be focusing on three photographs of Australian singer Tash Sultana.

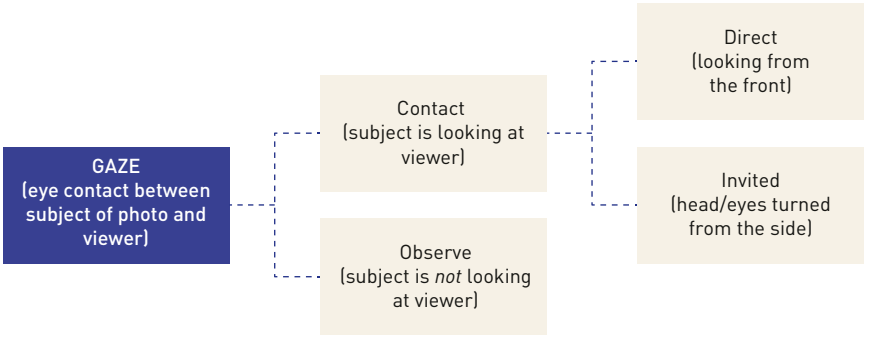
First, look at the photograph that was taken of her before a performance (Source 6).



Source 6 Tash Sultana pictured before a show

Starting with gaze, we will model an analysis and interpretation of Source 6. The main choices are displayed in Source 7.

Source 7 The choices for gaze in an image



In Source 6, Tash Sultana has her side to the viewer and is not looking at us. Therefore, the choice is 'gaze: observe'. In other words, the viewer is being put in the role of an observer of the action.

What can we add by examining shot type and social distance? The full set of choices for this resource and explanations can be found in Chapter 8. Shot types include close-ups, medium shots and long shots. The photo of Tash Sultana best matches the long shot, or even very long shot, and this creates a distant relationship between the viewer and subject: the viewer is positioned as a stranger.

Finally, let's examine the colour palette. The table provides us with some keys to interpret the use of colour.

Source 8 A colour palette showing possible meanings

SOME COLOUR RESOURCES	POSSIBLE MEANINGS OF THE RESOURCES (WITH EXAMPLES)		
Vibrancy Does the colour give the image a sense of energy and excitement, calmness, or dullness and lifelessness?	Vibrant bold, bright, highly saturated colours	← →	Muted colours with lower saturation
Warmth Does the colour create a sense of brightness, coziness and cheer or possible discomfort and darkness?	Warm red, orange and yellow hues	← →	Cool blue, aqua and green hues
Familiarity Does the colour suggest that the image is something familiar and everyday or is it more unfamiliar, historical and/or distant?	Familiar, everyday full palette of colours	← →	Removed, distant restricted palette of colours (including sepia, and black and white)

Based on C Painter, 'The Role of Colour in Children's Picture Books: Choices in Ambience' in L Unsworth (ed), *New Literacies and the English Curriculum: Multimodal Perspectives*, Continuum, London, 2008, pp 89–111

Once again turning to Source 6, we can see that the photograph uses colours that are relatively muted, although a full palette is used. However, the image really has two parts with regard to colour: the audience area where she is standing is reds and golds, which add some warmth to the photo. On the other hand, the stage area is bathed in blue, which is generally regarded as a cool colour. So, in terms of atmosphere, the viewer is invited to think about the stage and empty audience area in very different ways.

Taken as a whole, the use of gaze, shot types and colour invite the viewer to interpret Tash Sultana as someone warm, but also out of reach for the viewer. We are relegated to the role of observer, watching on as she goes about familiar activities.

Now, examine carefully the next two photographs of Tash Sultana (Sources 9 and 10).



Source 9 Tash Sultana performing



Source 10 A promotional shot of Tash Sultana

2.3c Your turn

Interpreting photographs of Tash Sultana

Using the first table below as an example, analyse and interpret the roles and relationships represented in Sources 9 and 10. Use the information in the right-hand column of the tables to make comparisons between the three images.

SELECTED RESOURCES OF STILL IMAGES	SOURCE 6 (BEFORE SHOW)
Gaze	observe – Tash has her side to the viewer
Shot type and social distance	long to very long shot – the viewer is at a public distance from Tash
Use of colour	quite a full colour palette is used; the stage area is blue (cool) and the audience area is warm (red, gold)

SELECTED RESOURCES OF STILL IMAGES	SOURCE 9 (PERFORMING)
Gaze	
Shot type and social distance	
Use of colour	

SELECTED RESOURCES OF STILL IMAGES	SOURCE 10 (PROMOTIONAL SHOT)
Gaze	
Shot type and social distance	
Use of colour	

Discuss and record your answers to the following:

1 How are the still image resources used in similar and different ways across the three photographs of Tash?

2 How is Tash constructed across the three photos in terms of the way these resources are used? Do the photographs use similar or contrasting visual resources? What interpretations can you make about the way Tash is represented and her relationship with the viewer?

3 Go back to the extract from *Nick and Norah's Infinite Playlist* on pages 40–1 (Source 2). Do any of the photos come close to matching Nick's description of the performance of his band? What choices could be used to create an image that captures the frenetic atmosphere of Nick's performance in terms of gaze, shot type, social distance and use of colour? Discuss with a partner. You might even like to create your own shot.

2.4 ANALYSING CULTURAL ASSUMPTIONS OF REPRESENTATIONS AND READINGS



marginalised an adjective that refers to something being pushed to the side; that is, made to be unimportant, even trivial

privileged an adjective that refers to someone's perspective being given focus and prominence, almost as if it were a right

So far in this chapter, through fiction and non-fiction, written and visual texts, we have had a peek into the world of music. Along the way, you have been introduced to a number of frameworks to help analyse and interpret aspects of a text. Through those frameworks, we have discovered texts that represent this world as variously exciting, visceral and frenetic (*Nick and Norah's Infinite Playlist* and two of the Tash Sultana photos) and everyday and mundane (*The Love Song of Jonny Valentine* and the soundcheck photo of Tash Sultana).

In this section, we are going to hold up a critical frame to what we have read and seen so far and focus on whose perspectives have been:

- omitted, disregarded or **marginalised**
- included, emphasised or **privileged**.

To do this, we will analyse extracts from three online news stories. In our work, we will examine closely the *written* text. However, each article was accompanied by photos, so you might like to search online for the articles and analyse those too.

The first article relates to some of the aftermath from the Lost Paradise music festival in the Glenworth Valley, north of Sydney. Before reading, you will find it useful to have a close read of the sustainability policy on the festival website (see https://lostparadise.com.au/information).

Source 11 Extract 1

'Throwaway Attitude' Leaves Lost Paradise Festival Grounds a Mess

By Rachel Clun

Tents, air mattresses, trestle tables, camp chairs, marquees, Eskies, Aerogard and sunscreen, torches, shoes and canned food.

These are among the thousands of good-quality items collected by 20 volunteers over two days after they were left behind by campers at the Lost Paradise music festival at Glenworth Valley in the Hawkesbury.

[Image of messy campground. The caption reads: 'Lost Paradise attendees left behind usable camping equipment as well as tonnes of rubbish'.]

The camping equipment filled four cars, one ute, a van and three trailers, and more could have been collected if it hadn't been trashed, volunteer Linda Strickland said.

'People leave the most amazing things, a lot of it purchased just for the festival and then it's discarded,' she said.

[Image of rubbish being loaded into trailer The caption reads: 'Hawkesbury Helping Hands volunteers collected car-loads of equipment after the festival'.]

Ms Strickland is the founder of Hawkesbury Helping Hands, a charity that supports homeless people in the Hawkesbury region.

Three years ago, she said they were contacted by organisers of the Lost Paradise festival who asked her if her charity would like the camping gear left behind by attendees, and they have been collecting it ever since.

'We pretty much go in for the camping equipment, but because there is just so much stuff left that's salvageable we're going to pick up that as well,' Ms Strickland said.

'Anything that wasn't dirty or yucky of course ... there were so many Eskies that were pretty much new, so we collected those.'

While she said she was grateful to be able to collect such valuable items for the charity, it was hard to understand how people could just leave it.

'It is definitely a mixed feeling for us, we're like "wow this is going to help so many people" [but] a lot of us cannot believe what is being left behind.'

And there was a lot left.

[video of campsite showing rubbish blowing, including into the air]

Video shows tents and air mattresses blowing like tumbleweed over piles of rubbish, and a yoga mat sailing away in the wind.

Photographer Jesse McNair, who shot the video, said he thought most of the festival goers were millennials who appeared happy to just leave their rubbish behind.

'People are bringing things to the festival with no intention of ever taking them with them; it's a throwaway attitude,' he said.

'[They] were just there to party, not campers; there to have a good time and go.'

In a post on Facebook, Lost Paradise organisers said they were 'disgusted by some patrons' disregard to the environment'.

'Lost Paradise has always been a forward-thinking event, committed to leaving zero trace on our festival site, and ensuring the Glenworth Valley remains as pristine and perfect as we found it,' the statement said.

'The team that produce Lost Paradise are dedicated to ensuring that the grounds are returned to the family of horses that occupy the grounds regardless of time or effort.

'Massive clean-up crews are working long hours to ensure that we leave absolutely no trace on the Glenworth Valley site, as we've done every year since our inception in 2014.'

McNair said while the post-festival clean up was all well and good, more needed to be done to get patrons to keep the grounds tidy throughout the four-day event.

'The more you clean up after people, the more they're going to leave their mess for you to clean up.'

At Queensland's Sunshine Coast, another festival's campsite was left in an entirely different state.

Amanda Jackes, the general manager of Woodford Folk Festival, said it's an annual tradition for her and the festival director to drive around after the five-day festival and inspect the spotless campsites.

[image of clean campsite after Woodford Folk Festival. The caption reads: 'The Woodford Folk Festival campsite after patrons left'.]

'It's always been that the camp grounds are left that clean,' she said.

Rachel Clun, *The Sydney Morning Herald/* Environment, 3 January 2018, http://www.smh.com.au/environment/conservation/throwaway-attitude-leaves-lost-paradise-festival-grounds-a-mess-20180103-h0cwku.html

Now, there is no doubt that Rachel Clun's perspective on music festivals is quite different from those in our extracts from *Nick and Norah's Infinite Playlist* or *The Love Song of Jonny Valentine*. These represented the world of music as respectively exciting and visceral, and cold and calculating.

2.4a Your turn

What is your experience?

Discuss and write answers to the following:

1 How does the representation in this article correspond to your experience of concerts and musical festivals (or any big, public occasion)? Are they as environmentally damaging as has been represented here?

2 What is your reaction to Jesse McNair's claim that 'most of the festival goers were millennials who appeared happy to just leave their rubbish behind'?

Traditionally, we might want to claim that this text is biased. However, the reality is that (as we discussed earlier in the chapter) no one text can present 'the truth, the whole truth and nothing but the truth'. Instead, each tends to represent the world from a particular angle or perspective, sometimes even multiple perspectives. As a result, some information tends to be omitted or disregarded. This might be done for purely practical reasons (e.g. space limitations), but could also be for others (e.g. to 'spin' a story in a way that is advantageous to the author or an organisation). Regardless of whether the motivations are good or bad (or somewhere in between), some information tends to be emphasised in a text, thereby privileging the perspectives of particular individuals or groups.

Reading the article, it is fairly clear that information has been omitted; for example the fun and excitement of the concert. Also, we don't hear from festival goers. Instead, we hear from Linda Strickland from the charity, the photographer Jesse McNair (whose photos are used in the article), and the organisers of this and other festivals.

The information that has been included and not included – the 'voices' (perspectives) we get to hear and not hear – is only part of the story, though. As important is how the text is organised and presented so that some information and perspectives are emphasised and others marginalised. There are a number of ways for writers/speakers to emphasise information that they want other people to pay attention to – that is, that they consider important.

In English, if we are speaking, we can:

- raise our voice
- stress particular words
- use our hands to stress important information.

In visual texts, we can use:

- close-ups; for example to draw attention to someone's reaction
- colours (such as red) to help something stand out (e.g. places in video games where players can re-energise).

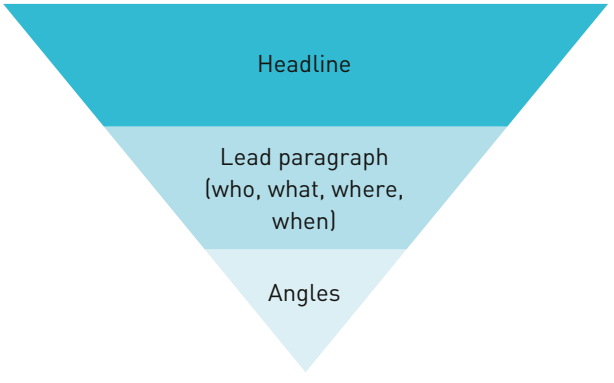
In writing, we can use:

- repetition (including motifs and themes)
- punctuation; for example, 'That is amazing!' or 'That. Is. Amazing.'
- underlining, bold or italics on particular words
- font styles and sizes.

When we use these in combination with each other, it can have an even more dramatic impact.

Font sizes are clearly important in a news story as you can see from the size of the headline (in print, this would have been even larger). However, there is something else important happening here because, in the English language, word order is also a significant resource for making meaning. If we want to gain an idea of what is important to the writer, what is being emphasised, we can examine what comes first as text, paragraph and sentence openers. This can be informed by knowing something about the usual structure of a text and the fact that traditional print news stories use the inverted pyramid structure (see Source 12).

Source 12 The inverted pyramid structure for newspaper articles



This structure allows an editor to ensure that what the paper considers the most important information is put at the front of the article and the least important towards the end. With print newspapers, there are practical reasons for this. If a news story could not fit into the space available, the editor could easily delete the 'least important' information. This is not an issue so much with online news stories, but for the moment the typical structure continues to be used. Holding up a critical frame, though, we need to ask ourselves questions such as:

- What world view underpins the decision that information and perspectives are considered more or less important?
- What will a reader potentially miss if they do not read the whole story?
- What world views are being privileged by placing some information up front and 'burying' other information towards the end?

These questions are important. Did you know that many people, when they read the news, only really scan the headlines and read the lead paragraph?

2.46 Your turn

Thinking about organisation and emphasis

Re-read the article, '"Throwaway Attitude" Leaves Lost Paradise Festival Grounds a Mess'. Then discuss and write answers to the following:

1 What information is put up front in this article? Look particularly at the headline and lead paragraph.

2 The first sentence in the article is simply a list of items. Why do you think this list was provided first? Why do you think a decision was made to list these items and not others (e.g. empty wrappers, broken thong, etc.)?

3 Who gets to 'speak' first in the article? Why might it be significant that the festival organiser is third? Also, what do you notice about the source of the festival organiser's response?

4 Is there any difference in the amount of space given to the various perspectives?

5 What is the effect of completely ignoring or disregarding the views of festival goers?

juxtapose
reading texts side by side so that they can be easily compared

Journalists often dismiss accusations of bias by claiming that they have represented a diverse range of views. However, as we have seen, it is not simply a matter of what is included and omitted. A bias can also result from the emphasis given to some information and perspectives compared to others. So, let's keep holding up our critical frame for the moment and think further about what has been omitted in this article. A useful way of identifying omissions is to **juxtapose** one text with another covering a similar field or subject matter.

In this case, it is worth reading a selection of the online comments (there were 64 in total when the article was retrieved) that were made about the article on the *Sydney Morning Herald*'s website.

Source 13 Comments on the Lost Paradise Festival newspaper article

COMMENT 1: STEVE, 3 JANUARY

Not surprised the photographer says 'the majority of people leaving rubbish behind are millennials'.

Just looking around Sydney and people I know it's astonishing how many baby boomer parents are essentially their kids 'servants'. I have seen it all. From kids dropping their laundry at their parents' house to parents doing the handover clean for their kids at the end of a rental period. I even heard of a case were the kids then took the bond and went on a holiday.

I guess their attitude is 'we paid a lot of money for the ticket, someone else should clean it up'.

COMMENT 2: GRANT, 3 JANUARY

More bins, including a few skips, would help – there were not enough. Many folk I spoke to were not going to put the very muddy items (it rained) into their cars. Was there a hose down area? After dragging many things from their cars (some distance away) to set up, many were not up for doing the same to get them back home (especially after three days of partying). Perhaps a cart system could be there for hire? Anyway, great to see the charities putting left items to good use. Perhaps a formal system of donation (a tag or similar) would be good too.

COMMENT 3 (REPLY TO COMMENT 2): JILL, 5 JANUARY

We camped in the family area. It was tidy when we left however we didn't see anyone showing us where to put the rubbish so we put ours next to the rubbish bins. The camping area where the others stayed was a long long way from their cars and a lot of partying was done the night before. Last year we camped in the general area and it was a mess afterwards. I agree – skips would be good.

COMMENT 4: JOSEPH, 3 JANUARY

1 This is not headline news.
2 Go to any big festival in Europe – it's exactly the same. It has been for years. Agree, it's not cool. But this is a festival! Not a school yard.
3 Why does this newspaper continue to put down young Sydney people. It is this sort of tone that encourages older generations to hold up the front page and say 'you see! That's why we need the lockouts.'

Think about what you write please.



Comments, *The Sydney Morning Herald*/Environment, 3 January 2018, http://www.smh.com.au/environment/conservation/throwaway-attitude-leaves-lost-paradise-festival-grounds-a-mess-20180103-h0cwku.html

2.4c Your turn

Juxtaposing texts

After reading the comments, discuss and write answers to the following:

1 What omissions do these comments reveal about possible causes of the mess?

2 Besides leaving a comment on a newspaper's website, what other ways are there to challenge views in the media?

3 What are the protocols for debating issues online; for example search online for *Sydney Morning Herald* commenting guidelines? What sanctions exist for making inappropriate comments on news sites, Facebook, Twitter, and so on? Could the sanctions be strengthened?

4 In your notebook or on a computer, rewrite the original article emphasising a different perspective; for example the festival organisers' or the festival goers'. Alternatively, write a response to the views expressed by Steve in comment 1.



Comparing news stories

Throughout Chapters 1 and 2, you have been introduced to ways to read texts, as well as tools to assist with analysis. In the final activity for this chapter (Your turn 2.4d), you will have the opportunity to try these out for yourself and check your understanding. For a more complete analysis, you should download the complete news stories along with their accompanying photographs.

We will start by comparing extracts from the beginning of two news stories reporting on the same event, the 'citizen's arrest' by two women of a man who allegedly sexually assaulted one of the women at a music festival. As you read the articles, consider the representation of **gender**, and the possible real-world implications of that.

gender
while male and female are largely ascribed as biological categories, gender is socially, culturally and personally constructed. Gender can sit outside the commonly assumed binary of masculine and feminine, and gender identity refers to one's self-identification using a range of terms that may go beyond 'male' and 'female'

Note: the following articles deal with the topic of sexual assault. If this makes you feel uncomfortable in any way, please let your teacher know.

Source 14 Extract 2

A Woman Made a Citizen's Arrest After Being Allegedly Sexually Assaulted at Falls Festival

By Sam Langford

A woman who was allegedly sexually assaulted at Falls Festival in Tasmania this week responded by taking justice quite literally into her own hands, teaming up with a friend to perform a citizen's arrest on her assailant.

The pair managed to apprehend the man, who allegedly groped a woman's breast in a mosh pit, and hand him over to security. Tasmania police have since confirmed that a 32-year-old man was arrested and charged over the incident.]

Tasmania Police Senior Sergeant Darren Latham and Falls Festival co-producer Paul Piticco praised the citizen's arrest and swift reporting of the incident.

'It is encouraging that people are taking positive action, but we of course wish that it didn't happen at all,' Latham said.

Piticco similarly condemned 'unacceptable behaviour' at festivals, saying he was similarly 'encouraged by the fact that this unacceptable behaviour is being identified and people are coming forward'.

['It takes a lot of courage and we are happy to see a cultural change where victims feel comfortable to report.'

He also said that 'as a society we need to continue to educate people about consent to eradicate this dreadful behaviour and provide victims with a safe space,' and yeah, no s**t. The citizen's arrest marked the third alleged assault at Falls this year – that we know about.

And on that note, some have argued that the festival itself could be doing much better. Piticco's statement has been criticised, including by the Women's Legal Service Tasmania, as pretty weak, given that it's the first statement the festival has given after three reported assaults. The festival has also been criticised for apparently denying media access to those reports.

Sam Langford, http://junkee.com/falls-festival-citizens-arrest/141121, 2 January 2018



Source 15 Extract 3

Falls Festival Marion Bay: Police Charge Man After Event's Third Reported Sexual Assault Incident

By Natalie Whiting

[Large image of moshpit. The caption reads: 'Police are encouraged by the fact that victims of sexual assault are coming forward'.]

A 32-year-old man has been charged over a sexual assault at the Falls Music Festival in Tasmania, after being apprehended in a citizen's arrest by the alleged victim and her friend.

The man, from Carlton in Tasmania, is alleged to have grabbed a woman on the breast in the mosh pit.

The incident was the third sexual assault reported to police at the festival.

It followed a 19-year-old woman being assaulted in the moshpit about 9:30pm on Friday night and a on Saturday night (the complaint was withdrawn but police still followed up on elements of the incident).

Senior Sergeant Darren Latham said the man charged with Sunday night's offence had been apprehended by members of the public.

'The women involved, the person involved and her friend, actually apprehended the male, then handed them to security, who then handed them to police for the matter to be investigated,' he said.

Last year, the Tasmanian Falls festival was marred by two reports of sexual assault in the moshpit, and one of rape in the camping area.

[Image of band playing. The caption reads: 'Event organisers were criticised for not issuing a stronger condemnation of the assaults'.]

Senior Sergeant Latham said it was good to see women reporting sexual assaults.

'It is encouraging that people are taking positive action, but we of course wish that it didn't happen at all,' he said.

In a statement, Falls Festival co-producer Paul Piticco welcomed the arrest.

'These incidences have been happening at mass gatherings for years and we are encouraged by the fact that this unacceptable behaviour is being identified and people are coming forward,' he said.

'It takes a lot of courage and we are happy to be seeing a cultural change where victims feel comfortable to report.'

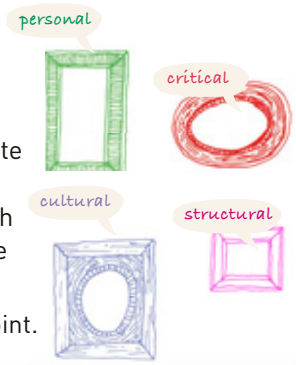
'As a society we need to continue to educate people about consent to eradicate this dreadful behaviour and provide victims with a safe space,' Mr Piticco said.

Police said while they were disappointed by the behaviour of some people, the crowd was 'well-behaved and in good spirit' ...

Natalie Whiting, ABC News, updated Tuesday 2 January 2018,

2.4d Your turn

Thinking critically about the news



Using the framing questions at the top of page 61 to assist you, analyse, interpret and evaluate the representations in Sources 14 and 15. Think especially about the way gender (being a woman, being a man) is represented, based on the starting point for each article. To help with the interpretation, try using retrieval charts. Overall comparisons and contrasts can be made using something like a double-bubble map.

Share your work as a short, multimodal presentation using a program such as PowerPoint. You can also try this with other news stories.

FOR THE TEACHER

Check your obook assess for the following additional resources for this chapter:

Answers

Answers to the *Your Turn* tasks in this chapter

Teacher notes

Useful notes and advice for teaching this chapter, including syllabus links

assess quiz

An interactive auto-correcting multiple-choice quiz to test student comprehension

Chapter 3

FINDING YOUR VOICE

Tensions between the development and protection of the environment are a major feature of public discussion and debate in Australia. In this chapter, you will analyse and evaluate texts (including life writing, theological works, science writing, poetry, speeches and advertisements) that represent the environment in a range of different ways depending on the world view of its author.

As you investigate these texts, you will develop, extend and use the frameworks and tools that were introduced and explained in Chapters 1 and 2. In addition, we will reinforce and further develop your understanding of a range of rhetorical devices that you will probably be familiar with from English in Years 7 to 10.

Overall, you are moving away from the more *personal* experience of the previous chapter into the *civic realm*; that is your experiences in the broader world of our state and national communities. The end point that we will be working towards is argument text, either written or spoken.

SYLLABUS ALIGNMENTS

This chapter prepares students to engage with Unit 1 of the *English General Senior Syllabus*, and key concepts that will be useful throughout Senior English. This chapter features:

- an examination of the world views that underpin current, public debates about the environment
- consolidation and extension of understandings about persuasion and rhetorical devices
- a range of texts encompassing a number of different genres, and created by a diverse range of people, including Aboriginal women, a Scottish environmental crusader, a Canadian teenager, scientists, advertisers, Australian and English poets and a forester
- a selection of poems in different styles
- opportunities to analyse, evaluate and create public, persuasive texts.

The syllabus subject matter is approached in the following ways:

	RESPONDING	CREATING
Texts in context	– Your turn: opportunities to analyse, reflect, speak and write	– Opportunities are provided to experiment with language informally – For assessment: a speech or written opinion piece for a public audience – exploring perspectives and creating representations – using understandings of audience and purpose
Language and textual analysis	– Your turn: opportunities to analyse, interpret and critically evaluate journal articles, theological and scientific works, poems, advertisements and speeches – In focus: representation, perspective, world view, stages and phases, analogy, anaphora, cohesion, concession, iambic pentameter, rhetorical devices, style, spoken language features, typography, lines and vectors, visual composition	– For assessment: – Use written or spoken resources to create the speech or opinion piece – Make choices of genre, language and other textual features to connect with and persuade a chosen audience

3.1 WRITING THE ENVIRONMENT

To help you find your own voice, we will be exploring the ways that people from various times, places and **cultures** have used theirs to express ideas and feelings about nature.

The natural environment is more than just the trees, rocks, water and sky that surround us. It is also a world recreated by humans using words, images, sounds and gestures. Moreover, this world is contested. For some, nature is a part of who we are as humans; it is nurturing and needs our care in return. For others, it is celebrated as a place of peace, tranquillity and escape. For still others, it is fearsome and threatening. For others again, it is rich in economic potential, a place for humans to exploit for their own benefit.

As we saw in Chapter 2, our **world views** influence the way we represent the world and our experiences in it. Moreover, the privileging of certain world views (e.g. through repetitive exposure) can have very real consequences. For example the notion of *terra nullius* that British settlers brought to Australian shores is a world view that led to the dispossession of First Nations people in Australia. More recently, in Tasmania, a vigorous campaign was waged between those wanting to build dams for hydro-electricity to power industry and those wanting to preserve the pristine natural **value** of the Franklin River. Of course, contests between different world views continue today on issues such as land-clearing, coal mining, LPG exploration, global warming, the use of plastic shopping bags, and light pollution. How we act on these issues is influenced by our answer to the following question: 'Do we perceive ourselves as a part of nature, or as separate from it and exceptional?'



In this chapter you will read, view and listen to **texts** representing a selection of world views about nature. Hopefully, it will inspire you to continue the exploration.

culture
the characteristic ideas, social behaviour and customs that are shared by a group of people and evidenced in the way they use different genres to create texts

world view
encompasses a person's experiences, assumptions and beliefs about the world, and their valuing of certain ideas and things. Broad world views are shared by groups of people within a community

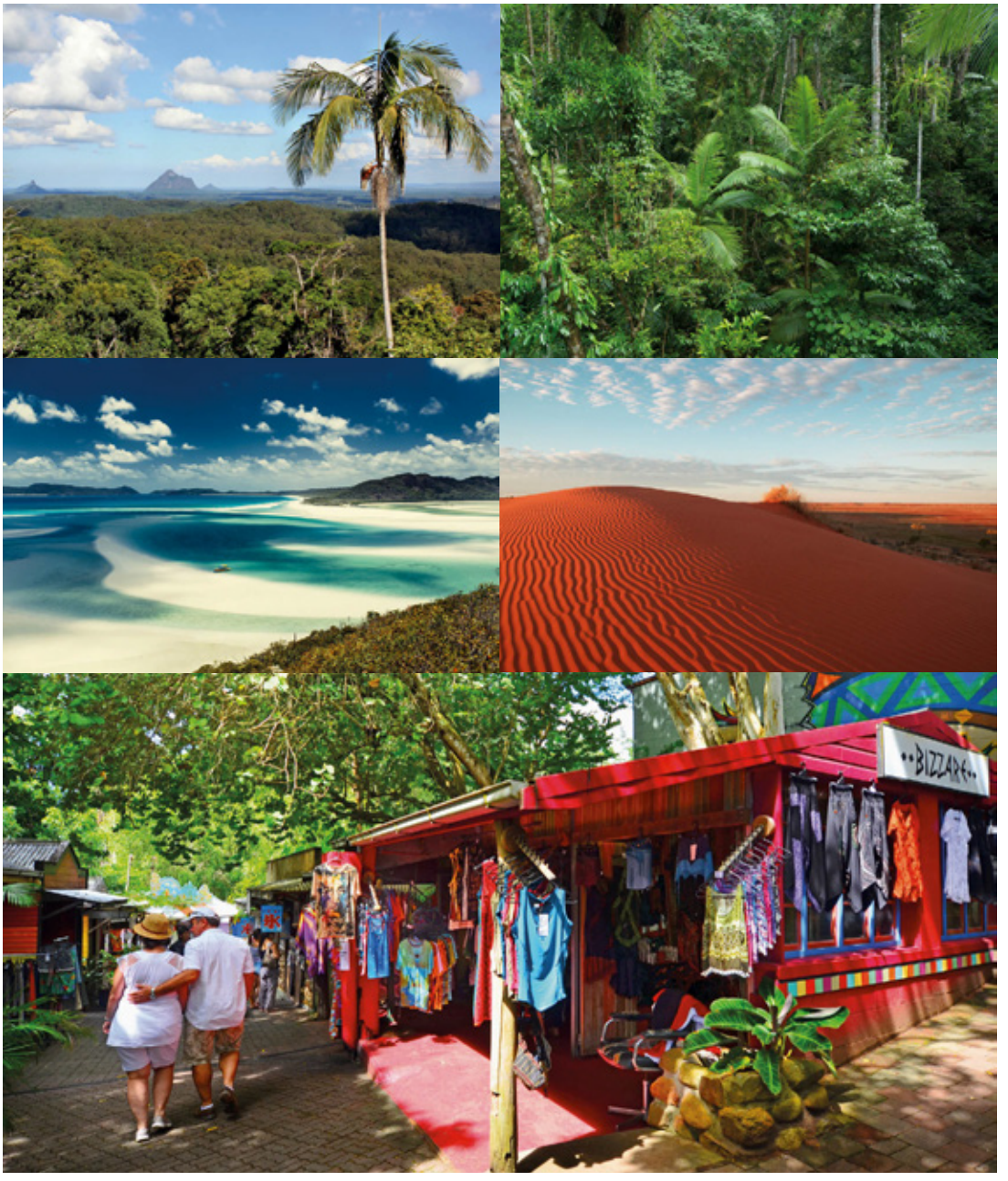
values
the things that are highly esteemed by people in particular communities. The term also includes the assumptions people make, and their attitudes towards various topics

text
any passage of language that makes meaning. Texts can come in a huge variety of forms, e.g. a shopping list, a novel, an email, a conversation, a movie, an artwork or a cereal packet

3.1 Your turn

A place you love

Before we read what other people have to say about the environment, let's start with you: what is your favourite place? Spend a few minutes trying to recollect it in detail. The following images and process might help you. Make sure you have a pen handy.



Steps for visualisation exercise:

1. Choose a piece of ambient music without lyrics, such as the sort used for meditation and relaxation. Try searching YouTube using terms like 'ambient', 'chill' or 'meditation'.
2. Lie on your back on the floor, silently. If doing this with others, make sure you are not touching them.

3 Start the music and close your eyes.
4 Focus on your breathing and imagine a white piece of paper.
5 As you listen to the music, imagine a door opening in the whiteness of the page. Walk over to the door, open it and walk though. Where are you? What can you see? Trees? Buildings? A room? Animals? Other people? What can you hear? What are the sounds? Are there voices? What can you smell? What does the place feel like – under your feet, when you move your hands across objects? Is there a taste you associate with this place? Walk through it, noticing everything around you.
6 Quietly open your eyes.

Now, sit in silence for 5–10 minutes and write down everything you recall. This could be in the form of a recount, a description, even a list of words and word groups. If English is not your first language, feel free to write this version in your first language. At this stage, you're just trying to get your ideas down. We'll be coming back to this exercise later and shaping and refining the writing. There's no need to share it with anyone else yet.

In Section 3.2, we will focus on **representations** of the environment in prose texts. Some of them (and ones we examine later in the chapter) might express views with which you do not agree. However, each of these, in its own way, is an effective piece of writing. As you read, hold up a critical frame, questioning and even challenging the ideas and arguments presented. However, also keep an open mind and think about the techniques and resources used to shape each text's story. In other words, holding up the structural and cultural frames is also important and can be used to consider what you can learn to improve your own work.

representation the way texts construct 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)

3.2 IMAGINING THE ENVIRONMENT IN PROSE

First Nations origin story



Source 1 Ambelin Kwaymullina

As you go for a run in the morning, eat your breakfast, travel to and from school, work on your family's farm, even read this Student book, it can be easy to forget that Indigenous Australians have been custodians of this land for thousands of years. So, it is fitting that our first text provides a First Nations **perspective**, explaining some of the effects of the world views of Australia's Indigenous peoples and British settlers. The author Ambelin Kwaymullina is a Palyku woman, an assistant professor of law at the University of Western Australia and a novelist.

Source 2 An extract from 'Seeing the Light: Aboriginal Law, Learning and Sustainable Living in Country'





perspective
in simple terms, a point of view or way of thinking about situations, ideas, arguments and texts. It also refers to the way the text positions a reader/viewer/listener, or how a systematic way of thinking is embedded in a text (e.g. a feminist perspective, an ecological perspective, a Kalkadoon perspective)

language
literally, a set of words and the system for using them that is common to a community of people. More recently, the term has also come to be applied metaphorically to the systematic and meaningful uses of image, sound, body language, typography, etc.

We carry the light in us and shed it onto others by teaching.

(David Mowaljarlai and Jutta Malnic, *Yorro Yorro: Everything Standing Up Alive*, 2001, 5.)

This world was not always as we know it now. Once, all was featureless, shapeless, potential; and into this potential, the Ancestors came. Land, water, sky, life was given shape; and life in all its shapes was given the way of living, the Law, that the world might go on as the Ancestors had made it. These are the beings, events, 'everywhen', that the invader calls the Dreaming. In the **language** of my grandfather, it is *Manguny*. The stories of *Manguny* are told as truth by Aboriginal storytellers, but are understood as myth, legend, folklore by invader audiences. But, as Aboriginal peoples have always known, these stories are true; and it is only when this Indigenous way of knowing is accepted as being as valid – and as real – as the 'ways of the west' that the nature of this continent, and the place of Aboriginal law in sustaining it, can begin to be understood.

Country and learning

For Aboriginal peoples, country is much more than a place. Rock, tree, river, hill, animal, human – all were formed of the same substance by the Ancestors who continue to live in land, water, sky. Country is filled with relations speaking language and following Law, no matter whether the shape of that relation is human, rock, crow, wattle. Country is loved, needed, and cared for, and country loves, needs, and cares for her peoples in turn. Country is family, culture, identity. Country is self.

But this was not the country the invaders saw. They had left their Mother country far behind, and sought no new Mother here. They came to tame, conquer, subdue; not to be nurtured, taught, cared for. To them the continent was harsh, strange; empty of meaning except what they themselves brought to it; a place of which they were often afraid. These invaders – these strangers to country – could no longer feel their Mother's heart as it beat beneath the green lands of their home. They tried to understand the world by breaking it apart. Without their Mother to guide them, they could not see how the parts fit together to

make the whole, or that the whole was more than the parts. Their science told them that human reason could make small and known a vast and mysterious universe; their religion said that of all the life there was, only they had been made in their Creator's image.

Having called the long years of turning away from their Mother 'progress', the strangers named 'primitive' all peoples closer to the earth than they were. *Those who are not as we are*, they said, *are less than we are. Those who do not learn as we learn, learn in ways inferior to ours; those who do not use land as we do make a less meaningful use than our own*. The strangers spoke this so often that eventually they did not need to speak it at all. It became an assumption, a claim to territory. This denigration is upon which nations were built; not only the right to dispossess but the justification of it.

Ambelin Kwaymullina, *Indigenous Law Bulletin*, Vol. 6, No. 11, 2005, http://classic.austlii.edu.au/au/journals/IndigLawB/2005/27.html

In the previous chapters, you were introduced to a range of concepts, including roles and relationships, and **tone**. It is also assumed that you know about the structure of argument **genres**, such as exposition. Now it is time to put your understandings to use.

tone
the attitude (e.g. casual, defiant, sarcastic, nostalgic, melancholic, positive, negative) of characters (especially the focalising character and/or narrator) that readers infer from a text

genre
a type of text that uses language to achieve a particular social purpose or goal in a distinct sequence of steps or stages. Another name you might have heard for genre is 'text type'

proposition
a statement or assertion that can be argued about

3.2a Your turn

Reacting to 'Seeing the Light'

After reading Source 2 carefully, discuss and write answers to the following:

1 This extract reflects part of a larger argument. Return to the first paragraph and identify Kwaymullina's central **proposition** about Aboriginal and British relationships with country.

2 Who do you think the audience was for this? To help you, search online for *Indigenous Law Bulletin* and find out its aims and purpose. Also, consider how Kwaymullina has used naming; for example 'invader', 'they', 'strangers' ... What else?

3 What role has Kwaymullina adopted here? Think about her tone, the attitude she conveys. Given the readership of the *Indigenous Law Review*, why do you think she adopted this role?

4 Overall, how do you react to this extract and the ideas and arguments presented? For example does this confirm what you already thought, or does it challenge you? How does it make you feel; for example discomfort and unease, or reassurance and encouragement? Why do you think you reacted in this way? Write some notes in your notebook or on a computer. In your responses, consider where you live, your family background, personal world view, gender and age.

5 Who might have read this extract differently from you? Why? Discuss with a partner.

phase
a sub-stage within a bigger stage of a genre; e.g. in an exposition the thesis paragraph can have background/context, position and preview of arguments. A phase tends to coincide with a new chunk of information or ideas, or a change of direction in the text. Writers have the opportunity to vary phases considerably from text to text

evaluative language
this includes the positive and negative words and phrases used to express emotions, judge people's behaviour and appreciate (as either good or bad) things such as ideas, cultural artefacts (books, performances, art works), natural landscapes and events

rhetorical devices
these refer to the language resources we use to persuade an audience, and make up what is also referred to as 'persuasive language'. In this Student book, rhetorical devices include modality, citation (or quoting), the use of contrast and concession, expressions of comment and viewpoint



Appeals in persuasion

You may remember from previous years that there are three basic appeals in persuasion. These are summarised in the table below, along with a fourth that is sometimes mentioned alongside them.

APPEAL	WHAT IS IT?
Logos	an appeal to the *head*: using logic and reasoning
Pathos	an appeal to the *heart*: targeting the emotions, using personal stories to create empathy and sympathy
Ethos	an appeal to *image*: building rapport with the audience by targeting values (related to a sense of closeness and alignment of values discussed on page 26), and establishing respect for and the credibility of the writer/speaker
Kairos	referring to the timeliness of an argument; that is, whether it is delivered at the most appropriate or critical moment

Even if you are challenged by Kwaymullina's tone and the ideas and arguments presented, we can probably agree that this is a powerfully written text. This power is achieved by Kwaymullina's skilful weaving together of appeals to the head, heart and image.

While there a number of written language resources we could analyse, let's examine how just three of these contribute to the appeals being made in the text:

- structure, especially **phases** within stages
- **evaluative language**
- selected **rhetorical devices**.

Structure

This extract from Kwaymullina comes from the start of a longer argument that, overall, can be classified as an exposition to argue a point of view. However, this probably does not look like the simple expositions with which you might be familiar from NAPLAN. All expositions consist of three main stages (see Source 5 on page 21):

- thesis (background, **position** or proposition, preview of arguments)
- argument (elaboration of supporting arguments)
- reiteration (reviewing the argument, consolidating the position taken on the issue).

Kwaymullina makes **sophisticated** use of this basic structure, manipulating the phases within those stages in flexible and creative ways. This is part of what gives her piece a distinctive **style** and allows her to create a specific chain of reasoning (or logic) for her argument.

Here's the first paragraph again with the phases indicated in square brackets.

> **[quotation related to purpose]** We carry the light in us and shed it onto others by teaching.
>
> **[background story]** This world was not always as we know it now. Once, all was featureless, shapeless, potential; and into this potential, the Ancestors came. Land, water, sky, life was given shape; and life in all its shapes was given the way of living, the Law, that the world might go on as the Ancestors had made it. **[naming of key concepts]** These are the beings, events, 'everywhen', that the invader calls the Dreaming. In the language of my grandfather, it is Manguny. **[contrasting perspectives]** The stories of Manguny are told as truth by Aboriginal storytellers, but are understood as myth, legend, folklore by invader audiences. **[position on central propositions]** But, as Aboriginal peoples have always known,

these stories are true; and it is only when this Indigenous way of knowing is accepted as being as valid – and as real – as the 'ways of the west' that the nature of this continent, and the place of Aboriginal law in sustaining it, can begin to be understood.

Notice how a new phase tends to coincide with a new chunk of information, new ideas, or a change of direction in the text. For example at the beginning of the position phase, the word 'but' signals a change in direction, a contrast. Analysing a text in this way can help you understand how ideas have been structured and this, in turn, can help with comprehension. You can also use your knowledge of phases and stages to tighten up the structure of your own written and spoken work.

3.26 Your turn

Phases in 'Seeing the Light'

1 Referring to the original extract on pages 70–1, identify and label the phases in the next few paragraphs when the extract enters the argument stage. To get you started, the second paragraph beginning 'For Aboriginal peoples …' is a description of the concept of country from an Aboriginal perspective. It has five phases:

- concept: country
- this is followed by four characteristics of country indicated within a **parallel sentence structure**, each sentence beginning with 'Country is'.

Use the model above to label the second paragraph. Then label the phases in the third paragraph that describe how the invaders reacted to country and the phases in the fourth paragraph that explain the effects of that reaction, especially on attitudes to the First Nations people and land ownership.

2 Discuss and write answers to the following:

a What effect does Kwaymullina's structure have on the logic of her argument? In other words, **evaluate** the way she manipulates structure (especially phases) to argue her position.

b What have you learnt from this analysis that you can use in your own reading and writing?

position
the way an author uses structures, language and resources from other modes to influence the readers' attitudes about people, characters, events, ideas and arguments

sophisticated
a use of language that is flexible and accurate in order to create a complex text that responds skilfully to the social purpose and register

style
a distinctive way that language (and other meaning-making resources) are used in a text. An individual author can have a discernible style; so can a group of people (such as journalists), or even a period (such as the Elizabethan era)

parallel sentence structure
refers to a technique where a particular sentence organisation is used repetitively, e.g. 'They're bringing them home … They're picking them up … They're bringing them in …'

evaluate
make judgments about something, especially a text, and whether it is effective (i.e. Does it do its job well?) and appropriate (i.e. Is it suitable for the job?).

Evaluative language and rhetorical devices

Now let's have a look at a couple of ways that Kwaymullina appeals to the heart (pathos), specifically, the use of one example of evaluative language (personification), and one rhetorical device (contrast and **concession**).

concession
the use of conjunctions (e.g. but, yet, however, although, while, even though, whereas) and prepositional phrases (e.g. beginning with despite, instead of, in spite of) to signal a contrast between two ideas. In this way, a writer can concede a particular idea or argument, while also challenging, denying or rejecting it

personification
a special type of metaphor in which human qualities are transferred to animals and objects

Use of personification

A powerful language feature that can be used for appealing to pathos is **personification**. This feature invites us to think about creatures and inanimate objects as if they were human and to empathise with them accordingly. Personification is ubiquitous in children's stories: think *Peppa Pig*, *Bananas in Pyjamas* and *Teenage Mutant Ninja Turtles*. This tendency has been criticised for making some animals more likeable than others (e.g. pandas and dolphins as opposed to the purple pig-nosed frog and the red-faced bald-headed uakari). In turn, this can influence the species we are prepared to help save from extinction. Some would argue, too, that it means we react emotionally rather than rationally to economic activities such as building dams, cutting timber and digging new mines where animal habitats might be threatened.

3.2c Your turn

Personification

Reread paragraphs 3 and 4 of 'Seeing the Light' on pages 70–1. Highlight the traces of personification; for example identify human-like names, or actions that 'country' performs. Then, discuss and write answers to the following questions:

1 What is being personified and what human qualities are being transferred to that thing?

2 Through the use of personification, does 'country' play a passive or active role in human life? What argument is Kwaymullina making about the relationship between nature and humans? Why might this particular choice be a powerful one for many readers?

As you read the rest of this chapter and more widely, look for other examples of personification, or at least giving human-like agency to aspects of nature.

Contrast and concession

The strategic use of contrast is one of the main techniques for any writer. For example in novels you typically get a contrast between opposing sets of characters (good versus bad). However, in what might be regarded as 'factual' writing (e.g. news articles and arguments), establishing a contrast between different people and their ideas is also a very common technique, partly because it can create a sense of conflict. For example think of the way political parties try to heighten the differences between their policies and those of the opposition. The use of contrast is a powerful technique, so writers need to be ethical about its use.

A very useful language feature for creating contrast is concession. In arguments, it allows writers to create the sense that they are open-minded and willing to negotiate a position. That is, the writer concedes an idea, position or argument, and also offers an alternative, a rebuttal, or even denial. For example in 'Seeing the Light', Kwaymullina states: 'The stories of Manguny are told as truth by Aboriginal storytellers, *but* are understood as myth, legend, folklore by invader audiences'.

Notice the way Kwaymullina uses the conjunction 'but'. Used in combination with the pejorative term 'invader', readers are positioned to accept the idea that stories of Manguny are truth and not myth.

The repeated use of like sentence structures that use concession can have a powerful impact on the development of an argument, even in fiction (and especially when appealing to pathos). In one famous example, the British crime writer Agatha Christie, in the orientation to her story 'Witness for the Prosecution', uses concession every time her characters – a solicitor and his client – speak about the murder of which the client has been accused. By using this technique (which most people wouldn't even notice), Christie encourages readers to believe that the client is most likely innocent, and this is a key to the story's success.

3.2d Your turn

Contrast and concession

1 Return to 'Seeing the Light' and highlight all the examples of concession. *Hints*: (a) You should have three; (b) 'But' doesn't always signal a concession; for example as part of the common sentence structure 'not only ... but also' the aim is to create a parallel rather than a contrast.

2 Discuss and write answers to the following:

a What contrasts are established by Kwaymullina?

b Why are these important in the development of her argument? Consider how the use of contrast and personification work together in the text.

As you read the rest of this chapter, and more widely, look for other examples of contrast, especially through the use of concession.

Another origin story

The second text is also an origin story, this time an extract from 'The First Book of Moses: Called Genesis'. This can be found in both the Jewish Torah and the Old Testament of Christians, and elements of the story appear in the Islamic Al-Qur'an. The version here is from the King James Version of the Bible, an English translation that was written between 1604 and 1611.

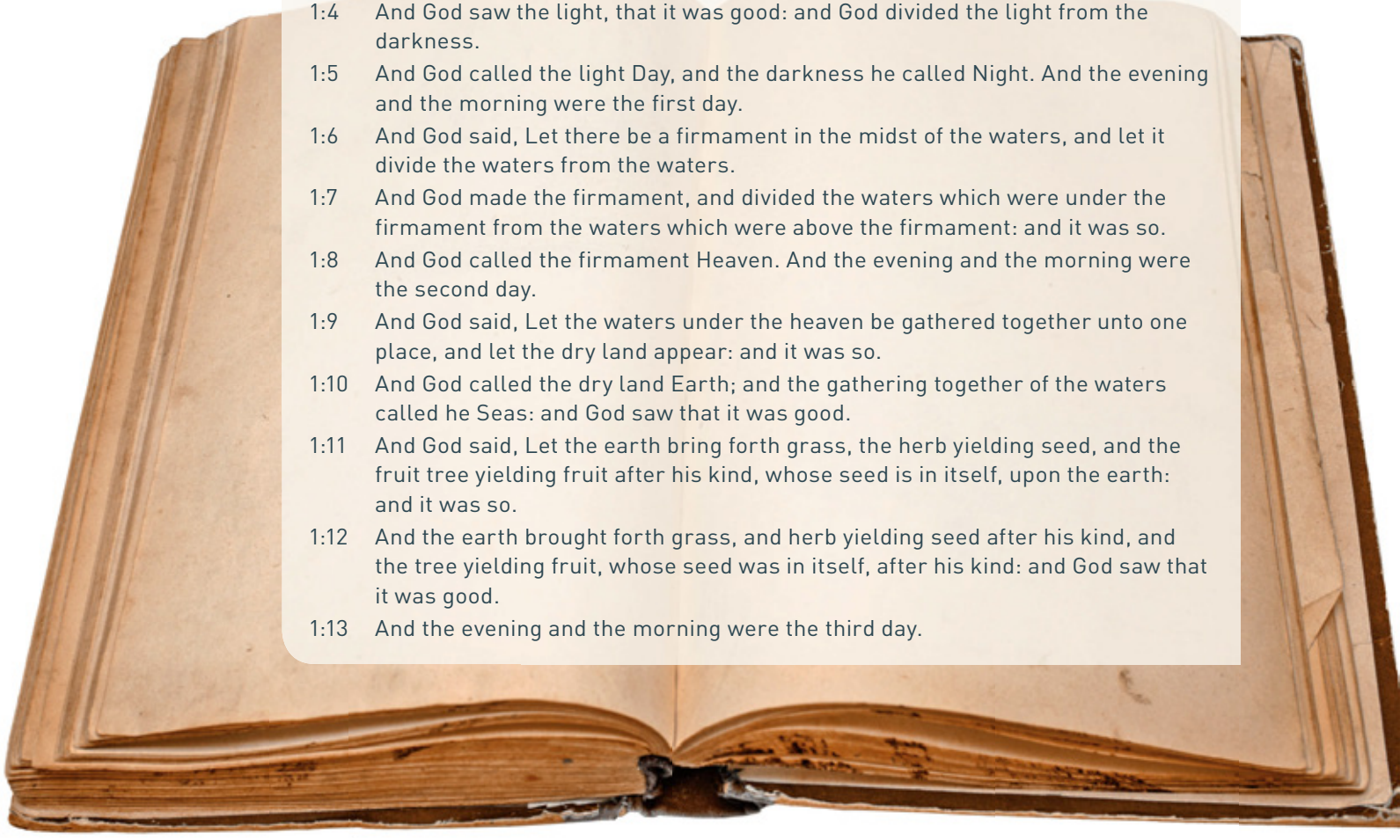
The extract below comes from the beginning of the first book of the Bible. The numbers down the side refer to the chapter (in this case Chapter 1) and then, after the colon, you are given the verse number. This helps you locate particular lines easily. In terms of genre, this is a fairly straightforward recount of God's creation of 'the heavens and the earth'. The extract has three stages:

1 orientation (1.1) – setting the scene
2 events (1.2 onwards) – six phases corresponding to the days of creation. You should be able to locate the boundary of those phases easily
3 reorientation (2.1–2.3) – creation is finished and God rests.

As you read Source 3, think about the relationship set up between humans and the natural world, and compare this to Kwaymullina's version of creation.

Source 3 An extract from 'The First Book of Moses: Called Genesis'

1:1 In the beginning God created the heavens and the earth.
1:2 And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters.
1:3 And God said, Let there be light: and there was light.
1:4 And God saw the light, that it was good: and God divided the light from the darkness.
1:5 And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.
1:6 And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters.
1:7 And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.
1:8 And God called the firmament Heaven. And the evening and the morning were the second day.
1:9 And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so.
1:10 And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good.
1:11 And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so.
1:12 And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good.
1:13 And the evening and the morning were the third day.



1:14 And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years:
1:15 And let them be for lights in the firmament of the heaven to give light upon the earth: and it was so.
1:16 And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also.
1:17 And God set them in the firmament of the heaven to give light upon the earth,
1:18 And to rule over the day and over the night, and to divide the light from the darkness: and God saw that it was good.
1:19 And the evening and the morning were the fourth day.
1:20 And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.
1:21 And God created great whales, and every living creature that moveth, which the waters brought forth abundantly, after their kind, and every winged fowl after his kind: and God saw that it was good.
1:22 And God blessed them, saying, Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth.
1:23 And the evening and the morning were the fifth day.
1:24 And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so.
1:25 And God made the beast of the earth after his kind, and cattle after their kind, and everything that creepeth upon the earth after his kind: and God saw that it was good.
1:26 And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth.
1:27 So God created man in his own image, in the image of God created he him; male and female created he them.
1:28 And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth.
1:29 And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed; to you it shall be for meat.
1:30 And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, wherein there is life, I have given every green herb for meat: and it was so.
1:31 And God saw every thing that he had made, and, behold, it was very good. And the evening and the morning were the sixth day.
2:1 Thus the heavens and the earth were finished, and all the host of them.
2:2 And on the seventh day God ended his work which he had made; and he rested on the seventh day from all his work which he had made.
2:3 And God blessed the seventh day, and sanctified it: because that in it he had rested from all his work which God created and made.

The Bible (King James version), http://www.gutenberg.org/files/10/10-h/10-h.htm#The_First_Book_of_Moses_Called_Genesis

anaphora
repetition of part of a clause at the beginning of neighbouring clauses; e.g. *'Go back to* Mississippi, *go back to* Alabama, *go back to* South Carolina' (Martin Luther King Jr.). It is used to add cadence, rhythm, emphasis and style to a text, as well as to intensify emotion

Among other elements, this translation is admired for its elegant use of language – even if it seems archaic to modern readers. A noticeable feature is the use of **anaphora**, a useful device for persuasive writing and speaking, as well as in poetry. It can be used in conjunction with parallel sentence structures and tricolon (the rule of three).

3.2e Your turn

Anaphora

1 Find out more about anaphora; for example through an online search. Make sure that you research the literary device though, as the term has more than one meaning. As well as what it means, try to discover why it is used and what effect it is meant to achieve.

2 Highlight examples of anaphora in the extract from Genesis and discuss and record answers to the following:

a What pattern/s do you notice?

b What effect does the use of anaphora have in this text?

3 Locate examples of anaphora in other texts. A good starting point is Martin Luther King Jr.'s famous 'I have a dream' speech. Add to your examples as you read through the other texts in this chapter.

Finally, let's compare the Christian and Aboriginal versions of creation, and consider the possible implications of these differing world views for the environment. For this activity, we'll be holding up a critical frame again.

3.2f Your turn



Exploring and critiquing world views

1 Look up the word 'dominion' in a dictionary and thesaurus. Write the definition and some synonyms below.

2 Reread verses 26–31 from Chapter 1 of Genesis and discuss and write a response to the following:

a Taken in a literal manner, what relationship between the natural world and humans is expressed in these verses?

b This story has been interpreted in at least two ways, that people: have a right to exploit the environment; are responsible for looking after the world created by God (also called stewardship). What are the possible consequences of these different interpretations?

3 Return to 'Seeing the Light' on pages 70–1 and discuss and write a response to the following:

a How do the views of nature expressed in Kwaymullina's text and Genesis compare?

b Can you identify evidence of these differing perspectives at work in the world around you?



Scientists write (informally) about the environment

For scientists, a priority in their writing is to ensure that the steps by which a finding was made are clear, transparent and able to be replicated. When writing for fellow scientists, they tend to avoid literary flourish and use the technical terms of their particular discipline. However, to communicate discoveries to the general public, to capture their imagination, inspire wonder and make complex ideas comprehensible, science writers need to consider register carefully. Fortunately, there are many skilful science communicators, including Sir David Attenborough, Professor Brian Cox, Dr Neil DeGrasse Tyson, Dr Tim Flannery, Dr Karl Kruszelnicki, Dr Ocean Mercier, Karlie Noon, Dr Ainissa Ramirez, Dr Carl Sagan and Dr Emily Willingham.

In this section, we will examine two short extracts from much longer works. The first is *Under the Sea-Wind* by Rachel Carson. Carson (1907–1964) was a scientist probably best known for exposing the ecological dangers of chemical pesticides in her hugely influential book, *The Silent Spring*.

3.2g Your turn

Researching Rachel Carson

bio
an abbreviation of 'biography', which is a description of a person's life and achievements. The term 'bio' is often used to refer to a short biography of someone that might appear, for example at the beginning or end of a book to briefly describe the author

1 Imagine you have been asked to write the **bio** for a new edition of Rachel Carson's *Under the Sea-Wind.* Conduct research into her life and various books. Find an answer to the question: Why is she regarded as a fine nature writer and a key figure in the emergence of the modern environmental movement? Using this information, write an 80–100-word biography on her.

The following extract comes from Chapter 4 of *Under the Sea-Wind*. The paragraph explains sequentially the impact on sea life as sea water surges into a coastal pond during a particularly high tide in September, coming into the northern hemisphere autumn.

Source 4 An extract from *Under the Sea-Wind*



Leaping and racing, foaming and swirling, the incoming flood brought release to the myriads of small fishes that had been imprisoned in the pond. Now in the thousands they poured out of the pond and out of the marshes. They raced in mad confusion to meet the clean, cold water. In their excitement they let the flood take them, toss them, turn them over and over. Reaching mid-channel of the **slough** they leaped high in the air again and again, sparkling bits of animate silver, like a swarm of glittering insects that rose and fell, rose again and fell. There the water seized them and held them back in their wild dash to the sea, so that many of them were caught on the slopes of the waves and held, tails uppermost, struggling helplessly against the might of the water. When finally the waves released them they raced down the slough to the ocean, where they knew once more the rolling breakers, the clean sandy bottoms, the cool green waters.

Rachel Carson, *Under the Sea-Wind*, Penguin Classics, 1941/1969, p 53

slough
a North American name for a natural channel or inlet that is only occasionally filled with water

The types of texts you produce in Senior English are not likely to involve writing descriptively without a larger purpose. Brief, evocative explanations similar to this can be useful additions to both stories and arguments. The specific, sensory detail can help a reader imagine themselves in this world, and assist the writer to establish a real connection with the reader. The trick, though, is to not provide a chaotic list of every possible thing that happens. Instead, the explanation needs a logical structure and the inclusion of selected details to help readers visualise what is occurring. Let's examine the overall structure of Carson's piece and then identify some of the language features used to enliven events in the explanation.

3.2h Your turn

Phases of the explanation

1 The general atmosphere of this scene is chaos. However, if you look closely you will notice that this explanation has a clear sequence of phases:
   - overview of event
   - stage 1 (the beginning)
   - stage 2 (mid-channel)
   - stage 3 (final stage).

   Using a pencil or sticky notes, identify and label each of these phases.

Carson also uses a number of language resources that help provide **cohesion**. Here, we will focus on just two:

- pronoun reference: the use of pronouns to refer to and substitute for a noun group (e.g. many fish called Hake ← they)
- the use of words for a whole thing (e.g. gulls) and then words for the parts of that thing (e.g. beak, eyes, feet, wings).

These resources help readers make connections between various parts of the text and read the **clauses** and sentences as part of larger patterns of meaning across the whole text.

cohesion
the use of language resources that give a text a sense of unity

clause
a simple clause contains a verb (or group of verbs) that answers the question 'What's happening?', e.g. 'Stop!' However, a clause also has the potential to contain groups of words that answer the question of who or what is involved in the happening, and where, when, how, why, with what

3.2i Your turn

Cohesion in the explanation

1 Highlight all the pronouns used to refer to the small fishes (e.g. they, them, their). Then, locate examples of words referencing whole–part relationships (e.g. gulls, beak, eyes).

2 Discuss and record your answers to the following:

a How does this help the description hang together?

b In your own writing, how could you use these techniques for cohesion?

Finally, let's look at some of the aesthetic features and stylistic devices Carson uses to evoke the scene, especially:

- figurative language (**metaphor** and simile) to create comparisons
- sound devices (alliteration and other repetitions of consonant sounds)
- the use of pairs (e.g. storm and stress) and tricolon (e.g. I came, I saw, I conquered) to add emphasis and intensity.

It is assumed that these are familiar to you from Years 7–10 English. If not, you might need to do a quick online search to check their meanings and read some examples.

metaphor
a special, figurative use of vocabulary in which the qualities of one thing are transferred to another thing or person, e.g. 'I am the generator'

3.2j Your turn

Language features in the description

1 Identify, highlight and/or record examples of figurative language, sound devices and the use of pairs and tricolon in Carson's paragraph.

2 Discuss and record your answer to the following: What effect do these features have on the description? In particular, how do these features contribute to the overall atmosphere?

The second extract is from Professor Richard Dawkins's book *Unweaving the Rainbow,* in which the well-known evolutionary biologist argues that science should be an inspiration for poetry. Far from being reductive and cold, he claims that science can inspire wonder and awe. The extract comes from the first chapter, in which Dawkins makes the case for how incredibly lucky we are to be alive on a planet that is 'all but perfect for our kind of life'.

To clarify this idea, he uses **analogy**. The first two paragraphs are written using the narrative genre, telling the story of a group of colonists trying to find a planet on which to live. The third paragraph explains the significance of the story. And the final paragraph reflects on the 'trick' he plays in using the analogy.

analogy
a type of extended metaphor that can allow writers to make abstract or complex ideas more concrete; e.g. by comparing evolution to a tree, trellis, rhizome, braided river, or tangled bank. However, any analogy has strengths and limitations

Source 5 An extract from *Unweaving the Rainbow*

Imagine a spaceship full of sleeping explorers, deep-frozen would-be colonists of some distant world. Perhaps the ship is on a forlorn mission to save the species before an unstoppable comet, like the one that killed the dinosaurs, hits the home planet. The voyagers go into the deep-freeze soberly reckoning the odds against their spaceships' ever chancing upon a planet friendly to life. If one in a million planets is suitable at best, and it takes centuries to travel from each start to the next, the spaceship is pathetically unlikely to find a tolerable, let alone safe, haven for its sleeping cargo.

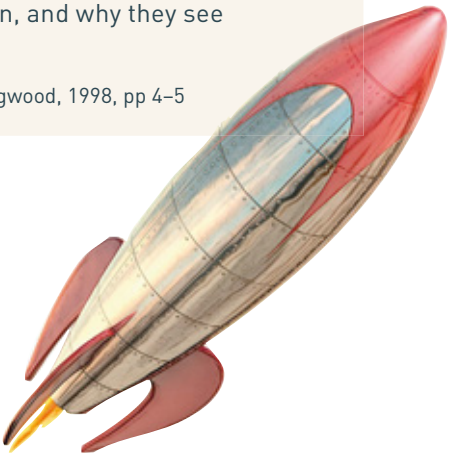
But imagine the ship's robot pilot turns out to be unthinkably lucky. After millions of years the ship does find a planet capable of sustaining life: a planet of equable temperature, bathed in warm starshine, refreshed by oxygen and water. The passengers, Rip van Winkels, wake stumbling into the light. After a million years of sleep, here is a whole new fertile globe, a lush planet of warm pastures, sparkling streams and waterfalls, a world bountiful with creatures, darting through alien green felicity. Our travellers walk entranced, stupefied, unable to believe their unaccustomed senses or their luck.

As I said, the story asks for too much luck; it would never happen. And yet, isn't that what *has* happened to each one of us? We *have* woken after hundreds of millions of years asleep, defying astronomical odds. Admittedly we didn't arrive by spaceship, we arrived by being born, and we didn't burst conscious into the world but accumulated awareness gradually through babyhood. The fact that we slowly apprehend our world, rather than suddenly discover it, should not subtract from its wonder.

Of course I am playing tricks with the idea of luck, putting the cart before the horse. It is no accident that our kind of life finds itself on a planet whose temperature, rainfall and everything else are exactly right. If the planet were suitable for another kind of life, it is that other kind of life that would have evolved here. But we as individuals are still hugely blessed. Privileged, and not just privileged to enjoy our planet. More, we are granted the opportunity to understand why our eyes are open, and why they see what they do, in the short time before they close for ever.

Richard Dawkins, *Unweaving the Rainbow*, Allen Lane Penguin Press, Ringwood, 1998, pp 4–5

Now, spend some time reflecting on this piece of writing.



3.2k Your turn

Using analogy

Discuss and record answers to the following:

1 What elements of the spaceship full of sleeping explorers is Dawkins using to clarify our luck in being alive on Earth? For example like the sleeping colonists, we can only 'wake up' (be born) if the environmental conditions are exactly right.

2 What does Dawkins mean when he states: 'I am playing tricks with the idea of luck, putting the cart before the horse'?

3 Make a list of fairly complex ideas or principles from a subject you study; for example languages, science or industrial design. Choose one and try to find an analogy that could be used to explain or clarify it. Reflect on the strengths and limitations of the analogy.



Life writing and the environment

There is a tradition in literature of men and women heading into the wilderness and writing about their experiences. Two famous examples come from North America: Henry David Thoreau and John Muir. Based on two years living in a cabin at Walden Pond in Concord, Massachusetts, Thoreau wrote *Walden, and On the Duty of Civil Disobedience* (1854). Many readers have been inspired by his call to live a simple, ethical and deliberate life in tune with nature.

3.2L Your turn

Investigating Henry David Thoreau

1 Before you read the extract, find out more about Henry Thoreau. There are some excellent websites such as The Walden Woods Project, the History of Massachusetts blog and The Thoreau Society.

The first part of the extract from *Walden , and on the Duty of Civil Disobedience* describes the environment around Walden Pond. As you read this, think about how the description has been structured, and the way language is used to evoke **atmosphere** and **mood** in you, the reader.

atmosphere
the general feeling, 'vibe' or impression (e.g. spooky, frightening, awkward, energetic, wondrous) evoked for a place, environment, setting or situation, partially evoked by careful selections of language and other meaning-making resources

mood
the emotions (e.g. fear, longing, sympathy, joy, surprise, trust, anger, pleasure) provoked in the reader, partially by the tone and/or atmosphere of a text

Source 6 Life writing: Extract 1, Part 1

'WALDEN, AND ON THE DUTY OF CIVIL DISOBEDIENCE'

For the first week, whenever I looked out on the pond it impressed me like a tarn high up on the side of a mountain, its bottom far above the surface of other lakes, and, as the sun arose, I saw it throwing off its nightly clothing of mist, and here and there, by degrees, its soft ripples or its smooth reflecting surface was revealed, while the mists, like ghosts, were stealthily withdrawing in every direction into the woods, as at the breaking up of some nocturnal conventicle. The very dew seemed to hang upon the trees later into the day than usual, as on the sides of mountains.

This small lake was of most value as a neighbor in the intervals of a gentle rain-storm in August, when, both air and water being perfectly still, but the sky overcast, mid-afternoon had all the serenity of evening, and the wood thrush sang around, and was heard from shore to shore. A lake like this is never smoother than at such a time; and the clear portion of the air above it being, shallow and darkened by clouds, the water, full of light and reflections, becomes a lower heaven itself so much the more important. From a hill-top near by, where the wood had been recently cut off, there was a pleasing vista southward across the pond, through a wide indentation in the hills which form the shore there, where their opposite sides sloping toward each other suggested a stream flowing out in that direction through a wooded valley, but stream there was none. That way I looked between and over the near green hills to some distant and higher ones in the horizon, tinged with blue. Indeed, by standing on tiptoe I could catch a glimpse of some of the peaks of the still bluer and more distant mountain ranges in the northwest, those true-blue coins from heaven's own mint, and also of some portion of the village. But in other directions, even from this point, I could not see over or beyond the woods which surrounded me.

Henry David Thoreau, 1854, http://www.gutenberg.org/files/205/205-0.txt

A few pages on, Thoreau explains why he went to live in a cabin in the woods. It is a philosophy that has been influential and inspirational even to this day.

Source 7 Life writing: Extract 1, Part 2

'WALDEN, AND ON THE DUTY OF CIVIL DISOBEDIENCE'

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practise resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartan-like as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms, and, if it proved to be mean, why then to get the whole and genuine meanness of it, and publish its meanness to the world; or if it were sublime, to know it by experience, and be able to give a true account of it in my next excursion. For most men, it appears to me, are in a strange uncertainty about it, whether it is of the devil or of God, and have *somewhat hastily* concluded that it is the chief end of man here to 'glorify God and enjoy him forever.

Henry David Thoreau, 1854, http://www.gutenberg.org/files/205/205-0.txt

The next extract is from John Muir's book, *The Yosemite* (1912). Muir was influenced by Thoreau and is another towering figure in the way westerners have come to think about the environment. According to the Sierra Club website, Muir became aware of Thoreau's writings while at university, and he owned a 20-volume edition of his writing that was 'heavily annotated, underscored, and indexed'.

Yosemite National Park in California is one of the most popular national parks in the United States. Muir lived in the Yosemite Valley from 1868 to 1874, an experience that reportedly changed him forever. The extract below from *The Yosemite* describes entering Yosemite Valley, and Muir's reactions to its majestic landscape.



Source 8 Yosemite Falls, Yosemite National Park, California

3.2m Your turn

Investigating John Muir and Yosemite

Before you read the extract:

1. Find out more about John Muir, his role in advocating for national parks (including Yosemite) and as founder of the famous environmental group, the Sierra Club. There are some excellent online sources available such as *The National Parks: America's Best Idea* (a film by Ken Burns), the Sierra Club website, and the Smithsonian website (search for 'John Muir's Yosemite' by Tony Perrottet).
2. Search online and read the Miwok Nation legend about the origins of Yosemite.

Source 9 Life writing: Extract 2

THE YOSEMITE

The Incomparable Yosemite

The most famous and accessible of these canyon valleys, and also the one that presents their most striking and sublime features on the grandest scale, is the Yosemite, situated in the basin of the Merced River at an elevation of 4000 feet above the level of the sea. It is about seven miles long, half a mile to a mile wide, and nearly a mile deep in the solid granite flank of the range. The walls are made up of rocks, mountains in size, partly separated from each other by side canyons, and they are so sheer in front, and so compactly and harmoniously arranged on a level floor, that the Valley, comprehensively seen, looks like an immense hall or temple lighted from above.

But no temple made with hands can compare with Yosemite. Every rock in its walls seems to glow with life. Some lean back in majestic repose; others, absolutely sheer or nearly so for thousands of feet, advance beyond their companions in thoughtful attitudes, giving welcome to storms and calms alike, seemingly aware, yet heedless, of everything going on about them. Awful in stern, immovable majesty, how softly these rocks are adorned, and how fine and reassuring the company they keep: their feet among beautiful groves and meadows, their brows in the sky, a thousand flowers leaning confidingly against their feet, bathed in floods of water, floods of light, while the snow and waterfalls, the winds and avalanches and clouds shine and sing and wreathe about them as the years go by, and myriads of small winged creatures birds, bees, butterflies – give glad animation and help to make all the air into music. Down through the middle of the Valley flows the crystal Merced, River of Mercy, peacefully quiet, reflecting lilies and trees and the onlooking rocks; things frail and fleeting and types of endurance meeting here and blending in countless forms, as if into this one mountain mansion Nature had gathered her choicest treasures, to draw her lovers into close and confiding communion with her.

John Muir, 1912, http://www.gutenberg.org/cache/epub/7091/pg7091.txt



cultural artefact an object made by humans that has particular cultural significance. Texts are cultural artefacts that use language (i.e. spoken or written words)

As we saw in Chapter 2, evaluative language carries authors' (and characters') attitudes, and the evaluations can be both direct and indirect. Moreover, evaluative language involves the expression of emotions, judgments about people (or things given human qualities or anthropomorphised), or appreciation of places, **cultural artefacts**, landscapes, performances and so forth.

Not surprisingly, as these extracts are mainly about landscape, appreciation words are evident (e.g. sublime, pleasing, harmoniously arranged, beautiful). However, in both pieces, the landscape is personified in places, and judgment words are also evident (e.g. thoughtful, stealthy, flowers leaning confidingly against their feet – an indirect judgment that the rocks are trustworthy). Finally, you'll also find some emotion words (e.g. impressed, enjoy, awful, reassuring).

However, the 'volume' of these evaluations and attitudes has been made more intense, giving the extracts a **heightened** tone. This intensity can be injected into writing through three main language resources, summarised in the table below.

Source 10 Resources for grading evaluations

LANGUAGE RESOURCE		EXAMPLES FROM THOREAU AND MUIR
Grading adverbials (typically ending in -ly, but including 'very' and 'quite')		very, really, immensely, comprehensively, so sturdily
Graded core vocabulary		mountain cabin ➔ house ➔ mansion jog ➔ run ➔ sprint (not from extracts)
Indirect grading resources	Adjectival graders	of most value, still bluer, more distant, so much the more important
	metaphor, personification and simile	… true blue coins from heaven's own mint …
	repetition of words	… I could not leave … and not … had not … I did not …
	listing or accumulation of similar attitudes	impressed … serenity of evening … a lower heaven … pleasing vista
	rule of three/parallel structures	… myriads of small winged creatures, birds, bees, butterflies …; how softly … and how fine …
	exclamations or swearing	Damn! What an incredible sight! (not from extracts)

3.2n Your turn

Heightening tone by intensifying evaluative vocabulary

1 Have you ever been somewhere that makes you feel the same way as Thoreau and Muir? Have you ever wanted to live a simple life? Why? Why not?

2 Highlight the use of (direct and indirect) evaluative language in the Thoreau and Muir extracts (Sources 6, 7 and 9): use pink for emotion words, blue for judgment and green for appreciation. An explanation of evaluative language is given in Chapter 8, together with a retrieval chart. The difference between direct and indirect evaluative language is also explained.

3 Using Source 10 to guide you, underline and label the use of graders.

4 Discuss and write answers to the following:

a What is the tone of these extracts?

b What attitude about the environment do Thoreau and Muir express? In particular, what can you infer about the emotions the landscape provokes for each author? You might want to use a thesaurus to help you find a precise label for the emotions. Write your answer in your notebook or on a computer.

5 There is an example in the second last line of the Thoreau extract of the author 'turning down the volume': 'men have ... *somewhat hastily* concluded'. Why do you think he does this? Can you think of other ways of 'turning down the volume' on evaluation? Write your answer in your notebook or on a computer.

heightened
an adjective meaning intense. In the case of tone, this relates to the attitude being expressed; e.g. a text might have an 'ecstatic' or 'rapturous' tone rather than simply happy, or it might be 'astonished' or 'awed' rather than simply 'respectful'

Now, it's your turn to use these resources and the others that you have explored in this chapter.

3.2 Your turn

Creating your own descriptions or explanations

1 Choose one of the writing options below. Complete the task in your notebook or on a computer. Make sure that:

- you consider the role you want to adopt, the audience you have in mind and the relationship you are intending to establish
- you plan the structure, especially the phases, so that your writing will develop logically
- as you write, you consciously include a range of language features to create a particular tone and mood. Also ensure the writing is cohesive
- after refining your writing, you share it with others.

Option A: Refine or continue your description of the place you visualised in Your turn 3.1.

Option B: Describe (in the manner of Thoreau and Muir) or explain (in the manner of Carson) an intense experience you have had in nature or, if you prefer, the human environment (e.g. in a shopping centre, on a rollercoaster or on the observation deck of a skyscraper). Use a heightened style to convey the strong emotions that you felt.



3.3 IMAGINING THE ENVIRONMENT THROUGH POETRY

In this section, we will examine some ways that poets have written about humans' relationship with the natural environment.

3.3a Your turn

Tips for reading poetry

1 Before you go too far in this section, review and make a summary of tips for reading poetry. The following are good places to start online: American Academy of Poets ('How to Read a Poem'), *The Atlantic* ('Reading a Poem: 20 Strategies') and a YouTube podcast, 'How to Read Poetry'. In particular, discover the purpose of line breaks and enjambment – the Poetry Foundation website is useful for this.

Short poems with an environmental angle

The first poem is an English translation of an untitled poem by Yi Hyun-Bo. This is in a form called *sijo* (pronounced shee-jo), which traditionally was three lines long with 14–16 syllables per line (49 in total):

- line 1: theme
- line 2: elaboration
- line 3: twist on theme/resolution.

Each line traditionally contains a pause in the middle. As the literal, English translation tends to result in long lines, Sijo poems are usually presented in six lines (three pairs). Typically, there is no conventional rhyme pattern, but the lines often end in similar sounds, which the poet achieves by employing such techniques as **alliteration**, **assonance** and **onomatopoeia**. Originally, the poems were written to be sung, accompanied by a drum beat. The poet, Yi Hyun-Bo, was Buddhist and his poem represents the idea of nature as a partner in life.

alliteration
the repetition of initial consonants sounds in words that are close together in a text; e.g. clean, cold water; poured out of the pond

assonance
the recurrence of similar or identical vowel sounds in words that are close together; e.g. 'they sway and wander in the waters far under'

onomatopoeia
using words to imitate sounds; e.g. 'caw' for the sound of a crow

Source 11 A sijo poem by Yi Hyun-Bo

UNTITLED

Look below you. The river is a thousand fathoms deep.
Look behind you. Deep mountains far as you can see.
The thick dust of this world
Blinds us to the beauty,
But when the moon lights the night,
It is easier to forget the world's troubles.

Yi Hyun-Bo in Virginia Olsen Baron & Mindja Park Kim, *Sunset in a Spider Web: Sijo Poetry of Ancient Korea*, Holt, Reinhardt and Winston, 1974

A famous Noonuccal poet from Minjerribah (Stradbroke Island off Brisbane) was Oodgeroo Noonuccal (1920–1993), also known as Kath Walker. She was an activist for Aboriginal rights, social justice and the environment. In 1984, she was part of a cultural delegation from Australia to China. According to historian Manning Clarke (who was also on the trip), 'China worked a great miracle in her' and after not writing poetry for many years 'a light began to shine in her eyes. She began to bubble'. The result was her final collection of poetry, *Kath Walker in China* (1988), in which the following poem can be found.

Source 12 A poem by Kath Walker (Oodgeroo Noonuccal)

'CHINA ... WOMAN'

17 September 1984

High peaked mountains
Stand out against the sky-line.
The great Wall
Twines itself
Around and over them,
Like my Rainbow Serpent,
Groaning her way,
Through ancient rocks.
I hear the heavy tramp
Of the liberating army,
Shaking the mountains loose,
Of rolling stones.
Falling, crushing,
The weeping wild flowers,
In their path.
China, the woman
Stands tall,
Breasts heavy
With the milk of her labours,
Pregnant with expectation.
The ancient Dynasties
Sleep.
Emperors are entombed
In museums.
The people of China
Are now the custodians of palaces.
The wise old
Lotus plants,
Nod their heads
In agreement.

Oodgeroo Noonuccal, *Kath Walker in China*, Jacaranda Press and International Publishing Corporation, 1988, pp 17–18

Finally, in this section, we have a poem by a contemporary of Oodgeroo Noonuccal's, Judith Wright (1915–2000). She was born on the New England Tableland, a daughter of graziers, but lived on Mount Tambourine for many years. She was inspired by the rainforest and Australian landscape in general, but also became concerned about the environmental devastation wrought by white settlers. As a consequence, she helped form the Wilderness Preservation Society of Queensland and was active in the campaign for Aboriginal rights, marching for reconciliation only a week before her death. This is a much more tightly structured poem than the previous two and, as you read 'Eroded Hills', it is worth knowing that Wright saw rhyme as a means of drawing attention to lines that worked together.

Source 13 A poem by Judith Wright

'ERODED HILLS'

These hills my father's father stripped,
and beggars to the winter wind
they crouch like shoulders naked and whipped –
humble, abandoned, out of mind.
Of their scant creeks I drank once
and ate sour cherries from old trees
found in their gullies fruiting by chance.
Neither fruit nor water gave my mind ease.
I dream of hills bandaged in snow,
their eyelids clenched to keep out fear.
When the last leaf and bird go
let my thoughts stand like trees here.

Judith Wright, *Collected Poems 1942–1970*,
Angus & Robertson Publishers, 1975, p 83

Now, reflect on these poems and their representations of nature.



3.36 Your turn

Understanding the poems

1 Read all three poems at least three times. On the second reading, annotate each poem using a pencil or sticky notes. It is assumed that by Year 11 (and after working through Chapters 2 and 3), you have a good understanding of basic poetic techniques and devices.

2 When you think you have a good understanding of each poem, discuss and write answers to the following questions:

a How do you interpret the poems; in particular, what attitude to nature can you identify? How do the poets represent the relationship between humans and nature?

b Do you make any connections between the poems and texts that you have read earlier in the chapter (and elsewhere)? If so, what are these, in your opinion?

c Holding up a critical frame, how do you react to the poems' representations and meanings? Are you willing to go along with the poems' world views? Do you want to resist the ideas contained in and emotions provoked by the poems? Do you have an alternative way of reading these poems and the environment more generally? Why do you react in this way? That is, what is it about your experience, knowledge and world view that provokes this reaction?



3 In your notebook or on a computer, write a personal response to the poems; for example in the form of another poem, or a message to the poet.

Long poems about nature

In the previous section, you honed your reading skills on short poems about nature. Now, we will move on to longer and more complex poems.

Romantic poets refers to a group of poets writing in the late 18th and early 19th centuries who generally shared some central beliefs such as the importance of the individual, the healing power of the imagination, a concern about elitism and a reverence for the natural world

The first poem was written by English **Romantic poet**, William Wordsworth (1770–1850). It is usually referred to as 'Tintern Abbey' and comes from a slim volume published in 1788 by Wordsworth and another poet, Samuel Taylor Coleridge. For Wordsworth and Coleridge, poetry was 'the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity'. Moreover, both poets were doing what we discussed in Chapter 1. They were trying to subvert and challenge the dominant genres of poetry and ideas of the time.

3.3c Your turn

Before you read

1 Find out more about:
- William Wordsworth
- the Romantic movement, its inspiration and core beliefs and values.

2 Read the poem title of Source 14 carefully and think about why such specific information is provided, especially about where it was written and when. What can you infer from the title? For example we know Wordsworth is a 'few miles' away from the abbey and he is not wandering through the ruins but is 'above' them. What else? Discuss this with other students and jot down your key inferences.

'Tintern Abbey' is a conversational poem reflecting on Wordsworth's visit to a ruined cathedral in Wales in the Wye Valley during a walking tour from London to North Wales in the summer of 1793. Lines 1–23 describe the Wye Valley during his visit. Lines 24–77 reflect on not just the beauty he sees in front of him now, but how that beauty is 'life and food for future years' (lines 30–31). He reflects, moreover, on the difference between how he perceives nature now and how he perceived it when he was here as a younger man. Now he is 'disturbed' by 'the joy of elevated thoughts: a sense sublime' (lines 60–61). The extract finishes with the statement that he has found 'In nature and the language of the sense, the anchor of my purest thoughts, the nurse, the guide, the guardian of my heart, and soul of all my moral being.'

iambic pentameter a rhythm in which each line of verse consists of 10 syllables, with the stress on every second one.

Now read the poem. As this is a 'conversational' poem, try reading it aloud, paying attention to the use of **iambic pentameter** and punctuation marks. For example the first four lines can be read as a single sentence, despite the exclamation mark after 'winters' in the second line – notice the 'and'

immediately after this. Do not be deceived by the capital letters at the beginning of lines either; they are merely signalling a new line. Finally, remember that the Romantics believed in passionate, deeply held feelings, so express this through your intonation, volume and **pace**.

pace
the speed or rate at which a story (or poem) unfolds. This can influence the overall mood through the use of elements such as rhythm, line length and sound devices

Source 14 Long poems: Extract 1

'LINES WRITTEN A FEW MILES ABOVE TINTERN ABBEY, ON REVISITING THE BANKS OF THE WYE DURING A TOUR, 13 JULY 1798'

Five years have passed; five summers, with the length [line 1]
Of five long winters! and again I hear
These waters, rolling from their mountain-springs
With a sweet inland murmur. –Once again
Do I behold these steep and lofty cliffs, [line 5]
Which on a wild secluded scene impress
Thoughts of more deep seclusion; and connect
The landscape with the quiet of the sky.
The day is come when I again repose
Here, under this dark sycamore, and view [line 10]
These plots of cottage-ground, these orchard-tufts,
Which, at this season, with their unripe fruits,
Among the woods and copses lose themselves,
Nor, with their green and simple hue, disturb
The wild green landscape. Once again I see [line 15]
These hedge-rows, hardly hedge-rows, little lines
Of sportive wood run wild; these pastoral farms
Green to the very door; and wreathes of smoke
Sent up, in silence, from among the trees,
With some uncertain notice, as might seem, [line 20]
Of vagrant dwellers in the houseless woods,
Or of some hermit's cave, where by his fire
The hermit sits alone [...]
And now, with gleams of half-extinguish'd thought,
With many recognitions dim and faint, [line 25]
And somewhat of a sad perplexity,
The picture of the mind revives again:
While here I stand, not only with the sense
Of present pleasure, but with pleasing thoughts
That in this moment there is life and food [line 30]
For future years. And so I dare to hope
Though changed, no doubt, from what I was, when first
I came among these hills; when like a roe
I bounded o'er the mountains, by the sides
Of the deep rivers, and the lonely streams, [line 35]

(*Continues on next page*)

Wherever nature led; more like a man
Flying from something that he dreads, than one
Who sought the thing he loved. For nature then
(The coarser pleasures of my boyish days,
And their glad animal movements all gone by,) [line 40]
To me was all in all. –I cannot paint
What then I was. The sounding cataract
Haunted me like a passion: the tall rock,
The mountain, and the deep and gloomy wood,
Their colours and their forms, were then to me [line 45]
An appetite: a feeling and a love,
That had no need of a remoter charm,
By thought supplied, or any interest
Unborrowed from the eye. –That time is past,
And all its aching joys are now no more, [line 50]
And all its dizzy raptures. Not for this
Faint I, nor mourn nor murmur: other gifts
Have followed, for such loss, I would believe,
Abundant recompence. For I have learned
To look on nature, not as in the hour [line 55]
Of thoughtless youth, but hearing oftentimes
The still, sad music of humanity,
Not harsh nor grating, though of ample power
To chasten and subdue. And I have felt
A presence that disturbs me with the joy [line 60]
Of elevated thoughts; a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean, and the living air,
And the blue sky, and in the mind of man, [line 65]
A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things. Therefore am I still
A lover of the meadows and the woods,
And mountains; and of all that we behold [line 70]
From this green earth; of all the mighty world
Of eye and ear, both what they half-create,
And what perceive; well pleased to recognize
In nature and the language of the sense,
The anchor of my purest thoughts, the nurse, [line 75]
The guide, the guardian of my heart, and soul
Of all my moral being.

William Wordsworth in William Wordsworth & Samuel Taylor Coleridge, *Lyrical Ballads, with a Few Other Poems*, 1798, http://www.gutenberg.org/cache/epub/9622/pg9622.txt

The final section of the poem reflects on Wordsworth's feelings for his 'dear, dear Sister' Dorothy.

Source 15 Long poems: Extract 2

'LINES WRITTEN A FEW MILES ABOVE TINTERN ABBEY, ON REVISITING THE BANKS OF THE WYE DURING A TOUR, 13 JULY 1798'

If I should be, where I no more can hear
Thy voice, nor catch from thy wild eyes these gleams
Of past existence, wilt thou then forget
That on the banks of this delightful stream
We stood together; and that I, so long
A worshipper of Nature, hither came,
Unwearied in that service: rather say
With warmer love, oh! with far deeper zeal
Of holier love. Nor wilt thou then forget,
That after many wanderings, many years
Of absence, these steep woods and lofty cliffs,
And this green pastoral landscape, were to me
More dear, both for themselves, and for thy sake!

William Wordsworth in William Wordsworth & Samuel Taylor Coleridge, *Lyrical Ballads, with a Few Other Poems*, 1798, http://www.gutenberg.org/cache/epub/9622/pg9622.txt

The second poem, 'Birches', is by the great American poet, Robert Frost (1874–1963) who was influenced by the Romantic movement, like Wordsworth and Coleridge. For example he was interested in representing common speech, although he did this using formal structure and rhythm. His environment, though, was the state of New England in the United States. In his poetry, encounters with nature are metaphors for the human condition. Nature can be a dangerous, dark and mysterious place, as well as memorable and benign.

3.3d Your turn

Background on Frost

1. Before reading the poem, find out a bit more about Robert Frost and his beliefs about poetry. Good starting points online are the Poetry Foundation, the Academy of American Poets, and Encyclopaedia Britannica.
2. Now, use all of the skills and strategies you have developed so far to read Frost's poem (Source 16).

Source 16 A poem by Robert Frost

'BIRCHES'

When I see birches bend to left and right
Across the lines of straighter darker trees,
I like to think some boy's been swinging them.
But swinging doesn't bend them down to stay
As ice storms do. Often you must have seen them
Loaded with ice a sunny winter morning
After a rain. They click upon themselves
As the breeze rises, and turn many-colored
As the stir cracks and crazes their enamel.
Soon the sun's warmth makes them shed crystal shells
Shattering and avalanching on the snow crust –
Such heaps of broken glass to sweep away
You'd think the inner dome of heaven had fallen.
They are dragged to the withered bracken by the load,
And they seem not to break; though once they are bowed
So low for long, they never right themselves:
You may see their trunks arching in the woods
Years afterwards, trailing their leaves on the ground
Like girls on hands and knees that throw their hair
Before them over their heads to dry in the sun.
But I was going to say when Truth broke in
With all her matter of fact about the ice storm
I should prefer to have some boy bend them
As he went out and in to fetch the cows –
Some boy too far from town to learn baseball,
Whose only play was what he found himself,
Summer or winter, and could play alone.
One by one he subdued his father's trees
By riding them down over and over again
Until he took the stiffness out of them,
And not one but hung limp, not one was left
For him to conquer. He learned all there was
To learn about not launching out too soon
And so not carrying the tree away
Clear to the ground. He always kept his poise
To the top branches, climbing carefully
With the same pains you use to fill a cup
Up to the brim, and even above the brim.
Then he flung outward, feet first, with a swish,
Kicking his way down through the air to the ground.

So was I once myself a swinger of birches.
And so I dream of going back to be.
It's when I'm weary of considerations,
And life is too much like a pathless wood
Where your face burns and tickles with the cobwebs
Broken across it, and one eye is weeping
From a twig's having lashed across it open.
I'd like to get away from earth awhile
And then come back to it and begin over.
May no fate willfully misunderstand me
And half grant what I wish and snatch me away
Not to return. Earth's the right place for love:
I don't know where it's likely to go better.
I'd like to go by climbing a birch tree,
And climb black branches up a snow-white trunk
Toward heaven, till the tree could bear no more,
But dipped its top and set me down again.
That would be good both going and coming back.
One could do worse than be a swinger of birches.

Robert Frost in Ian Hamilton (ed.), *Robert Frost Selected Poems*, Penguin Books, 1971, pp 80–82

Now, reflect on these two poems, especially the way they represent nature.

3.3e Your turn

Understanding and composing poetry

1 Using everything you have learnt so far (including about structure and various language features), read, analyse, interpret and critique the two poems above. Focus on:
- representations of and attitudes about nature, and humans' relationship with nature
- how these representations have been constructed and attitudes conveyed, especially through structure and language features
- the connections (if any) between the poems and other texts in this chapter
- the overall interpretations you make of the two poems
- possible ways they might be read by different groups of people. For example most Queenslanders would have never seen a birch tree. How does this affect our reading of Frost's poem? Some people feel most at home in urban environments and discomforted in nature. How might these people read the poem? Should it matter that readers come to texts such as these with very different experiences of the world? Can they still find relevance to themselves?

2 Over the course of this section, you have explored a range of poems, both short and long. Now, in your notebook or on a computer, create your own poem about a place that is special to you – somewhere that has provoked a strong reaction. You could refer to the ideas you recorded in Your turn 3.1 for this activity.

3.4 IMAGINING THE ENVIRONMENT IN IMAGES

Let's now turn our attention to the way that nature has been represented visually, in both still images and video. This will also allow us to explore the way nature is used in political and commercial contexts.

Representing the environment in still images

framework
a structured process that supports you when analysing specific aspects of a text. These are often in the form of special tables called 'retrieval charts' that allow you to record relevant information from a text systematically and methodically

In Chapter 2, you were introduced to a **framework** for analysing still images, with a focus on the use of shot types and colour for positioning viewers in particular ways. In this section, continue to apply those visual resources in your analysis, while we introduce:

- basic image composition to organise an image
- the use of lines and vectors to depict events and actions.

In addition, we will also consider the use of typography.

Organising an image: composition

In this context, an image (i.e. a photo, display advertisement, diagram and so on) can consist of a number of different elements, including words, objects, lines and colours. These elements can then be organised (or composed) in three basic ways: given–new, ideal–real and centre–margins. Like other features of texts, these different ways of composing an image can be combined and manipulated to suit the purpose of the author or creator.

The various orientations are depicted in Source 17 as follows:

- **Given–new:** Images that have a landscape or portrait orientation can be organised in this way, but it is more commonly found in landscape images.
- **Ideal–real:** This occurs when the image is organised in a portrait format.
- **Centre–margins:** This occurs when there is an object, words, person (etc.) placed in the centre of the image with other objects, words, people (etc.) placed around the central focus.



Source 17 Orientations for the representation of images

Given–new

Given
The information, ideas and images that are typically placed on the left-hand side of the image are assumed to be already known or understood by the viewer.

New
The information, ideas and images that are typically placed on the right-hand side of the image are assumed to be new to the viewer.

Ideal–real

Ideal
The information, ideas and images that are typically placed in the upper part of the image are what the viewer is invited to think of as the goal, desire or abstract idea to be aimed for.

Real
The information, ideas and images that are typically placed in the lower part of the image are what the viewer is invited to think of as grounded, real, realistic – the nitty-gritty detail.

Centre–margins

Margins
The information, ideas and images that are typically placed in the margin of the image are what the viewer is invited to consider are less important than what is in the centre.

Centre
The information, ideas and images that are typically placed in the centre of the image are what the viewer is invited to consider as central or most important. They are the focus of the image.

Be aware that these basic forms of composition are often used in combination and there are other, more complex ways of organising images.

Representing action: lines and vectors

In simple terms, vectors are lines (sometimes invisible) that direct our gaze and depict events or actions. For example:

- arms and legs in particular positions to depict running, or lines coming from a watering can to show water being poured onto a plant
- speech and thought bubbles with a line or dots pointing towards the speaker or thinker
- a line of gaze between two people, or a person and an animal or object to depict a reaction, such as a cat watching a fish in a fish tank to portray greed or hunger.



Source 18 Action is demonstrated here through the use of lines.

Typography

Going well beyond the choice of font, typography refers to the bundle of elements that are used to construct a letter, word, sentence (etc.) in print. These elements include the following (with the double-headed arrows representing choices along a continuum):

- weight: bold ←→ light
- expansion: wide ←→ narrow
- slope: sloping ←→ upright
- curvature: angular ←→ curved
- connectivity: connected ←→ disconnected
- orientation: flattened horizontally ←→ stretched vertically; short ascenders and descenders ←→ long ascenders and descenders
- regularity: regular ←→ irregular.

A table illustrating each of these features (and their possible social meanings) can be found in Chapter 8.

The important point is that these elements do not just make the print easier or harder to read, they also have certain connotations. For example in display advertisements, products are often associated with contrasting typographical qualities, depending on whether they are considered 'feminine' or 'masculine'.

QUALITIES OF TYPOGRAPHY	'FEMININE' PRODUCTS	'MASCULINE' PRODUCTS
weight	light	bold
slope	sloping	upright
curvature	curved	angular

Using this table, you should be able to work out which of the following slogans would be more likely to appear in an advertisement targeting women and men.

Eating mangoes will change your life.

Eating mangoes will change your life

Of course, holding up a critical frame, this use of typography has the potential to reinforce traditional gender stereotypes.

Similarly, products that are supposedly 'natural' and 'good for you' frequently use typography that is light, sloping, curved and irregular. However, the 'meaning' of the typography cannot be read straight off the table in Chapter 8. The viewer must consider the overall context in which the elements are being used.

3.4a Your turn

Analysing still images

1 **Interpreting meaning** – Using what you have learnt about the elements of image from this chapter and Chapter 2, analyse and interpret the three images on page 104. For each, discuss and write answers to the following questions:

a Who is the intended audience for the image?

b How is nature represented? What is the purpose of this representation?

c What is the meaning of this image?

d Can you make any connections between this image and the verbal representations of nature studied earlier in this chapter?

e In whose interest is this representation; for example political or commercial?

f Who might resist this representation? Why?

2 **Reflect and create** – What message about the environment would you most like to convey to your peers, or to older generations, or to younger students? Choose one of these potential audiences and create a still image representation of your message in the style of the sample advertisements on page 104. Your image should use a combination of words and visual elements to get its message across, and can be designed for any medium such as a postcard, poster, billboard or website.



Source 19 was part of a print and television advertising campaign for Tourism Australia. The campaign was considered controversial at the time, with the slug line ('So where the bloody hell are you?') regarded by some as being too rude.



Source 19 Part of a 2006 advertising campaign for Tourism Australia. The small text reads, 'We've fertilised the tree ferns. Had the garden watered. And pacified the Tasmanian Devils.'



Source 20 Saving the Styx Valley in Tasmania from logging

Source 20 was used at the top of a 2011 online article on the Your Democracy website, an independent site devoted to defending Australia's system of government and bringing together like-minded people across the political spectrum.

Source 21 was one of many advertisements in a campaign for Napapijri, an Italian manufacturer of outdoor apparel.



Source 21 Part of advertising campaign for Italian premium casual wear brand; Napapijri

3.5 ARGUING A POINT OF VIEW: USING EXPOSITION TO MAKE A SPEECH

Throughout this chapter, as we have explored texts representing the environment, we have also explored ways to inject pathos (heart) and ethos (image) into them. While it is important to marshal good arguments and organise them logically, it is crucial that writers (speakers, film-makers, etc.) connect with their audiences.

In this final section, you will be asked to put these ideas into practice as you prepare an exposition to argue a point of view. This will be in the form of either an argumentative speech or a written opinion piece.

Text 1: Rio Earth Summit speech

The first text is a speech by Canadian 12-year-old Severn Cullis-Suzuki at the United Nations Rio Earth Summit in Brazil in 1992. Severn is the daughter of David Suzuki, a famous environmental thinker and activist.

Source 22 A speech by Severn Cullis-Suzuki

'Plenary session address to the United Nations Conference on Environment and Development'

Hello, I'm Severn Suzuki speaking for ECO, the Environmental Children's Organization.

We're a group of 12- and 13-year-olds from Canada trying to make a difference: Vanessa Suttie, Morgan Geisler, Michelle Quigg and me.

We've raised all the money to come here ourselves, to come 5000 miles to tell you adults you *must* change your ways.

Coming up here today, I have no hidden agenda. I am fighting for my future.

Losing my future is not like losing an election or a few points on the stock market.

I am here to speak for all generations to come.

I am here to speak on behalf of the starving children around the world whose cries go unheard.

I am here to speak for the countless animals dying across this planet, because they have nowhere left to go.

I am afraid to go out in the sun now because of the holes in the ozone.

I am afraid to breathe the air because I don't know what chemicals are in it.

I used to go fishing in Vancouver, my home, with my dad until just a few years ago we found the fish full of cancers.

And now we hear of animals and plants going extinct every day, vanishing forever.

In my life, I have dreamt of seeing the great herds of wild animals, jungles and rainforests full of birds and butterflies, but now I wonder if they will even exist for my children to see.

Did *you* have to worry of these things when you were my age?



(*Continues on next page*)

All this is happening before our eyes and yet we act as if we have all the time we want and all the solutions.

I'm only a child and I don't have all the solutions, but I want you to realize, neither do you! You don't know how to fix the holes in our ozone layer. You don't know how to bring the salmon back up a dead stream. You don't know how to bring back an animal, now extinct, and you can't bring back the forests that once grew where there is now a desert.

If you don't know how to fix it, please stop breaking it!

Here, you may be delegates of your governments, business people, organizers, reporters or politicians – but really you are mothers and fathers, sisters and brothers, aunts and uncles – and *all* of you are somebody's child.

I'm only a child yet I know we are all part of a family, 5 billion strong; in fact, 30 million species strong and borders and governments will never change that.

I'm only a child yet I know we are all in this together and should act as one single world towards one single goal.

In my anger, I'm not blind, and in my fear, I'm not afraid of telling the world how I feel.

In my country, we make so much waste; we buy and throw away, buy and throw away, buy and throw away, and yet northern countries will not share with the needy. Even when we have *more* than enough, we are afraid to share, we are afraid to let go of some of our wealth.

In Canada, we live the privileged life, with plenty of food, water and shelter. We have watches, bicycles, computers and television sets. The list could go on for two days.

Two days ago here in Brazil, we were shocked when we spent time with some children living on the streets. This is what one child told us: 'I wish I was rich and if I were, I would give all the street children food, clothes, medicines, shelter and love and affection'.

If a child on the streets who has nothing is willing to share, why are we who have everything still so greedy?

I can't stop thinking that these are children my own age; that it makes a tremendous difference where you are born; that I could be one of those children living in the favelas of Rio; I could be a child starving in Somalia, or a victim of war in the Middle East or a beggar in India.

I am only a child yet I know if all the money spent on war was spent on finding environmental answers, ending poverty and finding treaties, what a wonderful place this earth would be!

At school, even in kindergarten, you teach us how to behave in the world. You teach us how not to fight with others, to work things out, to respect others, to clean up our mess, not to hurt other creatures, to share and not be greedy. Then why do you go out and do the things you tell us not to do?

Do not forget why you're attending these conferences, who you're doing this for. We are your own children. You are deciding what kind of a world we are growing up in. Parents should be able to comfort their children by saying 'everything's going to be alright', 'it's not the end of the world' and 'we're doing the best we can'.

But I don't think you can say that to us anymore.

Are we even on your list of priorities? My dad always says 'you are what you do, not what you say'.

Well, what you do makes me cry at night.

You grown-ups say you love us. But I challenge you, *please* make your actions reflect your words.

Thank you.

Severn Cullis-Suzuki (age 12), Rio de Janeiro, 11 June 1992,
http://www.americanrhetoric.com/speeches/severnsuzukiunearthsummit.htm

Text 2: Green oration

This is an extract from a much longer speech by Bob Brown, founder of the Australian Greens Party and an important figure in Australia's environmental movement. The extract comes from the introduction (or thesis stage) of his speech where Brown uses language skilfully and elegantly to set up his argument. It is instructive to listen to the whole speech (video available online) and pay special attention to the interpersonal work Brown does before the speech itself begins. Search for 'Green oration Bob Brown' or go to http://greenoration.com.au. He connects with the audience and builds a sense of community before he utters the first words of the prepared text.



Source 23 Bob Brown

Source 24 Green oration: Extract 1

Fellow Earthians,

Never before has the Universe unfolded such a flower as our collective human intelligence, so far as we know.

Nor has such a one-and-only brilliance in the Universe stood at the brink of extinction, so far as we know.

We people of the Earth exist because our potential was there in the Big Bang, 13.7 billion years ago, as the Universe exploded into being.

So far, it seems like we are the lone thinkers in this vast, expanding Universe.

However, recent astronomy tells us that there are trillions of other planets circling Sunlike stars in the immensity of the Universe, millions of them friendly to life. So why has no one from elsewhere in the Cosmos contacted us?

Surely some people-like animals have evolved elsewhere. Surely we are not, in this crowded reality of countless other similar planets, the only thinking beings to have turned up. Most unlikely! So why isn't life out there contacting us? Why aren't the intergalactic phones ringing?

Here is one sobering possibility for our isolation: maybe life has often evolved to intelligence on other planets with biospheres and every time that intelligence, when it became able to alter its environment, did so with catastrophic consequences. Maybe we have had many predecessors in the Cosmos but all have brought about their own downfall.

That's why they are not communicating with Earth. They have extincted themselves. They have come and gone. And now it's our turn.

Whatever has happened in other worlds, here we are on Earth altering this bountiful biosphere, which has nurtured us from newt to Newton.

Unlike the hapless dinosaurs, which went to utter destruction when a rocky asteroid plunged into Earth 65 million years ago, this accelerating catastrophe is of our own making.

So, just as we are causing that destruction, we could be fostering its reversal. Indeed, nothing will save us from ourselves but ourselves.

We need a strategy. We need action based on the reality that this is our own responsibility – everyone's responsibility.

(*Continues on next page*)

So democracy – ensuring that everyone is involved in deciding Earth's future – is the key to success.

For comprehensive Earth action, an all-of-the-Earth representative democracy is required. That is, a global parliament.

In his Gettysburg address of 1859, Abraham Lincoln proclaimed: 'We here highly resolve ... that government of the people, by the people, and for the people, shall not perish from the Earth'.

One hundred and fifty-three years later, let us here in Hobart, and around the world, highly resolve that through global democracy we shall save the Earth from perishing.

For those who oppose global democracy the challenge is clear: how else would you manage human affairs in this new century of global community, global communications and shared global destiny?

Recently, when I got back to bed at Liffey after ruminating under the stars for hours on this question, Paul enquired, 'did you see a comet?' 'Yes', I replied, 'and it is called "Global Democracy"'.

A molten rock from space destroyed most life on the planet those 65 million years ago. Let us have the comet of global democracy save life on Earth this time.

Bob Brown, 23 March 2012,
https://greensmps.org.au/articles/bob-brown-delivers-3rd-annual-green-oration

Brown elaborates on his vision before concluding as follows:

Source 25 Green oration: Extract 2

Drawing on the best of our character, Earth's community of people is on the threshold of a brilliant new career in togetherness. But we, all together, have to open the door to that future using the powerful key of global democracy.

I think we are intelligent enough to get there. My faith is in the collective nous and caring of humanity, and in our innate optimism. Even in its grimmest history, the optimism of humanity has been its greatest power. We must defy pessimism, as well as the idea that there is any one of us who cannot turn a successful hand to improving Earth's future prospects.

I am an optimist. I'm also an opsimath: I learn as I get older. And, I have never been happier in my life. Hurtling to death, I am alive and loving being Green.

I look forward in my remaining years to helping spread a contagion of confidence that, together, we people of Earth will secure a great future. We can and will retrieve Earth's biosphere. We will steady ourselves – this unfolding flower of intelligence in the Universe – for the long, shared, wondrous journey into the enticing centuries ahead.

Let us determine to bring ourselves together, settle our differences, and shape and realise our common dream for this joyride into the future. In that pursuit, let us create a global democracy and parliament under the grand idea of one planet, one person, one vote, one value.

We must, we can, we will.

Bob Brown, 23 March 2012,
https://greensmps.org.au/articles/bob-brown-delivers-3rd-annual-green-oration,

Text 3: The case for logging native forests

The final text is an extract from an opinion piece by John Clarke, a forester who at the time was the Chair of the Western Australian division of Foresters of Australia. Appearing on the Indymedia Australia website, this was one of a pair of texts examining 'the issues affecting forestry, timber harvesting and the loss of habitats'. To read counterarguments, search for 'Dr Beth Schultz the case against logging native forests: we lose them' or 'Richard Flanagan out of control: the tragedy of Tasmania's forests'.

Source 26 The case for logging of native forests – Regrowth thrives: Extract 1

Even after 35 years of working in the State's forests and plantations, I never tire of standing on the edge of Caves Road near Margaret River admiring the majesty of the Boranup karri forest, its tall tress gleaming in the dappled sunlight, the rich smell of the undergrowth, birds twittering. Many people standing at that spot might reflect on how pleasing it is that all of WA's old-growth forests are reserved from timber harvesting.

But the Boranup forest, now a national park, isn't old growth. The forest we admire is 100 per cent regrowth. It was clear-felled late in the 19th century, a testament to the regenerative power of our native forests.

Many areas of forest are similar. Consider the karri regeneration at Big Brook and Treen Brook forest blocks near Pemberton, arguably that area's most popular tourist destination. Consider the magnificent jarrah regrowth forests stretching from Dwellingup through Harvey and Collie, Kirup and Balingup, Bridgetown and Nannup. These forests have been harvested for timber on more than one occasion. They stand today as fine examples of regrowth forest yet they continue to attract protestors who are often prepared to step outside the law in their bid to disrupt sustainable harvesting.

Ironically, areas of forest which are totally dug up for mineral wealth receive no such attention.

Some people remember past protests and blockades, especially in the 1980s and 90s. Forest block names such as Graphite, Wattle, Giblett and Shannon spring to mind. In every case, despite cries to save those forests from destruction, areas harvested are now displaying health, productive regrowth which will be available for harvesting again in the future.

Our forests have evolved over millennia and readily cope with disturbance. Moreover fauna and flora are highly adaptable to change.

There is little wonder that monitoring the effects of harvesting has shown that biodiversity is under no threat from sustainable harvesting.

In fact, scientific data suggest that our forests are thriving.

The long-term project, ForestCheck, managed by the Department of Environment and Conservation, monitors 48 plots across the breadth of the forest, comparing biodiversity in harvested areas with undisturbed areas.

No species has been 'lost'.

John Clarke, Indymedia Australia, 2012,
http://indymedia.org.au/2012/05/10/two-sides-to-the-debate-on-logging-forests-and-the-issues-that-concern-us-all.html



Clarke then goes on to provide evidence of the recovery of sustainably harvested forests. He evokes the pride that Western Australians should feel for their timber heritage and makes the argument that sustainable forests actually play a part in protecting vulnerable species and mitigating some of the effects of climate change. He finishes with this:

Source 27 The case for logging of native forests – Regrowth thrives: Extract 2

> The sustainable management of our forests is self-evident if you stand on Caves Road. The timber that was harvested more than 100 years ago has regrown. It is a gift of nature that careful stewardship of the forest will see it grow and regrow for the benefit of today's and tomorrow's generations.
>
> John Clarke, Indymedia Australia, 2012, http://indymedia.org.au/2012/05/10/two-sides-to-the-debate-on-logging-forests-and-the-issues-that-concern-us-all.html

3.5 Your turn

Analysing models of argument

1 Analyse Texts 1, 2 and 3 using the table opposite to provide a summary of contextual factors, key structural elements, and language features. If possible, annotate the texts in more detail using either pencil or sticky notes.

Hint: These texts use a range of the features and techniques discussed throughout the chapter, but you should also draw on your knowledge from earlier years. In addition, you should refer to the YouTube videos of the two speeches (Sources 22 to 25) and the original Indymedia website, from where Sources 26 and 27 were taken.



ASPECTS OF THE TEXT	COMMENTARY (INCLUDING EVIDENCE AND EXAMPLES)		
	SEVERN CULLIS-SUZUKI (SPEECH) – SOURCE 22	BOB BROWN (SPEECH) – SOURCES 24 AND 25	JOHN CLARKE (OPINION PIECE) – SOURCES 26 AND 27
Contextual information 1 What is the text about?			
2 What role has the writer/speaker adopted? Who is the audience? What relationship is established in terms of power, distance and alignment of values?			
Accompanying text 3 For the two speeches: What happened before the speech was delivered? For the John Clarke opinion piece, what is the surrounding text on the web page?			
Structural elements 4 How is each text structured? In particular, how does the argument unfold? Consider stages and any phases you can identify.			
Language features 5 How is language used to present an argument that appeals to: – logic, e.g. use of cohesion – sentence, paragraph and text openers? – heart and image, e.g. evaluative language and grading resources, rhetorical and literary devices?			
Delivery (If you can access the videos for the two speeches) 6 How are the speeches delivered? Consider: – volume and intensity – pitch and intonation – use of body language (facial expression, gestures, movement).			
Overall evaluation 7 How well do the structure, language features and delivery work together to create an effective argument for the context?			

3.6 BRINGING IT ALL TOGETHER

Throughout this chapter, as you have explored representations of the natural world, you have become familiar with a range of resources that can be used to create an effective, well-structured argument that connects with the target audience. Now it is your turn.

3.6 Your turn

Crafting an effective argument

1. Working individually or in small groups, summarise what you have learnt about the resources available to you in making appeals to logos, pathos and ethos. Ensure you review the whole chapter.
2. In Section 3.5 of this chapter, you read three examples of well-crafted arguments and considered how each of the authors uses language to connect with their anticipated audience. Your task now is to choose an environmental issue in your local area and produce an argument that takes a position on it. Your exposition could be in the form of a speech to be made as part of a panel discussion. The panel might consist of people with a variety of experiences and world views; for example an environmentalist, a grazier, a miner, a young adult concerned about their future or a grandparent concerned about the legacy being passed on to their grandchildren.

   Consider the following questions:

   - How will you create connections with your audience?
   - How will you encourage them to consider your arguments seriously?
   - What combination of appeals (and associated language features) will work best?
   - How can the exposition genre be used creatively and effectively; for example by combining it with narrative, poetry, description and explanation, and manipulating the development of the text's phases?

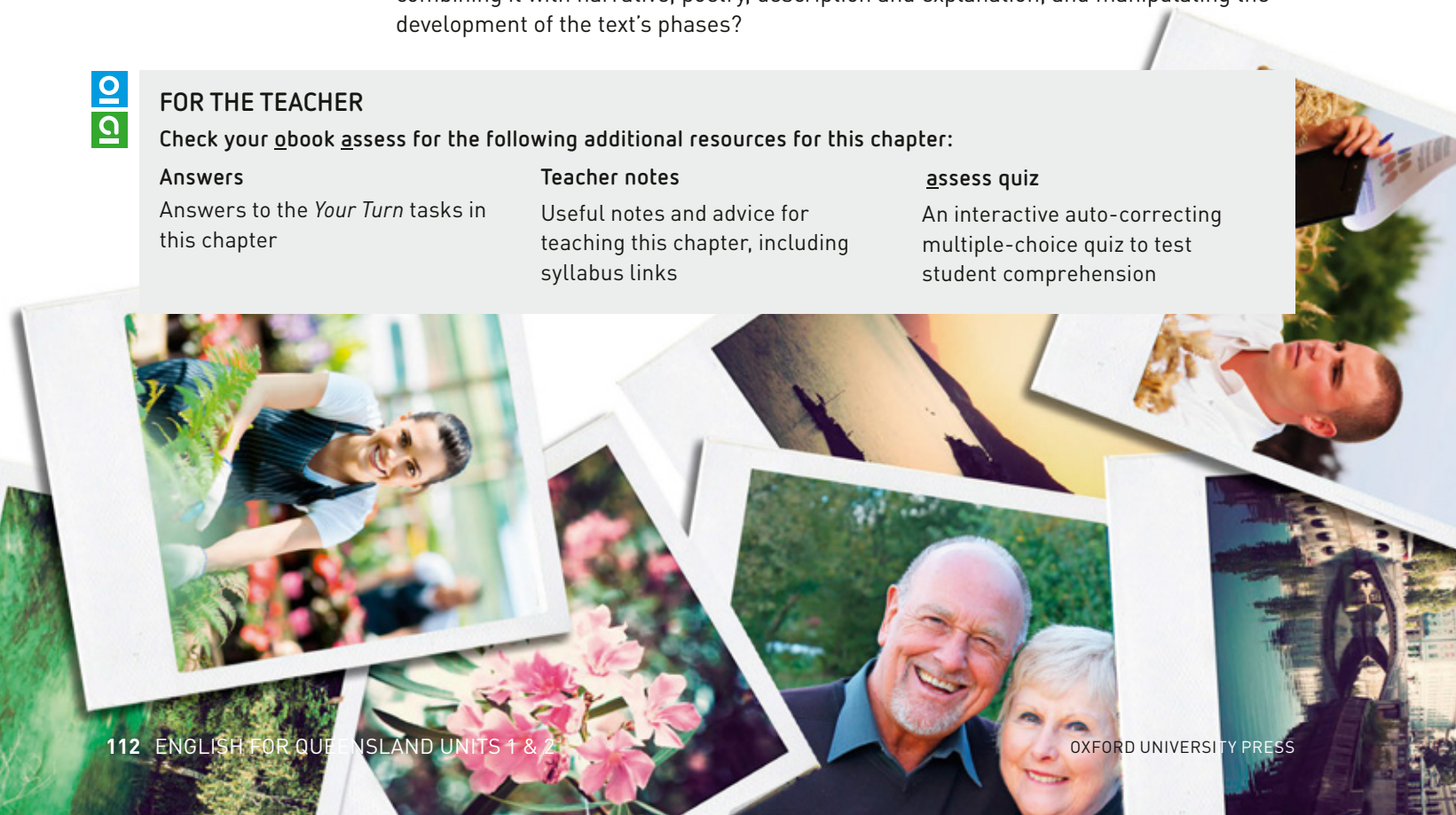
FOR THE TEACHER

Check your obook assess for the following additional resources for this chapter:

Answers
Answers to the *Your Turn* tasks in this chapter

Teacher notes
Useful notes and advice for teaching this chapter, including syllabus links

assess quiz
An interactive auto-correcting multiple-choice quiz to test student comprehension



Chapter

4 SHARING YOUR POSITION

Everything we write, say or represent to others involves sharing a perspective. We might not always intend to, but the way the English language is structured, we just can't help but include a little bit of ourselves in our messages to others.

Just because our language is built around perspective, that doesn't mean we are always trying to actively persuade people to take up a position, or to share our views. However, it does mean that we are missing out on a big piece of the puzzle if we think that some texts are 'just' telling a story or giving information.

Here's the big secret that all your English teachers are trying to let you in on: all texts use language resources to position their intended audience.

The questions you face as a student in English are:

- How do I uncover and interpret ways that texts are positioning their audiences?
- How do I create texts of my own that invite my intended audience to take up my perspectives and world views?

SYLLABUS ALIGNMENTS

This chapter aligns with Unit 1 of the *English General Senior Syllabus*. This chapter features:

- a focus on Australian cultures for at least half of the material
- a range of literary and media texts
- opportunities to respond to and create imaginative and analytical texts.

The syllabus subject matter is approached using texts in the following ways:

	RESPONDING	CREATING

Texts in contexts	– Your turn: opportunities to 'reflect and write' and to attempt a 'creative response'	– For assessment: a series of 2–3 digital blog posts:
		  – exploring texts and culture
		  – written for a contemporary public audience

Language and textual analysis	– Your turn: opportunities to personally respond to, interpret and analyse texts
	– In focus: repetition, pronouns, prepositions, visual framing, infographics, contentions
		– For assessment:
		  – Use a combination of written and visual resources to create a multimodal text.
		  – Make language and textual choices that effectively communicate a perspective, and invite the intended audience to take up a position on an issue

4.1 ESTABLISHING YOUR POSITION

I bet there has been at least one time in your life when you've wanted to say to your English teacher: 'Stop ruining the story with your critical analysis!' or 'Get over it. There's no hidden political message!' We all suffer from this 'interpretation burnout' sometimes, but interpret we must, if we want to be more than a passive consumer of other people's messages.

In this Student book we have suggested that adopting a 'framing' approach to interpreting texts is a powerful tool to achieve a balance between considering your own *personal* response to a text alongside your analysis of how a text is working at the *structural* level, and how it represents the *cultural* aspects of a particular time and place. The final *critical* frame doesn't have to be the one with the biggest emphasis, and you can always loop back to reflect on or adjust your personal view at any time when interpreting a text.

The objectives of study in Senior English include developing your ability to analyse how **concepts** and identities are represented in texts. This advances your understanding of ways that cultural assumptions can be manipulated to make you (or others) take a position on important **issues**. It's important that you take some time now in Unit 1 to consider how perspectives and world views are represented in texts, so that you are ready for this focus on concepts and issues in Unit 3.

We want to show two things throughout this chapter. Firstly, we want to show how people use texts to share their perspectives and world views, and how authors use language to **position** an audience to do or believe specific things. Secondly, we want to explore some significant moments in historical and contemporary society in order to consider contexts where authors – including young people – have felt moved enough by an issue to use their voice for change.

Let's start by thinking about you and your vantage point as a young human, living in a particular time and place.

concept
an abstract idea that does not exist in one particular time or place. Language is used to represent these abstract ideas by naming them and associating them with other 'concrete' things that can be located in a time and place

issue
a topic or a problem that people talk about in relation to a definable event, time and place

position
the way an author uses structures, language and resources from other modes to influence the readers' attitudes about people, characters, events, ideas and arguments



Your place in human history

You came to exist at a point in time. You were conceived, and you were born. It is a practice in many cultures for people to celebrate their birthday every year. But how often do you think about the historical moments that preceded your birth, and the ways they have shaped the society in which you live? How often do you think about how you are living through a historical period right now? The time you call the present, will be someone else's history lesson 100 years from now.

When English teachers say that texts exist in a cultural context, this act of placing experiences in the context of time (i.e. historical context) is part of what they're getting at. The other big contextual factor we like to explore is place. But for now, let's stay focused on history and time.

Do you know much about what was happening in the world, or in your country, or your state, or your town, when you were born? How do you think your values, attitudes and beliefs have been shaped by the things you have seen or heard about in the world around you? Let's turn to analysing a text now to explore this question of historical context and perspective.

Exploring personal history in the poem 'A Watershed of History'

Although some students love poetry very much, we have all heard many complain about how difficult it can be to decipher. In the following poem by Queensland poet Ross Clark, personal history is explored in a way that we think provides an enjoyable textual puzzle. As you read the poem, see if you can solve its meaning *before* we explain our interpretation below.

Source 1 A poem by Ross Clark

'A WATERSHED OF HISTORY'

between the middle ages and the space age
between the Black Death and AIDS
between child labour and the 18-to-39 demographic
between the transit of Venus and the Hubble stellarscope
between the First Fleet and the boat peoples
between the Eureka Stockade and the Whitlam sacking
between 11 November 1918 and 11 September 2001
between *Ulysses* and *A Space Odyssey*
between the Jazz Age and Woodstock
between the Bomb and the fourth billion
between the first Holden and the last pound note
between the ascent of Everest and the death of Dylan Thomas
between (and of) my mother and father
this watershed of history
this *me*

Ross Clark, *Salt Flung into the Sky*, Indigo/Ginninderra Press, 2007, p 89



Now, interpreting the meaning of this poem relies a little on a small piece of vocabulary knowledge. If you didn't already know the definition of a 'watershed' moment, it is 'an event or period marking a turning point in a situation'. So, in referring to a 'watershed of history' in both the poem title, and the second-last line, the poet alludes to the meaning of the poem being about a particular turning point in history.



Structural frame

When you look at this poem through the structural frame to notice how language features have been used, you will likely see that Clark repeats the pattern 'between x and y' in almost all the lines, to make the poem read like a list. In Chapter 3 we talked about how this kind of repetition creates a parallel sentence structure, and by starting these parallel lines with the same word, anaphora is being used as well.

By using parallelisms and anaphora, the poet is giving the audience an epic hint – he is saying: 'Pay attention to this pattern! There's something to it'. And by starting each line with the **preposition** 'between', he specifically structures the poem as a list of prepositional phrases where we must deduce the **subject**.

In the final two lines, instead of continuing to use the preposition 'between', Clark switches to the **pronoun** 'this':

> this watershed of history
>
> this *me*

And there, the puzzle is solved in the final line! What is between all those things listed in the poem? The poet says 'me'. A fact check tells us that Ross Clark was born on 30 August 1953. And indeed, that date does sit right in between all the things listed in the poem.

preposition
a word that is used in front of a noun or pronoun to show place, time, direction or method

pronoun
a word such as 'I', 'he', 'she', 'it', 'we', 'hers', 'us', 'ours', 'your' or 'they' that is used instead of a noun to indicate someone or something that has already been mentioned. Can also indicate how an author identifies themselves in relation to another person or group, by connoting a social relationship

subject
the person, place, thing or idea (expressed as a noun or noun group) that is doing something or being something ('participating') in a sentence



4.1a Your turn

Finding meaning in 'A Watershed of History'

1 Choose three of the lines and do some research on the cultural times, places or events that are referred to. In your own notebook or on a computer, write your line choices and a few sentences about your research findings for each time, place or event.

2 The structure of this poem also gives us some hints about other possible meanings. You've already explored how each line presents a pair of places/times/events that something is 'between'.

Choose one line and explain what statement you think the poet might have been trying to make by pairing the included noun groups together; for example what do they have in common? Do you think the poet is making a social comment about the significance of those things by placing them in the poem?

3 Do you think a person – their birth, or their life as a whole – can be considered a 'watershed of history'? Why/why not?

Creative response

4 Compose a poem of at least six lines in the same style as Clark in 'A Watershed of History' using your own birthdate as the watershed moment. Find significant events or time periods on either side of your birthdate to frame your place in history.



Source 2 Neil de Grasse Tyson, presenter of *Cosmos: A Spacetime Odyssey*

Your place in the universe

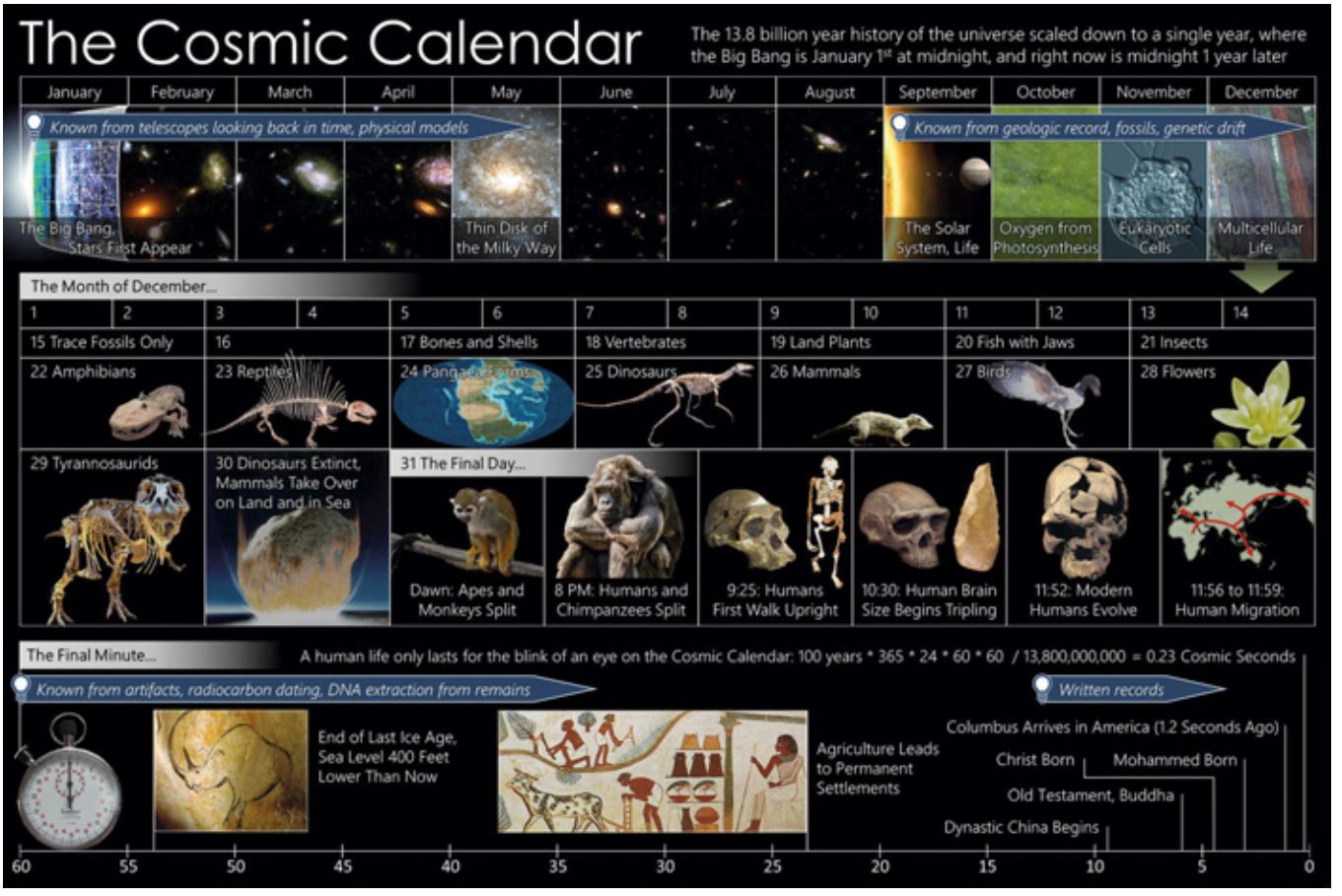
At the beginning of Chapter 3 you explored various perspectives on the origin of humanity – values, attitudes and beliefs were presented from an Australian Indigenous world view a religious world view and an evolutionary world view. As you mature into adulthood, it is important to allow yourself time for deep thinking about your own perspective on the origins and future of humankind, and to be open to hearing and learning from the perspectives of others. Deciding what is right or wrong, good or bad, vital for survival, or just generally important to you won't be done by the adults around you forever. It's time to consider your own perspective and prepare to share your beliefs respectfully.

Contemporary scientists have worked hard to harness the power of popular media, in particular visual representations including film, to share what they think is relevant knowledge about the history of the universe and the place of humans in that history. Whether you subscribe to their world view or not, it is hard to ignore the growing body of textual work in this field.

The 1980 North American television series *Cosmos: A Personal Voyage* – presented over 13 episodes by Carl Sagan – marked a turning point for the use of documentary to bring scientific knowledge into the lounge rooms of ordinary families. In 2014, Neil de Grasse Tyson presented a follow-up documentary series called *Cosmos: A Spacetime Odyssey*, which includes updated information as well as revisiting existing explanations using new graphics and animation technologies.

Using infographics to communicate meaning

One visual representation that is offered for the scale of the history of the universe, in both the original and newer versions of the *Cosmos* series, is the Cosmic Calendar.



Source 3 The Cosmic Calendar

If you've never seen the Cosmic Calendar **infographic** before, you could be having a range of emotional responses right now, including:

- surprise: perhaps at the idea that 'a human life only lasts for the blink of an eye on the Cosmic Calendar'
- awe: perhaps in response to being exposed to new information about the history of the universe
- confusion: perhaps in response to not understanding the information in the graphic
- unease: perhaps in response to feeling quite small, in the time scale presented
- indignation: perhaps in response to the explanation contradicting your established views of human history
- boredom: perhaps you don't find this Cosmic Calendar very 'mind-blowing' at all!

infographic
a visual representation of information or data, combined with graphic elements; e.g. as a chart or diagram

4.16 Your turn

Communicating meaning and the Cosmic Calendar infographic

1 Did you already have an established belief about the existence of our universe, or the age of it? If so, what is your view, and where did you learn it from?

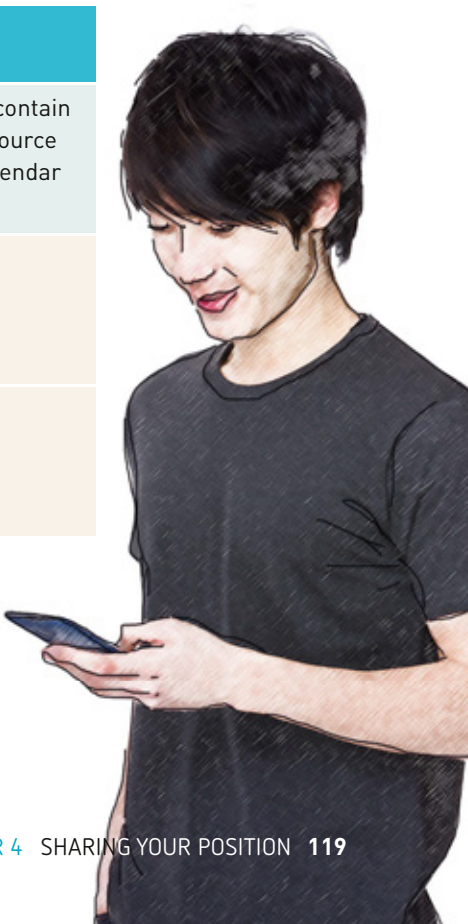
2 The Cosmic Calendar infographic contains three horizontal **frames** with white frame lines used to separate information showing time on the scale of months in a year, then days in the final month (December), then seconds in the final minute. Make some notes about the written information that you find most pertinent in each of the frames, and identify a visual element that pushed you to think harder about the information presented.

frames
used in multimodal texts for both separating and connecting represented entities. A frame line or empty space can be used to separate or segregate certain textual elements to signify that they are disconnected. Elements that occupy the same space (either inside or outside the frame) may be seen as connected and belonging together

HORIZONTAL FRAME	SIGNIFICANT WRITTEN INFORMATION	SIGNIFICANT VISUAL ELEMENT
top frame (the cosmic year)	e.g. 'multicellular life' used to describe everything that happens in the month of December	e.g. directional arrows contain information about the source of evidence used for calendar sections
middle frame (the cosmic month)		
bottom frame (the cosmic minute)		

Reflect and write

3 In your notebook or on a computer, write down your thoughts and reactions to the Cosmic Calendar. Include what it makes you think about, how it makes you feel and whether you value the information presented.



The power of the moving image

You've no doubt heard the saying 'a picture speaks a thousand words'. Think again about the Cosmic Calendar, and how it works as an infographic. By providing images that illustrate the different parts of the calendar, the audience is given an additional layer of meaning. By having a graphic that combines words and images, the text creator can explain the meaning of the ideas more concisely, and, arguably, in a more effective way to reach a wide audience.

Representing ideas using moving images takes this process of meaning-making up a notch, as we have not only words (spoken and/or written), and image, but also the extra meanings that come with images moving around through the screen space in various directions, and a whole extra channel of meaning through sound. When multiple modes work together like this in an integrated way, texts with powerful messages can be produced.

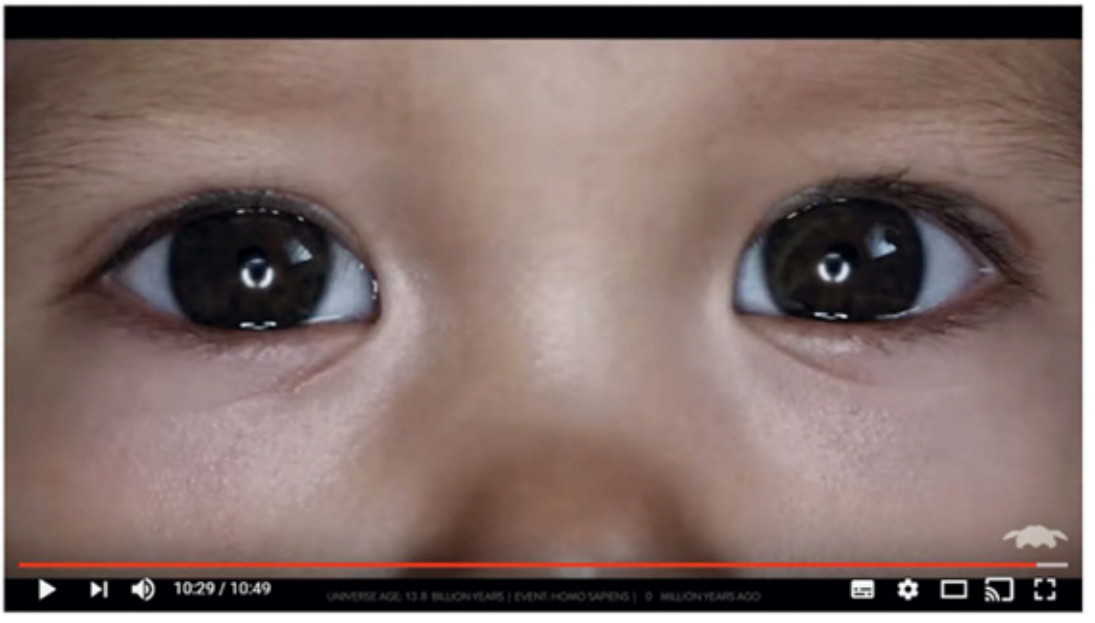
In Chapter 3 you learnt about analysing still images. Many aspects of visual grammar also apply to moving images; for example:

- Important elements are typically placed in the centre of the text frame, with other elements used differently in the margins.
- Composition space uses the upper part of the image to depict the 'ideal' and the lower part of the image to depict the 'real' aspects of ideas represented; the left-hand side of an image is associated with the 'given', while the right-hand side of an image is associated with the 'new'.
- Sight lines, or vectors, lead your eyes around the page or screen and, where faces are depicted in the image, their gaze (the direction they are looking in and the thing they are looking at) tells us more again about the situation depicted.

Watch the video clip 'Timelapse of the Entire Universe', created by John D. Boswell (available on the YouTube channel Melodysheep and at https://www.melodysheep.com/timelapse/). The clip is a **mashup** of existing video, music and audio-narrative materials, recombined to create a new text. Original elements such as titles and an information ticker in the bottom strip of the screen add extra layers of meaning in this multimodal text.

mashup
a text created by blending two or more existing songs, videos or other media elements together to form a new original text

Source 4 A still image from the video 'Timelapse of the Entire Universe'



TIMELAPSE OF THE ENTIRE UNIVERSE

4.1c Your turn

Interpreting 'Timelapse of the Entire Universe' through frames

Personal frame



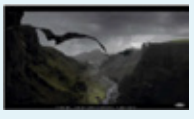
1 Did you find this clip more engaging than the Cosmic Calendar infographic? Why/why not?

2 How do you feel about the timeline presented in the 'Timelapse' video, in which humans only appear at the very last second of the clip? Write some brief notes about any ideas or images you found challenging or amazing.

Structural frame



3 **Words and image** – Make notes in the table below about the ways the 'Timelapse' video clip used the screen to present important information using scripted narration, as well as visual information in the centre, margins and lower third of the screen space:

SCREEN STILL	SCRIPTED DIALOGUE (including who narrates the script)	USE OF CENTRE (including movement between sections of the screen)	USE OF MARGINS (including movement between sections of the screen)	USE OF LOWER THIRD
 video segment 1:40–2:25	*'Some galaxies formed so close together that they're locked in a gravitational embrace. What a magnificent sight it would be.'*	*Galaxies that 'lock' together in the centre of the screen keep our focus for a while on the 'magnificent sight'.*	*Two galaxies start at opposite sides of the screen, then move towards the centre, like they are 'embracing'.*	*Time lapse indicated (45 second clip):* *Universe age: 1631–2657 million years (1026 million years lapse in this clip)* *Event: Early galaxy formation, 12.2–11.2 billion years ago.*
 video segment 6:24–6:59				
 video segment 9:37–10:03				
 video segment 10:05–10:22				

4 **Musical score –** Watch the clip one more time, listening specifically for the way the musical score is used at different points. Use your knowledge of what sound can represent to explain two to three moments in the clip where you think the music added a significant extra layer of meaning.

Cultural frame



proposition
a statement or assertion that can be argued about

This video clip appeared on YouTube on 9 March 2018. Less than 10 days later, it had been viewed over 1 000 000 times, and liked by over 22 000 YouTube users.

5 Discuss the following **propositions** with a peer or in a class discussion forum, and decide whether you agree or disagree with each:

PROPOSITION	AGREE/DISAGREE
People are more likely to watch this clip because it's shorter than watching a documentary.	
This clip is more engaging for a popular audience than a written text or infographic because it is a video and uses more modes of communication.	
This clip is more likely to reach a wide audience because it was published on YouTube.	
Young people are very unlikely to watch related documentary series on this topic, such as the *Cosmos* series by Sagan (1980) and deGrasse Tyson (2014), or the *Wonders of the Universe* series by Cox (2011), or documentaries from the *Life* collection by David Attenborough (1979–2010).	
If a text is read/heard/viewed by lots of people, it will have a better chance of shaping social views and changing our culture.	
This video engages the audience by explaining information in a way that seems like storytelling.	
It is easy to categorise the genre of this video (e.g. as story, argument or information).	

6 Choose one of the propositions from the table, and write a few lines to justify your position.

Critical frame



At the 8-minute mark of the clip, David Attenborough's voice is heard explaining: 'The latest theory is that chemicals spewing from underwater volcanic trenches, solidified and created the conditions needed for the first cells to form'.

7 Why do you think the producers chose not to represent other theories about the origins of life on Earth? Do you think this was a fair choice, or would you have liked to hear some other theories?

8 In Chapter 3 we explained how making concessions can be used as a rhetorical device to increase the persuasiveness of an argument (page 75). Do you think opening Attenborough's explanation with 'the latest theory' is an effective use of concession for increasing the persuasiveness of the arguments put forward in the clip? Why/why not?



4.2 CULTURAL ASSUMPTIONS

I'm sure you've heard the advice for getting started with creative writing: 'Write about what you know'. But it can take a great effort to see the world from the perspective of others, and even when we try, we are limited by the time and place in which we exist, and our sense of **identity**. It can be easier to imagine the experiences of people who exist at the same time in history and in the same geographic location than to imagine the experiences of people in faraway places and times. It can also be easier to put ourselves 'in someone else's shoes' if we have a sense of belonging to the same social, cultural or language group.

Both authors and audiences bring their own cultural assumptions with them when they deal with texts. We assume that the **values, attitudes and beliefs** that we hold are valid and justified, and we often assume that others will be able to see things from our perspective. Recall that in Chapter 2 we explored the ways that an author expressing a world view that is dominant in society can benefit from their perspective being privileged over the perspectives of others. We also explored how authors and audiences holding marginalised perspectives can struggle to gain cultural recognition and power.

Even in our analysis of visual texts in Section 4.1 above we have made cultural assumptions about the audience. The grammar of visual design used in this Student book draws on a Western interpretation of images where our eyes are drawn around a frame according to the direction that we read words on a page – from left to right, and from top to bottom. Cultural assumptions run through all the textual choices we make. We draw on culturally specific:

- uses of **mode**, **tenor** and **field** in response to our social context
- patterns of text organisation and structure in response to our cultural context.

Let's explore this notion further with texts that give us insight into the way our life experiences – our ideas and identities – can shape the way we make meaning.

identity
a person's conception or understanding of themselves, and the ways they represent this through their genre and language choices

values, attitudes and beliefs
perspectives that individuals or groups think are true and important, which therefore shape their world view

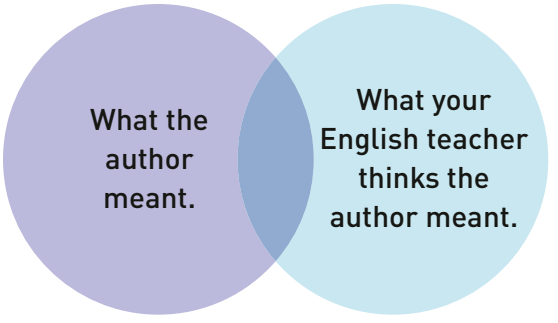
mode
a channel of communication, most commonly written, spoken, visual, audio (i.e. sounds), gestural and spatial. Each mode represents a different 'toolbox' of meaning-making resources; e.g. words and grammar in the written mode, gaze and composition in the visual mode

tenor
the relationship between the text creator and the audience, and the roles they have taken in the social context of the text

field
another word for subject matter; it is the general area of activity and knowledge that the text producer is writing or speaking about

How life experiences shape our meaning-making

You may have seen the **meme** that shows a Venn diagram with overlapping fields for 'what the author meant' and 'what your English teacher thinks the author meant'. (As you can imagine, our friends share this meme with us often.)



Source 5 A meme about the different perceptions among students and teachers of authors' intentions

In one version of the meme, the example that is given from an imaginary text is: 'The curtains were blue'. The meme makes the point that although your English teacher may think there is hidden symbolism in the colour blue (e.g. 'The curtains represent his immense depression and his lack of will to carry on') the author probably meant nothing more than to describe the curtains literally.

We suggest that the overlap in the Venn diagram is probably more substantial than the meme makes out. Of course, it is impossible to know the reason behind every choice that an author makes, and of course anyone can get carried away with reading their own meanings into a text. Nevertheless, professional writers typically labour over their work, carefully considering every language choice. What's more, the things that an audience 'reads into' a text are an important element of interpretation.

Read the poem below by New Zealand poet Glenn Colquhoun and use it to think further about the many possible meanings that a reader could come to when the example of the colour blue is invoked.

You'll notice that the life experiences of the participants listed in this poem can really shape the meaning they give to the colour blue.

meme
an image, video, piece of text, etc., that is typically humorous in nature and copied and spread rapidly by internet users, often with slight variations

Source 6 A poem by Glenn Colquhoun

'THE WORD AS A MEMORY'

Not everyone agrees that blue
is the correct word for a fine sky.

For parents of children who have drowned
in deep water blue is the colour of dying.

For lovers undressed silently by the light
of the moon blue is the colour of desire.

For travellers who wander the edges of
mountains blue is the colour of horizons.

For the lonely left aching by scandalous
lovers blue is the colour of music.

For soldiers who have died in defence
of their flag blue is the colour of glory.

For children raised on a street of brick houses
blue is the colour of rebellion.

For thieves who have been asked to empty
their pockets blue is the colour of policemen.

For women who love men with indigo eyes
blue is the colour of swimming.

For undertakers who apply lipstick to the
mouths of the dead blue is the colour of ice.

For dogs who have been fed from blue plastic
bowls blue is the colour of a full stomach.

Glenn Colquhoun, *An Explanation of Poetry to My Father*, Steele Roberts Ltd., Aotearoa, 2001, pp 28–9.



Source 7 Glenn Colquhoun



Structural frame

Looking closely at this poem through the structural frame, we can see repetition being used once again. This time there is an opening sentence that conveys the speaker's position:

> Not everyone agrees that blue
>
> is the correct word for a fine sky.

contention
a proposition that is maintained in argument

In this sentence, a **contention** is presented: that although some people may agree that the colour 'blue' is best represented by a fine sky, not everyone would agree. The following 10 sentences of the poem describe cases that illustrate and give weight to this contention.

In this poem, we see the repetition of sentences starting with the preposition 'for'. Prepositions can be used to show lots of things about the participants in a sentence, such as where they are, the direction they're going, and the reason they're doing things. In this poem we already know that 'not everyone agrees that blue/is the correct word for a fine sky', and these sentences give us some reasons 'for' seeing a different meaning.

Two of the things happening in this poem that position the reader to give credibility to each of the cases in the poem are:

- text structure: Each sentence in the poem is a stanza on its own. This means that each of the cases presented stand out clearly, and can more easily get our undivided attention
- sentence pattern: The sentences in stanzas 2–11 follow the same pattern, 'For X blue is the colour of Y'. The description of participant X, however, is very complex and detailed. After the preposition 'for' the poet (typically) uses a noun group consisting of a human thing followed by a long post-modifier that adds further specific detail about the person. The additional information makes the situation presented easier to imagine.

Final thought: It is interesting to think about how the structure of this poem – a position contended at the start, then supported by a range of supporting cases – makes its genre fit more closely into the argument family than the story family. Poetry really can be written in any genre and analysing the social purpose of a poem can help us interpret its meaning.

4.2a Your turn

Finding meaning in 'The Word as a Memory'

1 The opening line of this poem conveys the speaker's position:

> Not everyone agrees that blue
>
> is the correct word for a fine sky.

Which of the two lines in the poem do you find most convincingly illustrates the opening message of the poem? Why?

2 Write one more line for Colquhoun's poem, using the same sentence pattern: 'For X blue is the colour of Y'.

3 Do you think this poem is effective in positioning us to agree that people will see different meanings in a word, depending on their associated memories? Explain your answer.

Creative response

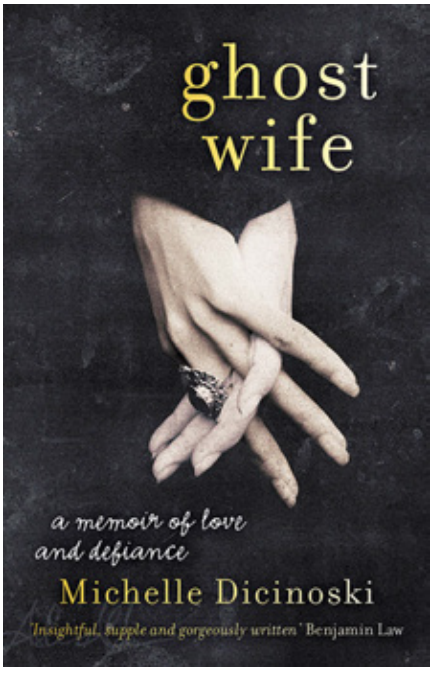
4 Compose a poem in your notebook or on a computer of at least six sentences/stanzas in the same style as Colquhoun in 'The Word as a Memory', using a different colour than blue.

Speaking up about experiences

When a person has life experiences that grant them a different perspective from you, it can be very enlightening to hear their stories. It is also true that different perspectives can sometimes challenge our values, attitudes and beliefs, and that we can feel confronted by this.

As members of a humane and democratic society, it is important that we learn how to respectfully listen to the stories of others, to imagine 'walking a mile in someone else's shoes', and to communicate our differences of opinion in productive ways. When discussing contemporary issues, it is to be expected that sensitive or controversial issues might arise, and sometimes these are taboo in our families, schools or society.

Authors can incorporate unique perspectives into their stories to purposely show an issue in a new light, or to represent marginal positions that might need to reach a wider audience.



Ghost Wife: extract from a memoir

The following extract is from a memoir by Michelle Dicinoski, a Queensland author and poet. A memoir is kind of like an autobiography, but it doesn't have to cover the events of your whole life, and it gets told more like a narrative. Memoirs are based on non-fiction material – stories from the real life of the author – and are presented in a literary style, foregrounding the emotions and positions of the author rather than just recounting information chronologically.

Source 8 An extract from a memoir

GHOST WIFE: A MEMOIR OF LOVE AND DEFIANCE

'Mum, Heather and I are going to Canada and getting married.'

I hadn't delayed telling my parents the news, but they were by no means the first. I knew Mum would hardly throw a party when she heard, but she had to know – and she would surely realise the significance of my announcement. I might not be marrying the partner she would have chosen for me, but she couldn't fail to be moved by the magnitude of the news. So I rang her.

(*Continues on next page*)

'Hmmph,' she sighed. 'What next?'

'Normally,' I told her, 'people say congratulations.'

'Oh well,' she said, 'congratulations. It's just ...' she paused, scrabbling around for the right way to express her feelings. 'Your father and I, we're not used to this sort of thing.'

And I keep doing this sort of thing. I persisted, 'So, will you come?'

'I couldn't go to Canada.'

I knew that an overseas trip was out of the question. Mum has never travelled outside of Queensland. She has only visited me in Brisbane once in the twelve years since I moved out.

'No,' I told her, 'not to Canada. To Brisbane. We'll have receptions in Florida and Massachusetts with Heather's family, and then another here at home when we get back. Maybe in February. Will you come?'

'Oh, I don't know,' she said. 'I'll have to see. Just don't tell your father about it.'

So this was how it was going to be. 'Never mind, then. I won't bother telling him. I just thought I should invite you, because it would be *nice* if my family were there to celebrate my *wedding*, you know? How could Dad come to the reception if he doesn't even know what we're celebrating?'

But Mum had an idea. 'You could tell him it's a birthday party.'

Michelle Dicinoski. *Ghost Wife*, Black Inc., Carlton, 2013, pp 150–1

Let's hold up the cultural frame and think more about how Dicinoski's memoir reflects the cultural context of Queensland in 2013.



Cultural frame

In a radio interview, Michelle Dicinoski reflects on researching her family history for the memoir and shares this insight:

> We are just two people living here and now, and whether or not our relationship is recognised as a marriage in Australia – I believe it will be eventually, it's just taking longer than I'd ever hoped. The fact is that there is a history there, and there will be a future as well, and ... it was really important to me to leave this, this kind of evidence that we were here, and that our relationship was, you know, just as filled with what any other marriage is filled with. Love and commitment and fights in the mall about what to wear to the wedding.
>
> Michelle Dicinoski, Life Matters, ABC Radio National, 4 March 2013, http://www.abc.net.au/radionational/programs/lifematters/ghost-wife/4548174



Source 9 Author, Michelle Dicinoski

This memoir was written prior to the Same-Sex Marriage postal vote in 2017 – a 'watershed' moment in Australia's culture. How does it feel, as a young person, to have just witnessed a watershed moment? Can you imagine explaining this time in our history to your children, nephews or nieces, or even grandchildren?

4.26 Your turn

Finding meaning in *Ghost Wife*

1 After reading the extract from *Ghost Wife*, what do you think about the experience shared by Dicinoski of telling her parents about her plans to marry in Canada?

2 When Dicinoski writes in the second-last paragraph 'So this was how it was going to be', what people or behaviour is she referring to? Do you agree the author is passing a judgment in this story (making it an exemplum), or just sharing an emotional reaction (more like an anecdote)? Compare your response with a peer to check your understanding.

3 Do you think the scene presented in this extract from *Ghost Wife* is effective in positioning us to agree that Michelle's family should celebrate her wedding to Heather? Explain your answer.

Reflect and write

4 **Prompt** – Social and cultural norms are always changing. Recent changes to Australian law to recognise same-sex marriage are an example of changing social values being reflected in legislative change.

Free write – Can you think of any law (or other institutional rule) that you would like to change in the hope that it would improve some aspect of our shared social experience? What would you change and why?

Speaking with authority

One aspect of textual authority is the extent to which the text appears to be trustworthy. If a text is written in an appropriate style for its purpose and audience, and makes reference to accepted experts in the field, we say that the text is authoritative – because the author seems reliable and convincing.

If a writer or a speaker wants to convey their own authority, they will also find ways to represent their own expertise and experience. This can be achieved by:

- including significant credentials in a by-line
- explicitly sharing a unique and relevant personal perspective
- confidently using expert vocabulary
- making language choices that 'fit in' with the register of a relevant social group.

Students often ask us when they are writing in English 'how formal' their tone should be. A better question would be: 'How do I convey authority in this situation?'

To speak with authority, you have to know who you are talking to, what purpose you are trying to achieve and what identity you are trying to project.

4.2c Your turn

Reflecting on authority and voice



Critical frame

Think back to the clip by Melodysheep that you watched in Section 4.1. It was narrated by a combination of voices: Brian Cox, David Attenborough and Carl Sagan. Many popular scientific texts are narrated by male scientists, usually with North American or British voices.

1 Can you find examples where scientific knowledge has been communicated in popular culture texts by a female narrator?

2 Can you find examples where scientific knowledge has been communicated in popular culture texts by an Australian narrator?

3 Why do you think Australian and/or female voices of authority in the field of science are harder to find?

Reflect and write



Personal frame

4 **Prompt** – Returning to the personal frame, consider your own voice. Do you feel like it is one that carries an element of authority, based purely on its sound? Do you feel confident that in your future experiences of workplace, education and family life you will be listened to and taken seriously by those around you when you talk?

5 **Free write** – Use your notebook (or a computer) to write a half- to full-page letter to yourself 10 years from now:

- reminding yourself about some of the things that are important to you right now
- encouraging yourself to take a stance on things that matter to you
- trying to anticipate what issues you might be interested in taking a stance on in the future.

4.3 TAKING A POSITION ON AN ISSUE

Remember at the opening of Chapter 1 we said that a good place to start when interpreting texts, whether you are reading, viewing or listening to it, is to always ask:

- What is being represented (and why)?
- How is language being used to create meaning?

In this chapter we begin explicitly using the term 'issue', and exploring how texts represent our position in history (time) and in the world (place), as well as our stance, or position on a topic of public interest. An *issue* is different from a *concept* – though thinking about issues certainly does involve thinking about concepts as well. They are linked. For example 'humanity' is a noun we use to refer to all of humankind in a concrete or literal way, but it also refers to the abstract qualities associated with being human if we use the word in a conceptual sense. Some contemporary issues relating to the concept of humanity, on the other hand, are: humane treatment of refugees; the role of genetic engineering in modifying the human body; human endeavours to get to Mars. Issues are things that are discussed by a community, in relation to something happening in a definable place and time.

An issue can arise in all kinds of communities including:

- in real life (e.g. in your family or school community)
- online (e.g. in a social or gaming network)
- within a social group in a defined place (e.g. Queensland or Australia)
- within a social group defined by other attributes (e.g. age, gender, cultural or language background).

4.3a Your turn

Identifying issues

1 Fill in the table below, brainstorming at least one issue that comes to mind for you in each of the communities listed. If you come across a category that you have no ideas for, do some internet research to see if there are any current news stories you could use.

COMMUNITY	ISSUES
your school	
your town/suburb	
Queensland	
Australia	
young people	
people with disabilities	
war veterans	
'for women'/'for men'	
(your choice)	



Source 10 Martin Luther King Jr. delivering his 'I have a dream' speech at the March on Washington in 1963

Social and political movements

News stories refer to people, times and places that you need to be familiar with to 'read' the news well. Following the news is like following any good story – the more you know about the characters and the settings involved, the easier you will find it to understand why something is noteworthy or relevant.

The flipside to this is that news stories can be confusing or boring when we don't know enough about their context – and there is a lot of background information to know about our society and culture! Some major political and social movements have stood out though, in the past few generations. Knowing about them can give you a cultural reference point for what issues have been important enough in the past for people to talk about publicly, and even take action over.

A social movement happens when an issue prompts people to join a larger group in order to take collective action to bring about a social or political change. These social movements use all kinds of texts – including posters, pamphlets, stickers, manifestos, blogs, poetry and song – to communicate their message and persuade others to take up their position.



Source 11 Aboriginal Reconciliation Walk across Sydney Harbour Bridge

4.3b Your turn

Locating important historical moments in time and place

1 Match the historical event and issue from the list below with the date and place information in the table.

EVENT	ISSUE	DATE	PLACE
		February 1907	United Kingdom
		March–April 1930	India
		August 1963	United States
		October 1969 – June 1971	United States and Australia
		June 1989	China
		November 1989	Germany
		May 2000	Australia
		February 2003	global (600 cities)
		September 2011	United States

Event bank:

- Fall of the Berlin Wall
- Salt March
- March on Washington
- Occupy Wall Street
- Mud March
- Moratorium Marches
- Aboriginal Reconciliation Walk
- June Fourth Protest
- Global anti-war protests

Issue bank:

- British colonial rule
- African–American civil rights
- women's suffrage
- economic inequality
- restrictions on emigration in post-war Germany
- democratic reform in China
- Vietnam War
- Indigenous rights and recognition
- Invasion of Iraq

Independent research

2 **Research** online to learn more about any of the historical moments from the previous activity, or find a different (perhaps contemporary) movement that interests you.
Then write:

- the basic '5Ws' of information in your notebook: what issue the movement was responding to; when and where it happened; who organised, opposed and attended it; why participants were moved to act on the issue
- a half page response to this question: What can society today learn from the words or actions of people in your chosen historical moment?

Taking a position of protest in song

Songs are a popular text choice for communicating messages of protest. Song lyrics can operate very much like poetry, using a range of language choices to increase the amount of imagery and metaphoric meaning. They often also contain stories – we sing about being in love, loss and grief, travelling and personal struggles and triumphs. When it comes to pieces written in verse though – like poems and song lyrics – we don't talk about a narrator's perspective. Instead we talk about the speaker's (for a poem) or singer's (for a song) perspective.

A protest song can be an effective way to let people know about a social or political movement, and to gain support for that movement. When a protest song gets popular, it can become known across large cultural groups, making it an effective means of spreading a message. When a popular musician, or a musician that we admire, records or performs a protest song it can be especially appealing and persuasive as we may wish to align our values with the values of someone we respect.

Protest songs can be performed in a range of musical genres. In Australia, folk, rock, and more recently hip hop, are the places where you will generally find protest messages in song. Indigenous issues feature highly in Australian protest songs, often positioning the audience to become aware of or take action on issues such as land rights and deaths in custody.

4.3c Your turn

Three-column analysis

A graphic organiser that you can use for analysing short texts and text extracts is a three-column analysis. Typically, the text you are analysing goes in the middle and then you make notes in the:

- left-hand column about the way the text is structured
- right-hand column about significant language choices.

However, you can really use the outer columns for any kind of targeted note-taking you need to aid your textual study.

1 Add notes in the left and right columns of the three-column analysis opposite, to help you identify specific language and textual choices made by the songwriter. Leave a bit of room in each column for the next activity ('independent text exploration'), where you will listen to a different version of the song – you might want to add extra notes as you listen to the song again and again.



TEXT STRUCTURE/ ORGANISATION	TEXT – SONG LYRICS, 'I WAS ONLY 19'	LANGUAGE FEATURES
	Mum and Dad and Denny saw the passing out parade at Puckapunyal, (It was long march from cadets). The Sixth Battalion was the next to tour and it was me who drew the card ... We did Canungra and Shoalwater before we left. And Townsville lined the footpath as we marched down to the quay; This clipping from the paper shows us young and strong and clean; And there's me in my slouch hat, with my SLR and greens ... God help me, I was only nineteen. From Vung Tau riding Chinooks to the dust at Nui Dat, I'd been in and out of choppers now for months. But we made our tents a home, VB and pin-ups on the lockers, and an Asian orange sunset through the scrub. And can you tell me, doctor, why I still can't get to sleep? And night time's just a jungle dark and a barking M16? And what's this rash that comes and goes, can you tell me what it means? God help me, I was only nineteen. A four-week operation, when each step could mean your last one on two legs: it was a war within yourself. But you wouldn't let your mates down 'til they had you dusted off, so you closed your eyes and thought about something else. Then someone yelled out 'Contact', and the bloke behind me swore. We hooked in there for hours, then a God almighty roar; Frankie kicked a mine the day that mankind kicked the moon: – God help me, he was going home in June. I can still see Frankie, drinking tinnies in the Grand Hotel on a thirty-six hour rec. leave in Vung Tau. And I can still hear Frankie lying screaming in the jungle. 'Till the morphine came and killed the bloody row And the Anzac legends didn't mention mud and blood and tears, and stories that my father told me never seemed quite real I caught some pieces in my back that I didn't even feel ... God help me, I was only nineteen. And can you tell me, doctor, why I still can't get to sleep? And why the Channel Seven chopper chills me to my feet? And what's this rash that comes and goes, can you tell me what it means? God help me, I was only nineteen.	

Lyrics from 'I Was Only 19'/'A Walk In The Light Green', written by John Schumann and performed by Redgum, 1983, http://redgumlyrics.weebly.com/i-was-only-nineteen-a-walk-in-the-light-green2.html

4.3d Your turn

Independent text exploration

A question that often comes up for authors, poets and songwriters when they are interviewed is: 'Is this story/poem/song about your life?' But whether a song/poem is really about a songwriter/poet's real-life experiences does not necessarily change the impact of the message in the text.

1 Do you think protest songs are more persuasive if the audience believes the songwriter (or singer) has a personal connection to the issue they are singing about?

2 Do some more reading about the story behind the song 'I Was Only 19': http://doublej.net.au/news/features/breaking-down-the-truth-behind-redgum-s-i-was-only-19.
Does this knowledge make you more inclined to trust the song's authority?

3 Compare the original song by Redgum to a cover of the song by Australian hip hop band The Herd in 2005. Watch the video clip for this version and add another layer of notes in the text structure/organisation column about the meaning created by the visual representations.

4 Research the cultural context. What war was taking place in 2005 when 'I Was Only 19' was covered by The Herd? Discuss with a peer whether the cover version (and its film clip) would have been a persuasive song of protest in its context.



4.4 WHAT'S WORTH WRITING ABOUT?

We can often talk about issues that are important to us with our friends or family. When enough people in a community want to talk about an issue, it can become a newsworthy topic, taking the discussion into the civic realm. Newspapers continue to provide information and a range of perspectives on current affairs, and journalists play a key role in keeping the community informed, especially when their reporting is ethical, fair and balanced.

In addition to the voices of professional writers, the growing ease of access to free digital publishing platforms, including social media, has resulted in an increase in citizen journalism. Stuart Allan, a professor of journalism, explains:

> Today, the person first on the scene of a newsworthy event with a camera, is likely to be an ordinary citizen. The growing popularity of cheap, easy-to-handle digital devices, as well as the ease with which imagery can be uploaded and shared across social networking sites, such as Twitter, Facebook, Path, Flickr, Instagram, Tumblr, Reddit and YouTube, have contributed to this phenomenon.
>
> https://theconversation.com/crisis-reporting-and-citizen-journalism-7-7-changed-the-way-we-experience-news-44369

You might not happen to be on the scene when a newsworthy event occurs in real time. However, with just a few digital tools and an internet connection at your disposal, you can write online about any current issue you feel strongly about or share any fresh insights you may have for public readers to consider.



Perspectives in the media

There are many ways to represent perspectives in the media, ranging from news reporting that aims to be unbiased to opinion writing that aims to communicate one person's view in a more subjective style. We often call written texts that are published in the media 'articles' or 'media articles'; for example a news article, a feature article, an opinion article. This is a way of distinguishing written texts from other media content.

Ultimately, saying that something is a 'media article' doesn't tell us very much about its content or language in use – just that it is a piece of written text that appears in a media publication. If we want to know the particular social purpose or generic style of an article in the media, it is better to use more precise terms.

When analysing a media article to uncover how it may be inviting you to take up a position, you should consider both the content choices, and the language choices. Articles in the *news story* genre, for example should be written from a neutral point of view to show a lack of bias in the reporting. This means choosing content that will provide a range of perspectives, and using language that is precise and non-judgmental. This is because the social purpose of news stories is to provide us with unbiased information so we can make up our own minds about a situation.

feature article feature articles tell deep, affecting and engaging real-life stories that go beyond the mechanics of what, where and when to explore who, how and why

opinion article presents a clear and subjective position on a topical issue, adding depth, analysis, differing views and fresh ideas and also encourages readers to think more deeply about the issue

If, however, you are aiming to write a **feature article** or **opinion article**, you may be more selective with the range of perspectives you include. Both feature and opinion articles are expected to show a select side of a news story – this is their social purpose. They can either throw light on the human experiences of an issue (features) or make contentions about what others should think about it (opinions).

Contemplating the social purpose of a media article is vital to understanding how it is trying to position you to believe or do things.

Representing human interests: feature articles

When you want to read or write a media article that focuses on human interests and experiences of an issue, you want to explore feature articles.

Unlike a news article, which has a lead paragraph to capture quickly the essential information about a story, a feature article will open with an orientating scene to hook the reader into the factual story that will unfold. A feature article is typically longer than a news article, allowing it to delve deeper into questions of who, why and how, to uncover largely personal experiences of an issue. Feature articles often respond to a social issue by telling us a story about that issue, from a subjective point of view. These stories position us by appealing to our emotion.

Embedding and inviting positions

As soon as a writer makes a choice to look at an issue from a certain angle, they also choose the voices that are going to be most prominently represented. So, even when a writer doesn't adopt a first-person writing style or state their personal point of view, their position on an issue becomes embedded in their writing through these choices. You can consider some of the ways that this happens by looking back at some of the explanations and activities in Chapter 2.

You can tell a lot about how you are being positioned by a text by paying attention to who is being allowed to speak, how much they are allowed to say, and how early in the story they get to say it.

Source 12 An example of a feature article



PHOTO: The group is fighting for health benefits for ex-servicemen exposed to radiation in the Montebello Islands. (ABC News: Jacob Kagi)

Montebello Nuclear Testing Veterans Exposed to Radiation Vent Anger over Gold Card Refusal

By Jacob Kagi

When Ray Whitby and a handful of Australian Navy colleagues stepped onto an island off the WA coast after Britain had just wrapped-up its nuclear weapons testing, they had no idea their lives would be changed forever.

'We were in shorts, sandals and short-sleeved shirts,' Mr Whitby said.

A scientist who was with them that day on the Montebello Islands off the Pilbara coast – and who was decked-out in full protective clothing – delivered a grim message.

> **'He told us "you guys shouldn't be here, this is deadly",' Mr Whitby said.**



PHOTO: The Ex-Services Atomic Survivors Association says giving a gold card to the veterans would cost the government very little. (Supplied)



PHOTO: Ray Whitby says he has spent hundreds of thousands of dollars on medical treatments. (ABC News: Jacob Kagi)

Later investigations found the weapons tested on those islands – believed to be around four times more powerful than those dropped on Hiroshima and Nagasaki in World War II – had left behind a level of radiation that was 'definitely unacceptable to personnel'.

When Mr Whitby and his colleagues returned to their ship they attempted to decontaminate themselves, but were later told the water they used to do this, also contained high radiation levels.

So too, did the kitchen items they were using to prepare meals.

There's no excuse whatsoever

Mr Whitby said the effect was devastating, with many of his fellow servicemen on that HMAS Fremantle mission dying as early as their 30s, or suffering lasting health issues.

He has fought cancer and saw his wife miscarry five times.

(*Continues on next page*)

'We were used as live guinea pigs,'
Mr Whitby said.

'There's no excuse whatsoever, we all joined the service to help our country and do our part.'

The Ex-Services Atomic Survivors Association says giving a gold card to the veterans would cost the government very little.

Many in similar circumstances to Mr Whitby had a big win last year, when the Federal Government announced a $133 million program to give nuclear veterans access to the gold card, which provides veterans with lifelong no-gap medical insurance.



PHOTO: Montebello Islands nuclear testing survivor Jim Marlow says the situation is infuriating. (ABC News: Jacob Kagi)



PHOTO: Australian Ex-Services Atomic Survivors Association plaque on the Montebello Islands. (Supplied)

But this would only apply to veterans exposed to radiation between October 3, 1952 and June 19, 1958.

Mr Whitby and his colleagues were exposed 85 days after the cut-off date.

One of those colleagues, ex-serviceman Jim Marlow, describes the situation as infuriating.

'Why it differentiates between one and the other I have no idea,' he said.

'We are not recognised, we simply get ignored.'

A small cost for a big benefit: veterans

Mr Marlow, Mr Whitby and others have spent years campaigning for access to the gold card, believing it to be a fair request given the challenges they have faced in their later lives.

'I paid hundreds of thousands of dollars out over the years on cancers and various medical situations that I had,'
Mr Whitby said.

'It has been dreadful.'

The exact number of people in the same situation is unknown, but the Australian Ex-Services Atomic Survivors Association believes it to be relatively small and one that would not require a big financial outlay from the Federal Government.

Veterans affairs benefits are a federal issue, but the State Government has vowed to lobby the Commonwealth to extend medical benefits to Mr Whitby and others in the same circumstance.

Mr Whitby's son, Reece, is a first-term Labor MP in WA and used his platform in State Parliament to urge the Commonwealth to act.

'If we can't treat veterans from the 50s fairly, how can current members of our armed services have confidence they will be treated fairly in years to come?' Reece Whitby said.

A spokeswoman for Federal Veterans Affairs Minister Darren Chester said the eligibility dates were determined on the basis of scientific evidence.

Jacob Kagi. Last updated 15 March, 2018, http://www.abc.net.au/news/2018-03-15/nuclear-testing-veterans-hold-protest-at-wa-parliament/9551658?pfmredir=sm

4.4a Your turn

Personal voices on social issues

1 Do you know anyone who has served in the armed forces? Or, do the pictures of the veterans in this article remind you of anyone you know?

2 Do you think that being able to relate to a story on a personal level makes a difference to how much we engage with a news or feature article? Explain your answer.

3 This article heavily foregrounds the voice of ex-serviceman Ray Whitby. Highlight the places in the article where other voices are represented (in either paraphrasing or direct speech). What conclusions do you draw about the relative importance of these other perspectives, given their location and length in the article?

4 Think about whether you support the following statement, then pair with a peer and share your responses: 'The images in this article establish a high level of **pathos** by connotating personal stories'.

5 At the time of writing this Student book, the outcome of this campaign isn't known.
- Do some research online to find out how this story ends or develops.
- Search local, state and national newspapers for recent news articles, feature articles, or opinion articles relating to veterans' affairs.

pathos
an appeal to the heart; i.e. appealing to the emotions of an audience, using personal stories to create empathy and sympathy

Research and create

6 **Consider** – Most Australian school students at some point have thought about the role of the soldier in Australia's history, perhaps through a study of the ANZAC campaign at Gallipoli in 1915, or post–Cold War conflicts such as those in Korea (1950–1953), Vietnam (1955–1975), The Gulf (1990–1991; 2003–2011) or Afghanistan (2001–present). When you searched for news about veterans' affairs in recent newspapers, did you find anything about veterans from those wars?

Create – If you did find an article covering an aspect of veterans' affairs, and the story is still current, do some more research on the issue presented. Consider writing a Letter to the Editor for the newspaper that ran the story, or a social media post to start a discussion within your networks.

Representing opinions and calling for action

When you want to read or write a media article that explicitly argues a writer's position on an issue, then you want to explore opinion articles.

Opinion articles tend to be written by experts in their field; this position of expertise makes an opinion more persuasive. The social purpose of an opinion article is more closely aligned with argument than with developing a story – although narratives, anecdotes, recounts and exempla can all be embedded within the larger argument text.

An opinion article is typically a similar length to a feature article. It allows the writer to write in an overtly persuasive manner, to convince the audience that their 'take' on the news is worth considering. In Chapter 3 we outlined a range of persuasive appeals; opinion articles position us by using multiple appeals:

- **logos** – ideas are carefully explained, to appeal to logic and reason
- **pathos** – personal stories are often featured to create empathy and sympathy
- **ethos** – by establishing the credibility and expertise of the writer, there is an appeal to our ethics and values
- **kairos** – opinions are typically given at crucial moments in topical news stories, and this timeliness is persuasive.

Creating a sense of 'us' and 'them'

By now you should be comfortable with the contention that all texts present a perspective and position an audience. Because opinion articles (and editorials) are constructed to purposely offer a point of view, careful language choices must be made to position the reader without coming across as unreasonably one-sided in your arguments.

Pronoun choices in texts tell us a lot about how the writer or speaker sees themselves in terms of their group affiliations and world views. When they refer to themselves alone as 'I', we know they are telling us directly about what they are thinking or doing. When they use pronouns like 'we' or 'us', they imply that they are connected to a larger community, giving their perspective, arguments and world view a sense of credibility (appealing to ethos). When they use those same pronouns – 'we' or 'us' – and seem to be referring to the reader in that group, they position the audience to join in and take up the same opinion.

In the following opinion article a view is put forward on news stories relating to gun violence in schools in the United States. News on this issue was widespread after a shooting on 14 February, 2018 in Marjory Stoneman Douglas High School in Parkland, Florida. At the time of writing this book, you can still follow the student-led campaign against gun violence using social media hashtags including #MarchForOurLives and #RoadToChange. An opinion article by a student from that school was published online by *Harper's Bazaar* with the title 'Parkland Student Emma González Opens up About Her Fight for Gun Control' and the tagline 'Adults are behaving like children'. Reading it, take note of the ways González uses the pronouns 'we' and 'they' throughout the article, such as in this sentence: 'We are grieving, we are furious, and we are using our words fiercely and desperately because that's the only thing standing between us and this happening again'.

Consider how language choices like this work to communicate the author's values, attitudes and beliefs. Then read the following editorial to see how a position can still be communicated without the use of personal pronouns.

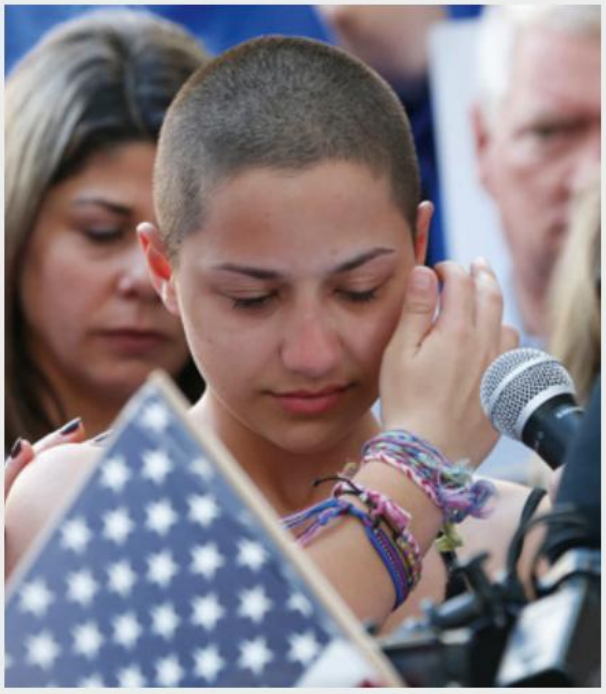
Source 13 An example of an opinion article

The Guardian view on US gun laws: listen to teenagers, not Trump

Editorial

The impassioned campaign by survivors of the Florida high school massacre and their peers is in stark contrast to the US president's crass proposals

Mass shootings occur nine out of 10 days in the United States, and seven American children or teenagers are shot dead daily. Though the death toll was so high in last week's Florida high school shooting, and the horror felt so deeply, there seems to be more surprise at the outpouring of anger and action from young people than at the massacre itself. On one estimate, 150 000 school pupils have experienced a shooting on campus since Columbine in 1999. In these circumstances, such atrocities can come to be seen as almost inevitable – appalling, but the way things are.



Emma Gonzalez, a student at the Florida high school where the shooting took place, speaks at a rally for gun control in Fort Lauderdale, Florida. Photograph: Rhona Wise/AFP/ Getty Images

Teenagers are insisting that cannot be. First came the boldness, courage and urgency of survivors, vowing 'we are going to be the last shooting'; confronting Marco Rubio over NRA cash; chastening politicians: 'We're children. You guys are the adults.' Then the engagement of their peers: walking out of classes and marching on the Florida state capitol and to the White House.

Recent history gives little reason to be optimistic about their campaign. The gun lobby has succeeded in presenting mass gun ownership as a foundational element of American life, long sanctified and protected by the second amendment. The NRA's own past gives the lie to this. In the 1930s, its president criticised 'the general promiscuous toting of guns', saying it should be 'sharply restricted'. The interpretation of the right to bear arms as a matter of individual and not collective defence gained ground only after years of lobbying, and came as firms found new custom by promoting firearms as essential for personal protection.

'The only thing that stops a bad guy with a gun is a good guy with a gun,' the NRA's head repeated in an aggressive speech on Thursday. Donald Trump's proposal to arm some teachers is the logical outcome of this argument. It is also absurd. The Florida high school had an armed guard. Self-defence arguments have led to the US having more guns than any other country, and gun laws being loosened – yet it has more gun deaths than any other developed nation.

The momentum of students and supporters may ebb. The national anguish that followed the murder of children at Sandy Hook in 2012 produced minimal material change. Yet Democrats have begun to shift in rhetoric at least, however cautious they have been in taking action. Public support for gun control appears to be rising. Mr Trump tweeted that he would be 'strongly pushing' to end the sale of bump stocks, which allow faster firing, and raise the purchase age to 21 – though no one is holding their breath and his next tweet lauded the NRA, which opposes both.

These deaths take place amid the broader sense, with Mr Trump's rise, that something is very wrong in America

(*Continues on next page*)

and that real resistance, not tinkering and timidity, is needed to address it. That means a demand for more fundamental changes to gun laws, but could also help to create a more compelling narrative for a shift, offsetting the NRA's battle cry of freedom with an emotional appeal to security and community. Gun culture was built over decades. Dismantling it will be a process, not a moment – if it happens at all. Outrage does not guarantee change, or even make it likely. But change won't happen unless there is outrage.

https://www.theguardian.com/commentisfree/2018/feb/22/the-guardian-view-on-us-gun-laws-listen-to-teenagers-not-trump, 23 February 2018

4.4b Your turn

Paragraphing, pronouns and positioning

1 Highlight the opening sentence of each paragraph in the editorial *The Guardian view on US gun laws: listen to teenagers, not Trump*. If you copy them alone into a new document, do they adequately summarise all the main points of view in this piece?

2 Note the opening line of the article – did it catch your attention? Why/why not?

3 This editorial contains judgments and evaluations of the issue in the news; however, it doesn't use personal pronouns. Can you explain what impact this has on positioning the audience?

Research and create

4 **Consider –** Do some research online to find out if there have been further outcomes to the student protest movement to stop gun violence. Also, search local, state and national newspapers for recent news articles, feature articles or opinion articles relating to gun control or gun violence to see if related issues have arisen.

5 **Create –** Imagine you wanted to share this opinion article (or any other article you found about gun control or gun violence during your research). Compose a social media post for your preferred social network, sharing the article in a way that would encourage others to read it, and conveying your position on the content.

6 **Reflect –** Would the people in your social network be interested in reading this opinion article? Would they be interested generally in the topic of gun control and gun violence? What other issues would you be inclined to talk about on social media?

4.5 WRITING ONLINE

The proliferation of digital technologies and the increased availability of the internet to connect people around the world have changed the social and cultural writing practices of many people in contemporary Australian society.

Where previously we might have bought a print newspaper or magazine to access news, features and opinions, we can now access this same material online. The increase in smartphone ownership effectively means that many adults and young people are carrying a connected mini-computer around with them that they use to both read and write, rather than a print text or pen and paper. The development of a range of social networking platforms has seen fewer people writing letters to each other, as social writing and communication practices have become more popular – though this final change is not without its drawbacks. At the time of writing this Student book a hot issue in the media is the evidence coming to light about the ways that one particularly prominent social network provider could be using and selling our personal information.

One popular method for writing publicly online is blogging. In this next section we explore the purpose and textual features of blogging, before ending this chapter with an assessment of your learning by asking you to write a blog post of your own.

What are blogs and why do we write them?

The word 'blog' has been around since the late 1990s. It's a shortening of the word 'weblog'. To understand the rules of what a weblog is, you can break it into two handy words: web + log. A blog is published on the internet and is like a public log, or diary – not the same as what you would write in a personal diary because the only intended audience for a personal diary is you! It's a sequence of entries, based on your personal thoughts or experiences, that you are happy for other people to (potentially) read.

All blogs are written in response to something. They can be in response to something from your personal life, or in response to news and current affairs. When entries 'posted' on a blog are responsive to public issues they can be categorised as citizen journalism..

In a feature article titled 'Why I blog', author and journalist Andrew Sullivan writes:

> A reporter can wait – must wait – until every source has confirmed. A novelist can spend months or years before committing words to the world. For bloggers, the deadline is always now. Blogging is therefore to writing what extreme sports are to athletics: more free-form, more accident-prone, less formal, more alive. It is, in many ways, writing out loud.

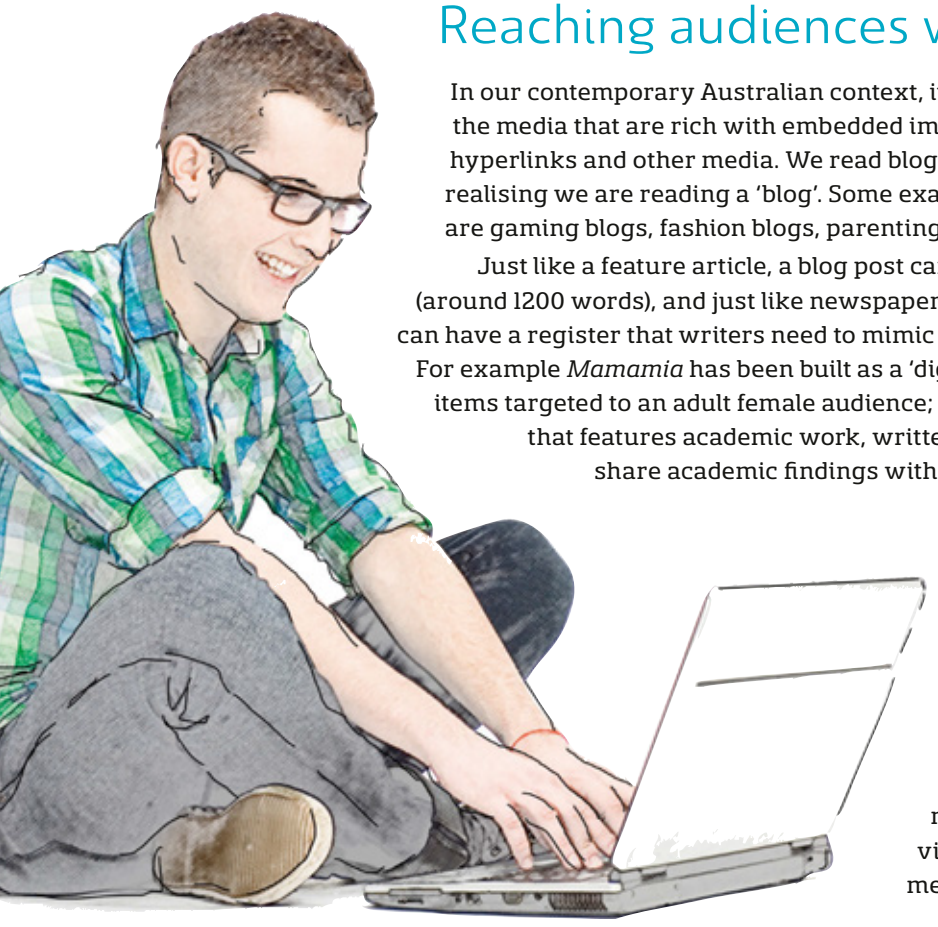
Andrew Sullivan, 'Why I Blog', *The Atlantic,* November 2008, https://www.theatlantic.com/magazine/archive/2008/11/why-i-blog/307060/



What genre is a blog?

The beauty of a blog is that posts can be written using different genres. For example a blog may aim to tell a story using anecdote or exemplum, or it might present an argument using an exposition or discussion. Many approaches to blog writing are valid. In that sense, writing for a blog can be similar to writing a feature article or an opinion article, where the purpose and register of the writing will dictate whether the text is structured around characters and events or issues and points of view.

As Sullivan explains above, a blog is very similar to a diary, so a recount is a very natural genre for blogging. But many blog posts go beyond the basics required for a recount or news story and utilise the stages of genres that give them more to say. Refer to Chapter 1 for a list of key genres used in Senior English. Genres like anecdote and exemplum allow authors to share an emotional reaction to a remarkable event (anecdote) or judge the people or behaviour in a story (exemplum) using the generic story stages of 'orientation' and 'complication'. Sometimes this ends with an explicit 'evaluation' stage too. However, these kinds of stories don't have to be 'resolved', making them well suited to blogging, where authors often write in response to ongoing events and issues.



Reaching audiences with blog posts

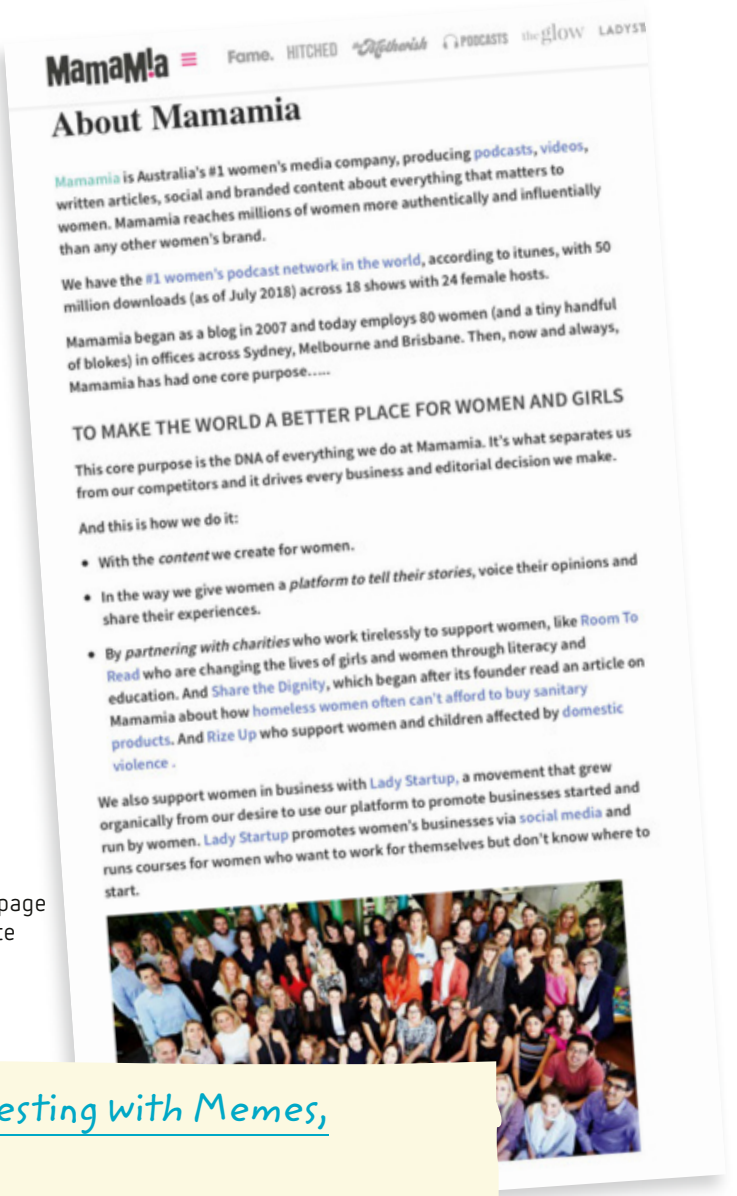
In our contemporary Australian context, it is common to come across articles in the media that are rich with embedded images and digital text features such as hyperlinks and other media. We read blog posts in our areas of interest often without realising we are reading a 'blog'. Some examples of the categories of blog we read in are gaming blogs, fashion blogs, parenting blogs, and blogs about health and wellbeing.

Just like a feature article, a blog post can be short (around 400 words) or long (around 1200 words), and just like newspapers and magazines, some blog publishing sites can have a register that writers need to mimic if they want to reach their target audience. For example *Mamamia* has been built as a 'digital women's media company', and features items targeted to an adult female audience; *The Conversation* was developed as a blog that features academic work, written in authoritative yet accessible language to share academic findings with a wider public audience.

What blogs do all have in common, is that they are multimodal texts, published using digital mediums of production, specifically in a way that connects to other material on the internet. Recall in Chapter 1 (Section 1.3) where we explained language modes as 'sets of meaning-making resources'. And earlier in this chapter, we saw how using multiple modes (e.g. in infographics and video) gives us more avenues to communicate meaning.

As with any multimodal text, the trick is in making sure the meanings represented through the different modes (e.g. written + visual) work together to communicate a cohesive message. Writing an effective blog is not just a matter of throwing any old image into the middle of some text and then hitting 'publish'.

Source 15 shows one example of an effective blog post, written by Madison Malone Kircher for the *New York Magazine* online (nymag.com) on 26 March 2018, and re-posted on the blog platform *Medium* on 28 March 2018. As you read it, notice how the language choices are occasionally more informal, but also how the cultural references are very specific to the culture of the United States, specifically New York. These language choices and cultural references are well pitched to readers of *New York Magazine*'s online material.



MamaMia ≡ Fame. HITCHED Cliffhanger PODCASTS the glow LADYST

About Mamamia

Mamamia is Australia's #1 women's media company, producing podcasts, videos, written articles, social and branded content about everything that matters to women. Mamamia reaches millions of women more authentically and influentially than any other women's brand.

We have the #1 women's podcast network in the world, according to itunes, with 50 million downloads (as of July 2018) across 18 shows with 24 female hosts.

Mamamia began as a blog in 2007 and today employs 80 women (and a tiny handful of blokes) in offices across Sydney, Melbourne and Brisbane. Then, now and always, Mamamia has had one core purpose.....

TO MAKE THE WORLD A BETTER PLACE FOR WOMEN AND GIRLS

This core purpose is the DNA of everything we do at Mamamia. It's what separates us from our competitors and it drives every business and editorial decision we make.

And this is how we do it:

- With the *content* we create for women.
- In the way we give women a *platform to tell their stories*, voice their opinions and share their experiences.
- By *partnering with charities* who work tirelessly to support women, like Room To Read who are changing the lives of girls and women through literacy and education. And Share the Dignity, which began after its founder read an article on Mamamia about how homeless women often can't afford to buy sanitary products. And Rize Up who support women and children affected by domestic violence .

We also support women in business with Lady Startup, a movement that grew organically from our desire to use our platform to promote businesses started and run by women. Lady Startup promotes women's businesses via social media and runs courses for women who want to work for themselves but don't know where to start.

Source 14 The 'About' page of the *Mamamia* website

Source 15 An example of a blog post

If You're Mocking Teens for Protesting with Memes, the Teens Have Already Won

By Madison Malone Kircher

Teen protesters armed with SpongeBob SquarePants–inspired signs know exactly what they are doing

On Saturday morning, an estimated 175,000 people marched in the streets of New York City as part of the March for Our Lives, a gun-control protest organized by the survivors of the Parkland shooting. Hundreds of thousands more flooded the streets in Washington, D.C., and 20,000 people protested down in Parkland. In New York, there were signs as far as you could see in any direction. Signs covered in pictures of AR-15s with big, red ban circles drawn over them. Signs calling BS on 'thoughts and prayers' rhetoric. Signs about how 18th-century laws are still being applied to 21st-century guns. And ... signs covered in *SpongeBob* memes. This was, after all, a protest conceived and executed – with some help – by teenagers. Sure, the *Our* in March for Our Lives applies to everyone who lives in the United States and runs the risk of being killed by a gun, but mostly the lives being fought for on Saturday were the lives of schoolchildren. Many of whom were out marching with memes in hand.

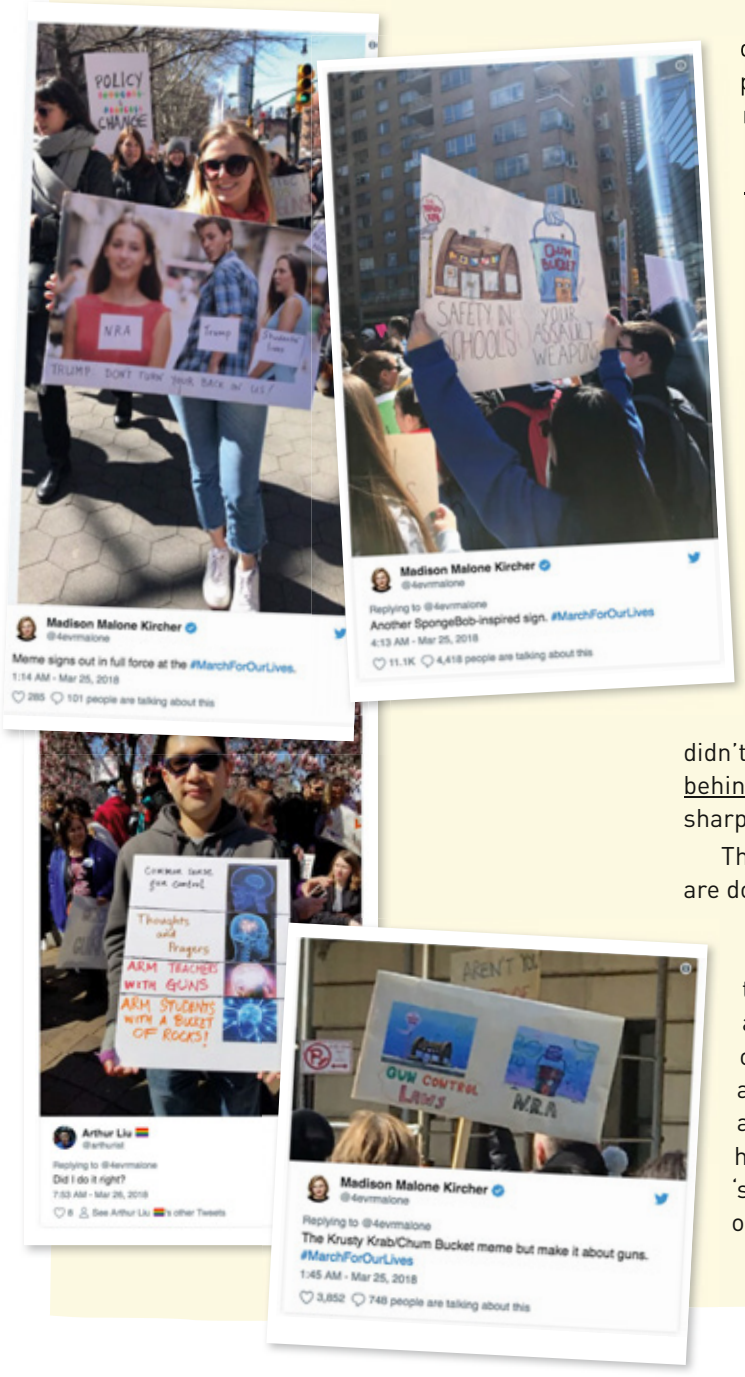
(*Continues on next page*)



Photo: Alex Cavendish / NurPhoto via Getty Images

In New York, I snapped a photo – and tweeted it – every time I spotted a kid with a meme-inspired sign. The unfaithful boyfriend meme recast with Trump staring at the NRA and ignoring 'students lives.' A Mocking Sponge with a 'Make America Great Again' hat. Several Krusty Krab versus Chum Bucket riffs. 'I don't get her sign,' I overheard a woman in front of me saying to the man next to her, while we were waiting to march. 'Hi, I can explain that,' I said, breaking meme-rule No1: Never talk about a meme IRL. 'It's a good versus bad comparison. The Krusty Krab is "good," and the Chum Bucket is "bad". So the NRA is bad here.' 'Oh, I guess I probably could have figured that out,' the woman replied. 'That makes sense.'

By the end of the day, I'd tweeted photos of a half-dozen meme signs I'd seen in New York City. Other protesters started sending me DMs and replying to my tweets with pictures of their signs from different cities. Twitter created an entire moment dedicated to SpongeBobsigns alone. But for every like and fave – just look at the impressive shading on this Chum Bucket –Twitter, and my mentions, quickly filled with people barking about how stupid these kids were. About how cartoon-covered poster board is a terrible way to get people – voters, government representatives, 'adults' – to pay attention.



'And we are supposed to take you seriously?' asked one user. 'It's like they don't understand or don't know true facts so they just drew pictures instead,' tweeted another. 'This is why the rest of the world hates us,' weighed in someone with, clearly, a nuanced understanding of international relations. 'The left can't meme,' somebody else wrote. 'Has anyone told these children yet that you can't vote with a crayon?' asked one Twitter user in response to a Krusty Krab versus Chum Bucket poster photo I'd tweeted. 'I didn't use crayons actually,' Luna, the talented teen artist behind the sign, snarked back. 'I used prismacolor pencils, sharpies, and copic markers.'

The thing here is, these teens know exactly what they are doing. They know that a sign that says '#Enough' isn't going to get thousands of retweets and national news attention, but that if you put that hashtag coming out of the mouth of Mr. Krabs ... it might. You can't vote with a crayon, but you can sure as hell get attention with one. And getting people to pay attention to gun violence, as any teen who has ever crouched beneath a desk and texted their families not knowing if they'd make it home alive would probably tell you, trumps being taken 'seriously.' Putting a meme on a sign is, in a way, an act of disruption.

There's a reason some of those same kids have roasted the likes of Tomi Lahren and Marco Rubio to ash on Twitter with apparent ease. There's a reason a group of the Parkland survivors are holed up in a secret office in a strip mall in Florida where they spend their days engineering activist meme content engineered for virality. Teens are fighting the war on gun violence from their own turf, a digital-first turf where they speak the language fluently and everybody over the age of about 25, well, doesn't. Calling them out on Twitter is exactly what they want you to do. If you're taking the time to type out your half-baked argument that SpongeBob can't be equated with seriousness, you're playing right into their hands.

TAGS: Activism; Gun Control; Politics; Culture; Memes

Madison Malone Kircher, Blog post via nymag.com and medium.com, 28 March 2018, https://medium.com/new-york-magazine/if-youre-mocking-teens-for-protesting-with-memes-the-teens-have-already-won-67b785a4f371

4.5 Your turn

Noticing how this blog works

1 As you read Kircher's blog, take note of at least one example of each of these aspects of the piece:

- The opening paragraph provides an 'orientation' to the story – we learn the people involved, their situation and the setting.

- The images capture multiple perspectives – the subjects of the image (the protesters and their signs) as well as that of the photographer.

- Hyperlinks are used to substantiate claims or offer further explanations, which allows her to write concisely in paragraphs dense with cultural and textual references.

- Embedding the full tweet information for images is used as a substitute for an image 'caption' – we learn the source of the image from the context of the tweet.

2 Do you think this blog is effective in positioning us to agree that young people are using memes in persuasive ways to deliver their message of protest? Explain your answer.

4.6 BRINGING IT ALL TOGETHER

In this chapter you have explored a range of texts to see how they share the author's position (including their perspective or their world view), and how, in doing so, they work to position their audience. You've encountered texts that touch on a range of issues and considered what is worth talking about in the news.

This chapter is titled 'Sharing your position' and now it's time to share your own. You have considered a range of issues throughout this chapter, but it's possible you weren't passionate about any of them (or were you?). You've also reflected on, interpreted and created new texts of your own, with the purpose of thinking about how you are positioned by texts, and how you can position audiences using your own writing.

Create and publish

Return to the opening ideas of this chapter and locate yourself in society, time and place. What interests you? Are there any current issues? Is there anything that you wish you could hear more about in the news?

There are lots of ways that you could share your views in public forums to raise awareness about issues that are important to you. Social media has made rapid posting of opinions and information a very common method of sharing your interests with people in your social network. Writing longer, more considered pieces, however, allows you to fully develop your position and present perspectives with care.

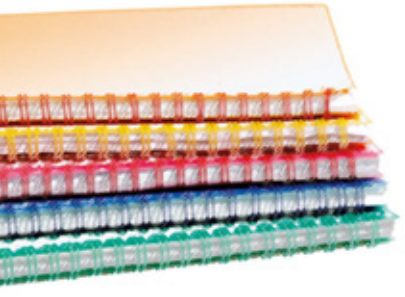
4.6a Your turn

Writing a blog post in response to an issue

1 Choose one issue that you'd like to explore in more depth and create a blog post of no more than 1200 words that provides a target audience with your perspective on that issue.

- **Field** – You can choose one of the issues raised in this chapter, or another that is topical and of interest to you.
- **Audience** – Before writing, identify (perhaps decide as a class) the intended audience of your blog.
  Will it be:
  - your English teachers and classmates only
  - your parents or other family members
  - the entire school community
  - a public audience, beyond the school?

  Will they:
  - be an audience you personally know well
  - have much prior knowledge of the topic
  - likely have the same values as you?
- **Mode** – Publish your piece online, either on a platform of your choice, or within a whole-class site alongside the work of your peers. Ensure that you include a combination of written and visual material.



4.6b Your turn

Interact and reflect

1 **Interact –** When you and your peers have published your blog posts, read each other's and leave comments in response. Interact with the ideas they have presented in their posts by adding a comment that relates personally to one of their insights or extends their story by adding additional information.

2 **Reflect –** Write down or talk to someone about your blogging experience.

- Did you find it hard to come up with something to say? Why/why not?

- Were you able to confidently create a digital text that used consistent and appropriate formatting? Explain your answer.

- How difficult was it to find the right images to illustrate your blog?

- What are three pieces of advice you would give someone else doing this task about how to effectively communicate their position or perspective in a blog?



FOR THE TEACHER

Check your obook assess for the following additional resources for this chapter:

Answers
Answers to the *Your Turn* tasks in this chapter

Teacher notes
Useful notes and advice for teaching this chapter, including syllabus links

assess quiz
An interactive auto-correcting multiple-choice quiz to test student comprehension



Part

C

TEXTS AND CULTURE

Chapter 5 Representing identity and culture

5.1 Identity and perspective
5.2 Roles, relationships and identity
5.3 Values, attitudes and beliefs
5.4 Representing and responding to culture
5.5 Considering the cultural context of *Othello*
5.6 Competing perspectives in *Othello*
5.7 Reading culture in context: *Othello*
5.8 Considering cultural contexts

Chapter 6 Shaping stories

6.1 Making meaning through story
6.2 Storytelling for a purpose
6.3 Meaningfully constructing identities in *The Sapphires*
6.4 Representing story elements using visual language
6.5 Cultural and critical framing – *The Sapphires*
6.6 Bringing it all together

Chapter 7 Creating textual responses

7.1 Background to *Lady Helen and the Dark Days Club*
7.2 Analysing and interpreting *Lady Helen and the Dark Days Club*
7.3 Responding to a novel: writing an analytical essay
7.4 Assessing the response
7.5 Bringing it all together

Chapter

5 REPRESENTING IDENTITY AND CULTURE

While we like to think of ourselves as independent and unique, the reality is that we are, to some extent, products of the environment in which we operate. The ways we react to and interact with the world around us shape our identity and the way we view the world

Just as texts are products of individuals, they are also representations of the cultures in which those individuals exist. When authors construct texts, they make a vast number of choices about the language and textual features they will use to communicate their perspective. The choices they make can tell us a great deal about what they value and the ideas they think are important. In English, we consider texts as cultural artefacts that both reflect and shape the ways people think about the world. By analysing texts we are able to critically evaluate the different ways they represent the world, and why they do so.

The questions we can ask of texts and their authors include:

- What aspects of cultural context are represented in the text?
- How does the text represent the author's values, attitudes and beliefs?
- How does reading the text shape our own ideas about the world?

SYLLABUS ALIGNMENTS

This chapter prepares students for study of Unit 2 of the *English General Senior Syllabus*.

This chapter features:

- a variety of texts that allow students to explore the effect of cultural context on text construction
- guidance on how to approach the analysis of values, attitudes and beliefs as a representation of cultural context
- opportunities to analyse the representation of culture in a Shakespearean text.

The syllabus subject matter is approached in the following ways:

	RESPONDING	CREATING
Texts in contexts	– Personal and cultural frames are applied for thinking about the contexts in which texts were created. The effect of cultural context in shaping the perspectives presented by texts is considered.	– The structural frame is offered as a tool for discussing the ways identities and culture are represented in texts.
Language and textual analysis	– The cultural frame is offered as a means of analysing the ways identities and cultures are represented in texts.Through the use of the structural frame, an analysis is made of the ways language choices represent ideas about the self and the author's cultural context – In focus: culture, identity, values, attitudes, beliefs	

5.1 IDENTITY AND PERSPECTIVE

So far, you have been considering the ways **texts** can represent and shape **perspectives** on the world. Chapter 1 introduced the language-in-use model, which asserts that language use is affected by two-way influences, wherein:

- The purpose, **genre** and register influence the selection of **language** for a text.
- Choices in language can affect, challenge or subvert the register and genre.

You have gone on to consider the ways texts are constructed as **representations** of versions of truth by authors, which are shaped by their **world view**. In this way, we can consider texts to be socio-culturally constructed, in that the language authors use and the perspectives they represent are shaped by both the situational context (the social situation) and the cultural context (the cultural situation) in which they are created. This is an idea we will unpack further throughout this chapter.

text
any passage of language that makes meaning; come in a variety of forms

perspective
in simple terms, a point of view or way of thinking about situations, ideas, arguments and texts. It also refers to the way the text positions a reader/viewer/listener, or how a systematic way of thinking is embedded in a text

genre
a type of text that uses language to achieve a particular social purpose or goal in a distinct sequence of steps or stages. Also known as 'text type'

language
literally, a set of words and the system for using them that is common to a community of people. Also applied metaphorically to image, sound, body language, typography

representation
the way texts construct concepts, identities, times and places

world view
a person's experiences, assumptions and beliefs about the world, and their valuing of certain ideas and things

identity
a person's conception or understanding of themselves and the ways they represent this through their genre and language choices

Texts and identity

In Senior English, we consider the ways texts shape and reflect our **identity**, and the identities of others.

A person's identity is their conception or understanding of themselves. Their perspective or world view is shaped by the full range of their experiences throughout life: social, emotional, political and physical. In English, we are particularly interested in the ways people's identities are shaped by the texts with which they interact throughout their lives.

The relationship between texts and identities here is cyclical. Your identity is moulded by the texts you read – every novel, newspaper article, movie, poem and social media post you interact with will have an impact on how you see the world, and how you perceive yourself and your role within it. In turn, the way you assert or represent your identity is only allowed by the range of texts you can create to do so. The language and genre choices we make are as much a representation of our identity as the ideas we are trying to communicate.



gender
while male and female are largely ascribed as biological categories, gender is socially, culturally and personally constructed. Gender can sit outside the commonly assumed binary of masculine and feminine, and gender identity refers to one's self-identification using a range of terms that may go beyond 'male' and 'female'



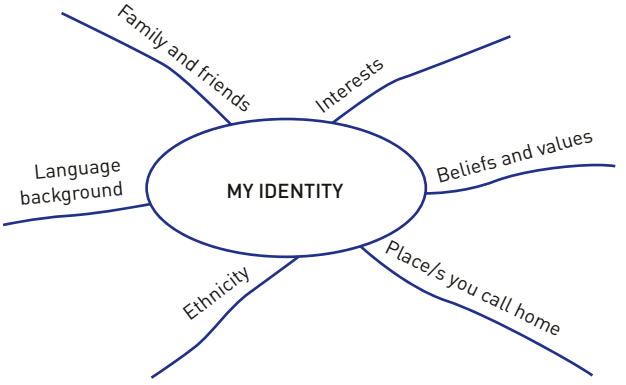
values
the things that are highly esteemed by people in particular communities. The term also includes the assumptions people make, and their attitudes towards various topics

It is important to remember that the culmination of your other experiences will affect the way you read and understand texts, as will your socio-cultural background, race and **gender**. Some groups of people will share experiences or have similar backgrounds. This can lead them to develop some of the same perspectives on the world and similar readings of texts. However, most of us float between different ways of operating in the world on a daily basis, and we are not limited to one way of thinking. Because people all have unique life experiences, it is possible for them to understand texts in different ways and create different meanings, some of which can be counter to what the author intended.

5.1 Your turn

Apply the personal frame

1 Complete an 'identity map' showing your connection to a range of cultures and communities. You should include at least the following 'branches':
- interests
- family and friends
- ethnicity
- beliefs and **values**
- language background
- place/s you call home.



2 Compile a list of texts that have had a significant impact on you and share it with your peers. Which texts do you have in common?

3 Make a list of the five most frequent texts you create to communicate with others. For each text type, identify who you communicate with and what you try to achieve. Compare this list with your peers' lists. Which texts do you have in common?



5.2 ROLES, RELATIONSHIPS AND IDENTITY

We each play a range of different roles in our daily lives. These roles are characterised by language uses.

When we operate within our families, for example we fall into distinct patterns of language and behaviour that reflect the nature of the relationship, including the power dynamics. When you are a child, you adopt ways of speaking to your parents that indicate a close distance and generally an unequal power relationship. You will probably find that your parents speak differently to your grandparents than they do to you because of the history and nature of their relationship. Family conversations are also made up of characteristic language choices that may include in-jokes, anecdotes and memories, unique slang and nicknames. The content also tends to be particular; for example relating to a discussion of menial daily tasks like washing the dishes and putting out the bins.

Your language choices would then change if you moved into a situation where you became a sporting coach. Here you would be more distant from the team you were coaching than you would be with your family, and you would be operating from a position of power. As such, you would be likely to use more commands to communicate. Language choices would relate to strategy and development, and would be relevant to your particular sport, including perhaps goals, conversions, kicks and tackles. If members of your family were involved in your sporting life, they might understand what you were saying, but there's a chance that some would feel a bit isolated by the language you used when inhabiting this role.

The range of these roles we inhabit allows us to form varied and complex systems of relationships within the world and exposes us to different experiences. These relationships shape our identity and broaden the range of written and verbal texts that we can use to represent our point of view.

5.2a Your turn



Apply the personal frame

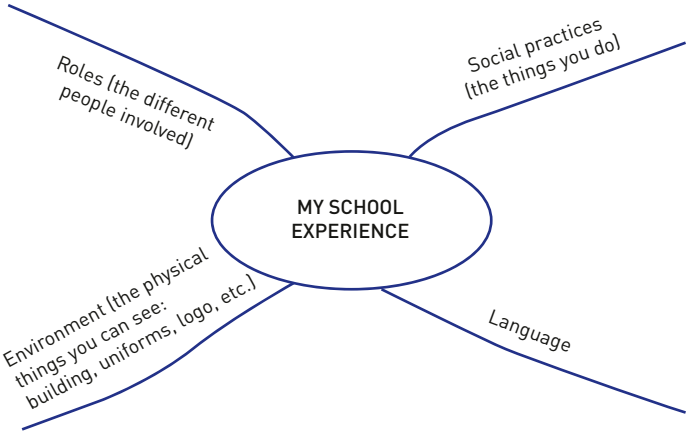
1 Consider your roles:

a List all the roles you play in your daily life. These may include child, friend, employee, etc.

b For each role you have listed, identify the people you interact with when playing this role. Which ones have power, and which do not?

2 Create a mind map of what it looks like to be a student at your school. You should include at least the following 'branches':

- roles (the different people involved)
- social practices (the things you do)
- environment (the physical things you can see: building, uniforms, logo, etc.)
- language.



Representing experiences in texts

Take a look at the mind map you created to represent your school. Some aspects of your school experience will be unique to your context. These might include the:

- uniform
- names you use for lessons, classes, exam block, etc.
- way in which your school conducts sports carnivals
- way in which your school engages in co-curricular activities.

However, there are other aspects of your school experience that are shared by students all over the country and, sometimes, around the world. These things might include:

- having teachers
- using books
- completing assessment
- a belief that education is important.

Our shared experiences provide the basis for us to have conversations with others about both our own education, and the notion of education more broadly. Participating in the education system creates a shared community where a variety of perspectives on the world are generated.



Perspectives on education 1: *Untidy Towns*

Let's look at how shared ideas about education contribute to the construction of a popular text. *Untidy Towns* is a young adult novel by Kate O'Donnell. Early in the novel, the protagonist, Adelaide (Addie), drops out of her prestigious Melbourne boarding school and returns home to the small town of Emyvale, much to the shock of the town, and her family.

This extract occurs shortly before Addie leaves the school.

Source 1 *Untidy Towns*: Extract 1

I'd been 'invited' to the vice-principal's office. More like a summons. I sat where I was told, in the second-nicest chair I'd ever sat in. I'd been in the principal's office once, for my scholarship interview, and the chairs in there were the nicest chairs in the school and possibly the world, all leather and studded. These ones were almost as nice.

The VP's face was stony, but there was something about her mouth that I think was trying to be kind. 'Hello, Adelaide. How are you?'

'Good?' I was nervous. I didn't know what I was supposed to have done, but was feeling a very strong urge to apologise for whatever it was.

Then, after a pathetic knock at the door, the school counsellor came in and sat on the chair beside mine.

I smelled a trap. *Fight or flight*, I wondered. I bit the insides of my cheeks. I felt my face turn all harsh and mean. Mia called it my cat's bum face.

The VP looked into my eyes, her mouth frog-line straight. 'Do you know why I've asked you to come in here today?'

I wanted to shrug and scowl. I shook my head.

'Your teachers have noticed a decline in the quality of your work …' My ears unfocused and a ringing started up, pinging through me like panic. Her words breached the ringing in snippets: 'Must be serious, this is year twelve … always been such a pleasure until … as a scholarship student … reconsider our support.'

I turned to stone right there on her fancy chair. I'd worked really hard. For years. Been on my best behaviour for five years. Done my homework. Acted like a role model. Smiled through a toothache to debate. Been called a nerd while trying to fit in. I was stone with an aching, flaming centre. This education cost too much.

Kate O'Donnell, *Untidy Towns*, UQP, St Lucia, 2017, pp 6–7



5.2b Your turn



Apply the personal frame

Read Extract 1 from *Untidy Towns* and answer the following questions:

1 Make a list of all the words and ideas you associate with schooling. You may like to divide your list into words which you recognise as being similar to your own school, and those which you know relate to schools more broadly.

2 Consider the power relationships in the extract:

a Who holds power in the scene? Why?

b Who is powerless? Why?

3 Addie thinks, 'I smelled a trap. *Fight or flight,* I wondered,' but she does neither, later saying that, 'I turned to stone right there on her fancy chair'. What do you think prevents her from fighting back or running away?

4 The final sentence is polysemic (it has two meanings). What do you think is meant by, 'This education cost too much'?

5.3 VALUES, ATTITUDES AND BELIEFS

Within a community, groups of people will share similar ideas. This may be due to similarities in their:

- history
- geographical location
- economic capability
- occupation
- level of education
- political stance
- race
- gender
- access to texts.

culture
the characteristic ideas, social behaviour and customs that are shared by a group of people and evidenced in the way they use different genres to create texts

A combination of such factors helps to shape a group's **culture**. We can discuss culture as the characteristic ideas, social behaviour and customs that are shared by a group of people. In Senior English, we are particularly interested in the ways a group's culture is evidenced in the texts they produce.

When analysing the ways ideas are represented, we can discuss three different aspects:

- values: ideas, goals or standards upon which attitudes or beliefs are based
- attitudes: a physical or mental position
- beliefs: something that is taught or accepted as true.



It is not always easy or necessary to talk about these three things as separate from each other. However, knowing that we each hold values, attitudes and beliefs is important to understanding how we relate to the world around us, and the texts we consume and create.

The extent to which our own values, attitudes and beliefs align with those represented in texts affects how likely we are to accept the perspective put forward by the texts. When texts present ideas that are similar to our own, we tend to find them acceptable, comforting and reassuring.

When they are different, we are more likely to find them challenging to accept. This challenge can be a positive one, forcing us to shift our perception of the world or think differently, or it can be a negative one, making us feel isolated or attacked.

In this way, the culture or cultures in which we operate, and the myriad texts they produce are constantly moulding our identities and ideas about the world around us.

Values, attitudes and beliefs about education 1: *Untidy Towns*

Let's return to the novel *Untidy Towns* and consider some of the ways it represents education. This extract occurs later in the novel. Addie has been studying Year 12 by distance education and is preparing for her upcoming exams.

Source 2 *Untidy Towns*: Extract 2

And she was clearly in full-on study mode: Jen had five piles of books and notes and exercise books lined up along the spare wall. Neat stacks of flashcards on the bookshelf. Biology charts on the wall, maths formulas, quotes from the English books and all that jazz.

'You're so organised,' I said, hoping to convey a tone of wonder and admiration, rather than amusement and fear.

Jen looked around her – trying to see what I was seeing, I guess. 'I just want to do well,' she said simply.

'Still medicine?'

'Yep.' She spoke determinedly. 'I put Melbourne as my first choice, but also Sydney and Tassie and some of the other Melbourne unis. I'd probably like to stay in the state.'

'Did you apply for Deakin Geelong?'

'Geelong?' She lowered her voice. 'I want to be a bit further away than that.'

'I didn't know you wanted to get away so badly.'

She shrugged.

Just a tiny little shift of the world. *So she wants to get away.* 'And you're on track?'

'I think so, so far.'

Jen just kept on blowing my mind.

'Shall we do some legal studies then?' I asked, sitting down on the extra chair we'd carried in from the kitchen table. It had a puffy floral cushion tied onto it with bows.

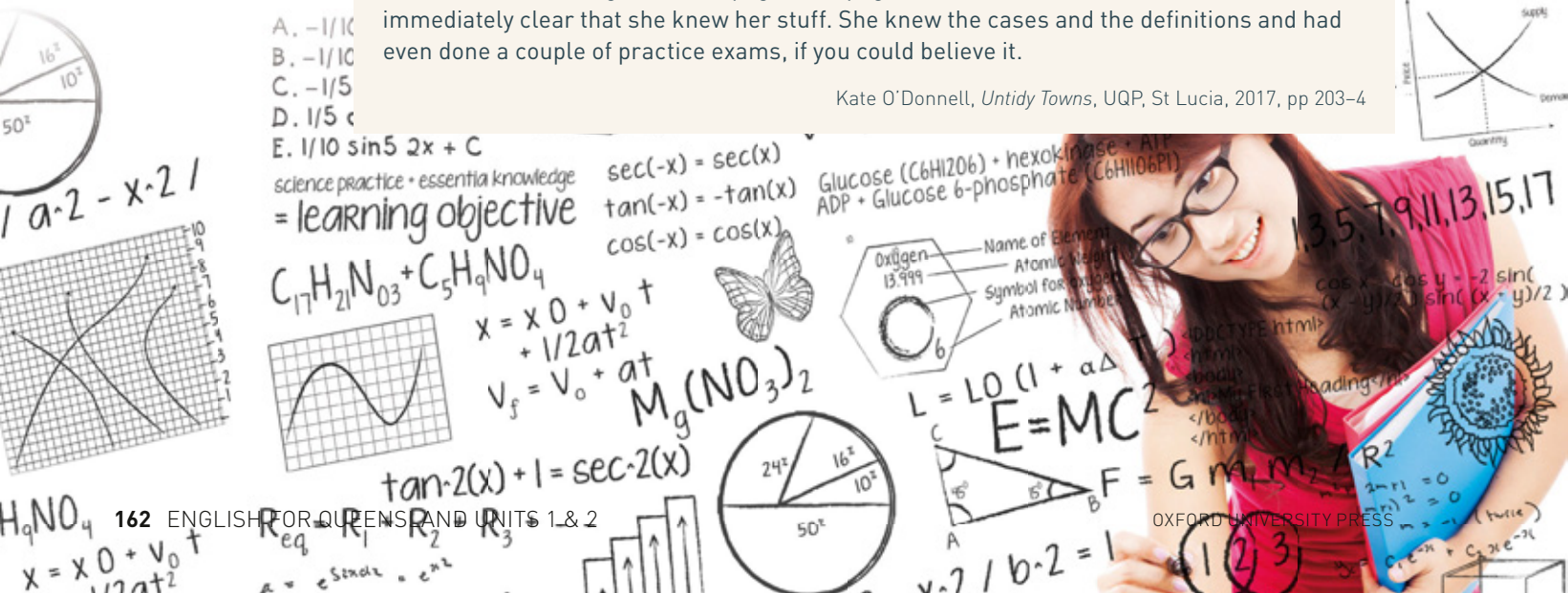
'Sure,' said Jen, selecting one of the piles from the floor and putting it on her desk in front of her.

I got out my laptop.

'Lucky,' said Jen, looking at it. 'I have to use the family computer. But it's nicer in here, and it's easier to take notes by hand most of the time anyway.'

She wasn't kidding – she had pages and pages of handwritten notes. And it was immediately clear that she knew her stuff. She knew the cases and the definitions and had even done a couple of practice exams, if you could believe it.

Kate O'Donnell, *Untidy Towns*, UQP, St Lucia, 2017, pp 203–4



5.3a Your turn

Read Extract 2 from *Untidy Towns* and answer the following questions:

Apply the personal frame



1 What is your approach to study like? Write a short descriptive paragraph that shows your typical study habits.

2 Which student from the extract do you most identify with? Why?

Apply the cultural frame

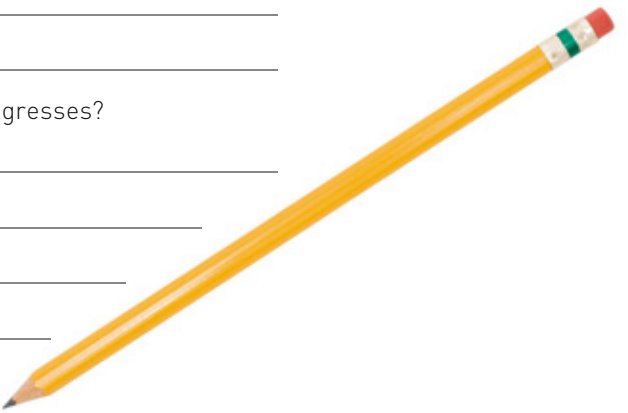


3 Look back at the extract and answer the following questions:

a While the characters, Addie and Jen, display different attitudes towards their study, they share many values and beliefs about the importance of education. What are these values and beliefs?

b Addie is the protagonist of the novel. How do you think that foregrounds her values, attitudes and beliefs in this scene?

c What do you think will happen for each character as the novel progresses?



Later in the text, Addie and her peers sit their final exams for high school. Read the following extract, which describes their experiences.

Source 3 *Untidy Towns*: Extract 3

Then the exams were happening. Or about to happen. The day seemed to come upon us so quickly I didn't have time to be nervous.

My morning brain was cheerful. I'd had this idea we would all get up super early and crash on in together before the first one. Instead, everyone was super tense and wouldn't agree to meet. But when I got to school everyone was milling around anyway,

I tried to be chill and chatty. 'Mia says she spewed up from stress last night. Jen? Jen?'

Jenny hissed through her clenched teeth. 'I just need to be *by myself.*'

I moved away from her, towards the door to the gym. Through it I could see rectangles of white on top of tables organised in rows.

My first exam was English. I turned the paper over when the adjudicator told me and by the end of the allocated reading time I was feeling an awful sinking feeling. Here were the nerves. I wished I had done those practice exams I'd printed out.

The teachers looked solemn, and when they announced we could pick up our pens, I picked mine up robotically but just sat there, staring at the paper.

Once it was over I could barely remember what I'd just written. I'd tried to scribble through the questions. I knew I'd filled the pages, but it was horrible to think what I might have filled them with.

Phewsies! Not so bad! Mia texted later.

All I could send back was <*gif of nope octopus*>.

The others seemed relieved. They milled about laughing and acting kind of pleased with themselves. I put my head down, spoke to no one and got the hell out of there.

Kate O'Donnell, *Untidy Towns*, UQP, St Lucia, 2017, pp 226–7



5.36 Your turn

Apply the personal frame



1 Have you ever felt like Addie did during an exam? When and why did it happen?

Apply the textual frame



2 A form of irony known as **dramatic irony** occurs when the significance of a character's actions is realised by the audience, but not the characters themselves. How does the final paragraph of the extract operate as dramatic irony?

dramatic irony a technique originally used in Greek theatre wherein the audience knows or understands something that the characters do not

Apply the cultural frame



3 What values, attitudes and beliefs about education are represented in the extract?

4 While this is a story about a promising student dropping out of school, it still reinforces the dominant values of Australian society about education. Why do you think the author chose to endorse these values, given that she is writing for a young adult audience?

5.4 REPRESENTING AND RESPONDING TO CULTURE

In Chapter 2 we looked at the ways authors can represent a perspective by privileging or marginalising ideas or voices to communicate their message. In doing so, they also represent particular values, attitudes and beliefs. Generally, by representing the dominant values, attitudes and beliefs of a culture, they appeal to a greater number of readers and sell more copies of their texts. While this is true of novels, it is also obvious in top-selling newspapers, films and popular television shows.

It is worth noting that not all groups or individuals will experience a culture in the same way. The groups who have the greatest social power have the ability to represent their perspectives more frequently than those who are **marginalised**. This serves to perpetuate the values, attitudes and beliefs of the dominant groups, while threatening to invalidate the beliefs of those with less power. Subsequently, those people who belong to marginalised groups are more likely to learn to 'adapt' to the dominant culture, at the risk of losing touch with their marginalised groups.

marginalised
an adjective that refers to something being pushed to the side; i.e. made to be unimportant, even trivial

Let's look at the way one text represents these overlapping cultural values, attitudes and beliefs.

Perspectives on education 2: *Laurinda*

In your study of *Untidy Towns*, you looked at the ways a text can represent some of the values, attitudes and beliefs of the dominant culture in which it is created. Here we will look at a different representation of education in *Laurinda* by Alice Pung. Pung was born in Australia, shortly after her parents fled from Cambodia as asylum seekers. Much of her writing is inspired by the intersection of cultures she has experienced as the Australian child of Australian–Cambodian parents. *Laurinda* is the story of a girl called Lucy who wins a scholarship to the prestigious Laurinda Ladies' College and finds herself navigating two very different cultural worlds. The novel is written as a series of extended letters to her friend, Linh.

Source 4 *Laurinda*: Extract 1

After homeroom, we marched to the Performing Arts Centre for assembly. Years Seven and Eight sat level with the stage, while Years Nine and Ten sat in the raised seating areas. Looking down, I could see a moving blanket of blue and maroon. I had never seen something so ordered before in real life, something so … well, uniform. Even though we had a uniform at Christ Our Saviour, we got away with wearing whatever socks we wanted as long as they were white, and whatever shirt we wanted as long as it was blue. Remember how some girls came in with Esprit shirts, while others pulled their socks so high that they looked like they had tights, Linh?

Here, every girl in the auditorium had her hair tied back if it was below shoulder length. Here, every girl wore a blazer. Here, every girl sat still, no matter how long she had to wait. If she couldn't sit still, she was probably told to sit on her hands, as I saw many of the Year Sevens doing. I had been to assemblies before, but this was the model of an assembly. Suddenly, I understood what it was to ***assemble***, just as a few minutes before I had truly understood *uniform*.

I heard the sound of bagpipes, and everyone began to stand. Then I saw a girl playing *actual* bagpipes march through the stained-glass double doors of the auditorium.

Following her were two girls carrying long white flags emblazoned with the Laurinda motto – one in Latin *(Concordia Prorsum)* and the other in English (*Forward in Harmony*). They had more badges and pins on their lapels than a World War Two veteran. Following them were four girls carrying red, blue, yellow and green flags. These, I presumed, were the house captains.



Finally, the staff of the college marched by, all decked out in black academic gowns …

A musical interlude followed. A girl named Trisha sat at the side of the stage in front of a grand piano. I hadn't even noticed the piano until then, so big was the auditorium. She started to play.

She was possessed. Her hands seemed to drag her body left and right, up and down the keys of the piano, at one point almost toppling her out of her seat. It was as if her fingers were playing some mad game of chasey with her torso, except that every time they landed on a key, they made magical sounds that made me think of ice cubes in clear cups, floors of buildings collapsing with tiles tinkering unbroken, the first chink of daylight through castle windows in faraway countries, flying fish, volcanoes erupting with fireworks, the Lamb in his white beanie, my mother's Singer in full swing.

When she finished, Trisha stood up and took a small bow. It was the most incredible thing I had ever seen a fifteen-year-old do. She was a genius, Linh. At Christ Our Saviour she would have been on the cover of the school magazine – they'd have made her play the organ in church every week and given her a nickname like 'Magic Digits'.

But even more incredible than Trisha's talent was the applause: I was the only one clapping like a grinning monkey-and-cymbal toy. Embarrassed, realising that everyone else was offering only a polite palm patting, I toned it down.

When assembly ended, none of the other girls mentioned Trisha's playing as we moved off to our first class. It was only after I'd been to a couple of assemblies that I realised every musical offering would be just as intense as the first, and every reaction would be just as tepid.

Alice Pung, *Laurinda*, Black Inc., Carlton, 2014, pp 40–3

5.4a Your turn

Read Extract 1 from ***Laurinda*** and answer the following questions:

Apply the personal frame



1 Does this description of a school assembly remind you of school assemblies that you have attended? Do you think you would like to go to this school?



Apply the structural frame

2 Read the contrasting descriptions of the assemblies at the two schools Lucy has attended in the first two paragraphs of the extract. What is the effect of the repetition of 'Here, every girl'?

3 What does Lucy mean when she says, 'Suddenly, I understood what it was to *assemble*, just as a few minutes before I had truly understood ***uniform***'?



Apply the cultural frame

4 Summarise the descriptions of the schools in two different lists: one for Christ Our Saviour and one for Laurinda.

5 Why do you think Lucy is surprised by the 'tepid' reaction to Trisha's performance?

6 What comment do you think the author is trying to make about the way Laurinda values education?

Make a prediction

7 What do you think will happen to Lucy as she tries to settle into Laurinda?

The next extract occurs after Lucy has been attending Laurinda for a couple of weeks. She stops at the local butcher on the way home from school at her mother's request. Here, she speaks with Mrs Cho, the mother of one of Lucy's peers from Christ Our Saviour. This relationship is complicated by the fact that Mrs Cho's daughter, Tully, narrowly missed out on the scholarship that Lucy received to attend Laurinda.

Source 5 *Laurinda*: Extract 2

'How are you finding the work at the school?' asked Tully's mother.

'Okay, Mrs Cho,' I answered. 'There's a lot more of it than at Christ Our Saviour.'

'Of course there is!' she exclaimed. 'Those good schools always give you more work. It's how they get the students used to working hard at university. Afterwards, when they all become professionals, they have good work habits and get promoted sooner.'

Tully's mother didn't just talk to you; she lectured. She also had a pretty warped idea of how the world worked.

'So what subjects did you pick this year, Lucy?'

I listed them, one by one. Mrs Cho's eyes widened when I finished. 'No advanced Maths?'

'No.'

'Why not?'

'I'm no good at it, Mrs Cho.'

'But how are you going to get into university without taking an advanced subject?'

I didn't dare tell her that I also intended to drop most of my science subjects when I got to Year Eleven next year, Linh. She would have had a heart attack and collapsed on her tray of duck livers. Instead, I smiled, because within our community a smile often seemed to be the right answer to anything if you're a girl. 'I don't want to be a doctor or anything like that.'

'What do you think you will do then? Law?'

'No,' I confessed. 'I'd like to get into teaching.'

'Wah! What a waste, with you being so smart. Aiyoh, such a waste. So much smarter than Tully!'

I didn't take the bait. 'Not sure about that.'

'Ah, that Tully!' Mrs Cho sighed. 'Uncle says that she's lazy and, well, you know, that kind of ding-dong way she has – so helpless and impractical. We despair. What will she ever make of herself? She's not as stable or as hardworking as you are, Lucy Lam.'

Even though I didn't really like Tully, it seemed unfair that her own mother would talk about her like this.

'Ay, ay,' she said, waving me closer. 'I know why Tully did not get into the school. Her English is not as good as yours. I remember now, Lucy, you won the Year Eight poetry competition! Yes! You!'

I smiled again, although by now my jaw was beginning to feel sore.

'Maybe you can come over and give Tully some lessons in English, huh?' she asked. I said yes to be polite, knowing that the last thing Tully needed was tutoring from me.

Mrs Cho handed me the bloodied block of steak in a plastic bag with a knot tied at the top. 'Well, pass on our regards to your mum and dad. They must be very proud of you.'

'Yes, I will. Thanks, Mrs Cho.'

Alice Pung, *Laurinda*, Black Inc., Carlton, 2014, pp 70–2

5.4b Your turn



Apply the structural frame

1 Why does Mrs Cho say, 'Wah! What a waste, with you being so smart' when Lucy reveals that she wants to become a teacher? What does this say about how Mrs Cho views different occupations?

2 Mrs Cho clearly values hard work as a positive trait, as she says, 'Those good schools always give you more work'. What other of Mrs Cho's values, attitudes and beliefs are revealed in the extract? Try to find quotes to support your answers.



Apply the cultural frame

3 What are qualities that make Lucy successful in Mrs Cho's eyes?

4 When Mrs Cho asks about university, Lucy's response is, 'I smiled, because within our community a smile often seemed to be the right answer to anything if you're a girl'. Both characters are female. What does this exchange tell you about the unspoken social rules within Lucy's community?

5 Compare this extract and the previous one.

a What is different about Lucy's school world at Laurinda and her home world?

b What is the same?

5.5 CONSIDERING THE CULTURAL CONTEXT OF *OTHELLO*



Now that we've looked at the way cultural context influences some familiar texts types, let's consider something very different: William Shakespeare's play *Othello*. Lots of people panic when they think about reading Shakespeare because they think it has to be difficult to understand. Really, Shakespeare's plays are just texts that were created in a different cultural context from ours. If we develop an understanding of that context, we can use it to decode the text and better understand what Shakespeare was trying to communicate to his audiences.

5.5a Your turn

1 The context of *Othello* is very different from the world we know. To understand it, you will need to do some research. Using the internet, or the books in your school library, find answers to the following questions and write the answers in your notebook or on a computer. Your teacher may like you to complete this activity in groups and present your findings to the class.

a Who was William Shakespeare? Why is he a significant author?

b What was daily life like in Elizabethan England (the time in which Shakespeare was writing)? Why was the theatre of interest to regular people?

c The play is set in Venice and Cyprus in the late 1500s. What can you discover about these settings?

d The play's full title is *The Tragedy of Othello, the Moor of Venice*. What is a moor? What is the significance of mentioning the protagonist's race in the title? Does Shakespeare use racially diverse characters in his other plays?

e What is a tragedy? What are some other famous literary tragedies that you know of?



Look for clues in the text

Now that you have developed your understanding of the context of *Othello,* you can start looking for evidence of how this affects the way the play has been written.

While we tend to think of Shakespeare's plays as being 'quintessentially English', *Othello* is in fact set in two other countries. Although his audience would have had some awareness of the cultural differences between their own country and these others, it's worth remembering that the theatre was a popular form of recreation for all socio-cultural groups in Elizabethan England. While most could afford to attend the theatre, they could not all afford a thorough education or international travel. This means that for many people watching *Othello* when it was released in 1603, the setting of the play felt just as foreign as it might for you today.

Due to this lack of familiarity on the part of many of his audience members, Shakespeare is quite explicit about many of the social rules that his characters have to live by. Let's look at an extract from Act 1, Scene 1 of the play and see what clues we can find about the cultural context of Venetian society.

In this extract, Iago tells Roderigo that he has been overlooked for a promotion in the military. Instead, his general, Othello, has given the position to Michael Cassio. Iago is angry because he believes he is a better candidate than Cassio. Towards the end of the extract, Iago says that he will continue to be obedient to Othello, though he does not respect him.

You will notice that the extract is in the format of a play script: the name of the speaker is indicated on the left-hand side and, for convenience, line numbers are indicated on the right. There are few **stage directions** in this extract, but the scene takes place in a street in Venice. Roderigo and Iago enter shortly before the extract begins.

stage direction an instruction in the text of a play indicating the movement, position or tone of an actor, or the sound effects and lighting

Source 6 *Othello*: Extract 1

ACT 1, SCENE 1

RODERIGO: Thou toldst me thou didst hold him in thy hate.

IAGO: Despise me if I do not: three great ones of the city,
In personal suit to make me his lieutenant,
Off-capp'd to him; and by the faith of man,
I know my price, I am worth no worse a place.
But he, as loving his own pride and purposes,
Evades them with a bombast circumstance,
Horribly stuff'd with epithites of war,
And in conclusion,
Non-suits my mediators. For 'Certes,' says he,
'I have already chosen my officer.'
And what was he?
Forsooth, a great arithmetician,
One Michael Cassio, a Florentine,
A fellow almost damn'd in a fair wife,
That never set a squadron in the field,
Nor the division of a battle knows,
More than a spinster, unless the bookish theoric,
Wherein the toged consuls can propose



As masterly as he. Mere prattle, without practice,
Is all his soldiership. But he, sir, had th' election;
And I, of whom his eyes had seen the proof
At Rhodes, at Cyprus, and on other grounds
Christian and heathen, must be lee'd and calm'd
By debitor and creditor; this counter-caster,
He, in good time, must his lieutenant be,
And I, God bless the mark, his Moorship's ancient.

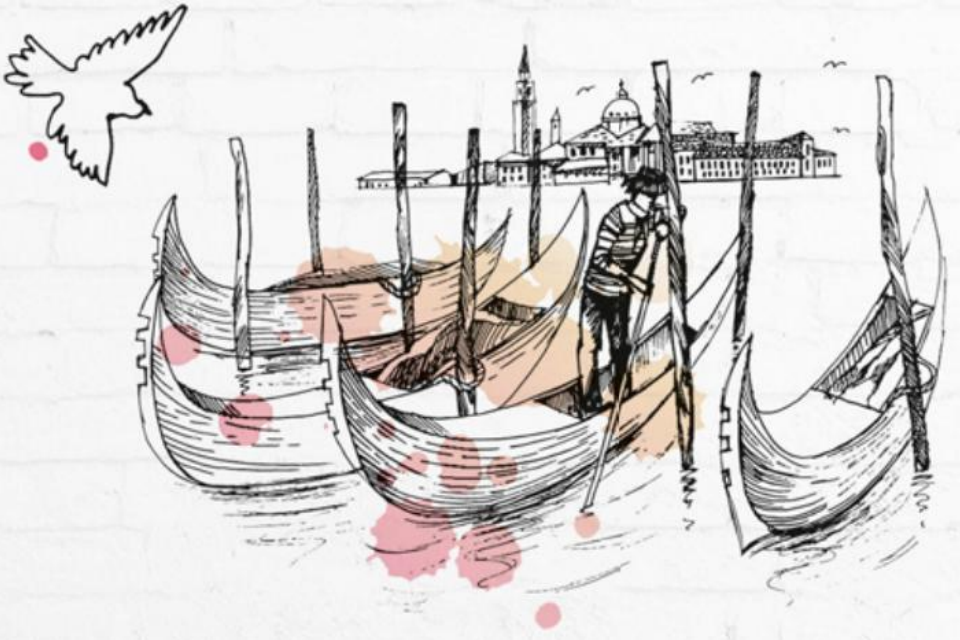
RODERIGO: By heaven, I rather would have been his hangman.

IAGO: Why, there's no remedy. 'Tis the curse of service;
Preferment goes by letter and affection,
And not by old gradation, where each second
Stood heir to th' first. Now, sir, be judge yourself
Whether I in any just term am affin'd
To love the Moor.

RODERIGO: I would not follow him then.

IAGO: O, sir, content you;
I follow him to serve my turn upon him.
We cannot all be masters, nor all masters
Cannot be truly follow'd. You shall mark
Many a duteous and knee-crooking knave
That (doting on his own obsequious bondage)
Wears out his time, much like his master's ass,
For nought but provender, and when he's old, cashier'd.

William Shakespeare in R Gill (ed), *Othello*, OUP, 2009, pp 1–2 (1:1.7–48)



5.5b Your turn



Apply the cultural frame

1 Between lines 8 and 17 Iago explains that he has sent three 'great ones [men] of the city' to persuade Othello to promote him to lieutenant. Why do you think this promotion was so important to Iago?

2 Iago's complaints against Cassio are that he is 'damn'd in a fair wife' (1:1.21) meaning that he is unmarried, 'Mere prattle, without practice' (1:1.26) and that he 'That never set a squadron in the field, Nor the division of a battle knows' (1:1.22–3). Iago believes that he is less of a man. Write a short description of what you expect to see when you meet Cassio.

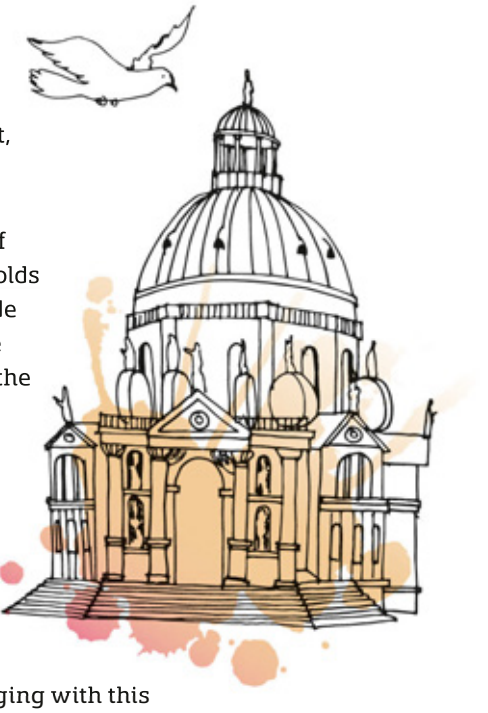
3 Iago refers to Othello as 'his Moorship' (1:1.33) and 'the Moor' (1:1.40). 'Moor' was a term widely used in Shakespeare's time to refer to those of North African descent. What does Iago's use of this word tell you about the attitudes to race in both the Venice of the play and England at the time the play was written?



Apply the critical frame

4 What does this text invite readers to believe about the 'ideal man' in Venetian society?

5.6 COMPETING PERSPECTIVES IN *OTHELLO*



As you can see, there are some interesting social rules at work in *Othello*. This is because within their cultural context, different groups hold slightly different values, attitudes and beliefs. We call these different perspectives on the world.

The protagonist Othello tries to operate within a range of different perspectives throughout the play. Sometimes he holds power within a group or situation, and sometimes he is made powerless by others. Below, you will find an overview of the three main perspectives we will consider when discussing the play.

Military perspective

Members of Venetian society in the play valued military ability because it ensured safety for their community. Service to the state showed loyalty and heroism. To Venetians, involvement with the military was a marker of masculinity and, as such, women were excluded from engaging with this perspective. Elevation through the ranks of the military brought not only wealth, but increased power and a stronger sense of 'manliness'.

Othello is powerful from a military perspective because he has proven himself as a warrior on numerous occasions and advanced through the ranks of the military. This gives him a strong sense of masculinity and causes others to view him as a hero. This is one arena in which Othello is able to work hard and progress himself.

Race perspective

Like Elizabethan England, Venetian society was predominantly Caucasian. Those who held positions of power within the society were from similar racial heritages and shared a collective history. They were distrustful of outsiders and quite open in their disdain.

Othello lacks power from a race perspective because he is racially different from the powerful majority. This is something he cannot overcome, regardless of his other qualities. The sense of racial inferiority that others try to confer on Othello affects other areas of his life, as he tries to overcome the prejudice he faces in Venice.

Gender perspective

patriarchal an adjective describing social systems that empower men over women. This empowerment may be legal or social, and can be formal or informal

The Venetian society represented in the play is a **patriarchal** one, and this underpins constructions of the 'ideal man' and 'ideal woman'. These constructions mirror Shakespeare's own cultural context of Elizabethan England.

Men were viewed as more powerful than women because they were thought to be stronger and smarter. It was the responsibility of men to protect and control women, and an inability to do so had a negative impact on their masculinity. Women, on the other hand, were expected to be beautiful, modest, virtuous and obedient. Women protected their chastity and purity above all else and were not supposed to behave in a way that suggested sexual desire.

Othello holds some power from a gender perspective because he is male, and because his military prowess increases his perceived heroism and masculinity. He has also married the beautiful Desdemona, who is from one of the most powerful families in Venice. However, his insecurities, which largely revolve around his race, cause him to doubt her loyalty, weakening his sense of his own gender.



5.6 Your turn

Apply the cultural frame



1 Look at Source 6 on pages 172–3. Select a quote from the extract that you think demonstrates each of the perspectives presented on page 175. Complete the table to show your understanding of how each quote represents that perspective.

PERSPECTIVE	QUOTE	HOW DOES IT REPRESENT THE PERSPECTIVE?
Military		
Race		
Gender		

5.7 READING CULTURE IN CONTEXT: *OTHELLO*

To understand how these perspectives operate in the play, you need to know a little more about the characters.

Othello

You've already met Othello. He's the protagonist in our play. Othello hails from North Africa and has survived the slave trade and escaped to make a life for himself in the Italian military. In rising through the ranks, he has won esteem and respect from many, but not enough to overcome the general racism in Venice. He's married to the beautiful Desdemona – jewel in the crown of Venetian society. Othello really can't believe his luck, and this uncertainty contributes to his downfall. Ultimately, Iago is able to manipulate Othello due to his poor self-perception. He convinces Othello that Desdemona is cheating on him with Michael Cassio. This provokes a paranoia in Othello, which causes him to kill Desdemona and then himself at the conclusion of the play.

Iago

Iago is definitely the villain of the play. He sets out to systematically undermine Othello's relationships and trick Othello into believing that Desdemona is having an affair with Michael Cassio. He has a strong understanding of the social rules at play in Venetian society and uses them to serve his own ends. His motives are not clear, and critics still enjoy debating this aspect of the play. Theories include that Iago is feeling slighted by Othello and jealous of Cassio; jealous of the high esteem Othello is held in due to his military might; a little in love with Othello, and jealous of Desdemona; just plain evil.

Cassio

foil
a character whose traits are the opposite of another character's (usually the protagonist). This contrast is created to highlight the traits of the other character

Cassio is the epitome of the perfect Venetian man: attractive, strong, successful, militaristic, white. He operates as the **foil** in the play, highlighting the more negative characteristics of both Othello and Iago. Ultimately, he is also one of the play's innocent victims – he meets his death at the hands of Othello, who has been spurred into a jealous rage by Iago. Othello believes that Cassio is having an affair with Desdemona, but he is doing no such thing.

Desdemona

Desdemona is another of the innocent victims in the play. Her marriage to Othello is viewed with derision by many of the powerful men in Venice, as they are angered by the fact that one of their beautiful daughters has married someone of a different race. While Desdemona is faithful to Othello, she is more sexually forward than her society expects her to be – a fact that Iago is able to use to make Othello question her fidelity. She dies at Othello's hand, continuing to protest her innocence.

An extract from *Othello* Act 1, Scene 1

In this later part of the opening scene of the play, Iago and Roderigo awaken Brabantio late at night and alert him to the fact that his daughter has married Othello in secret. Brabantio is Desdemona's father. He is a wealthy Venetian senator who is of the upper class. He hopes that his daughter will marry a Venetian man of suitable social status. Roderigo is just such a man. He has shown his interest in Desdemona time and time again, but while Brabantio approves of him, Desdemona does not want to marry him.

Source 7 *Othello*: Extract 2

ACT 1, SCENE 1

IAGO: Awake! What ho, Brabantio! Thieves, thieves!
Look to your house, your daughter, and your bags!
Thieves, thieves!

Brabantio *appears above at a window*

BRABANTIO: What is the reason of this terrible summons?
What is the matter there?

RODERIGO: Signior, is all your family within?

IAGO: Are your doors lock'd?

BRABANTIO: Why? Wherefore ask you this?

IAGO: Zounds, sir, you're robb'd; for shame, put on your gown;
Your heart is burst, you have lost half your soul;
Even now, now, very now, an old black ram
Is tupping your white ewe. Arise, arise;
Awake the snorting citizens with the bell,
Or else the devil will make a grandsire of you.
Arise, I say!

BRABANTIO: What, have you lost your wits?

RODERIGO: Most reverend signior, do you know my voice?

BRABANTIO: Not I; what are you?

RODERIGO: My name is Roderigo.

BRABANTIO: The worser welcome;
I have charg'd thee not to haunt about my doors.
In honest plainness thou hast heard me say
My daughter is not for thee. And now, in madness,
Being full of supper and distempering draughts,
Upon malicious bravery dost thou come
To start my quiet.



RODERIGO: Sir, sir, sir –

BRABANTIO: But thou must needs be sure
My spirit and my place have in them power
To make this bitter to thee.

RODERIGO: Patience, good sir.

BRABANTIO: What tell'st thou me of robbing? This is Venice;
My house is not a grange.

RODERIGO: Most grave Brabantio,
In simple and pure soul I come to you.

IAGO: Zounds, sir; you are one of those that will not serve God if the devil bid you. Because we come to do you service and you think we are ruffians, you'll have your daughter covered with a Barbary horse, you'll have your nephews neigh to you, you'll have coursers for cousins, and jennets for germans.

BRABANTIO: What profane wretch art thou?

IAGO: I am one, sir, that comes to tell you your daughter and the Moor are now making the beast with two backs.

William Shakespeare in R Gill (ed), *Othello*, OUP, 2009, pp 3–5 (1:1.80–111)

5.7a Your turn

Apply the personal frame



1 Have you ever had a friend that your parents disliked? How did you deal with this?

Apply the cultural frame



2 Answer the following questions, based on Source 7:

a The extract opens with Iago shouting that Brabantio's daughter Desdemona has been 'stolen'. What does this tell you about the rights of women and daughters at the time?

b Brabantio goes on to say that he has told Roderigo that he cannot marry Desdemona. If he is one of the most powerful men in Venice, what might he be looking for in a son-in-law?

c Iago refers to Othello as, 'old black ram' (1:1.80) and 'Barbary horse' (1:1.112). What do the animal references reflect about Venetians' values and beliefs about Othello's race?

d Why would Brabantio be concerned about having grandchildren who have a black father?

e What does this extract show you about power within the race perspective?

An extract from *Othello* Act 1, Scene 3

In the following extract (Source 8), Brabantio presents Othello to the Duke of Venice to accuse him of unlawfully wedding his daughter, Desdemona. Once they arrive, the Duke reveals that he has a military mission for Othello to complete.

Source 8 *Othello*: Extract 3

ACT 1, SCENE 3

DUKE: The Turk with a most mighty preparation makes for
Cyprus. Othello, the fortitude of the place is best known
to you; and though we have there a substitute of most
allowed sufficiency, yet opinion, a more sovereign
mistress of effects, throws a more safer voice on you.
You must therefore be content to slubber the gloss of
your new fortunes with this more stubborn and
boisterous expedition.

OTHELLO: The tyrant custom, most grave senators,
Hath made the flinty and steel couch of war
My thrice-driven bed of down. I do agnize
A natural and prompt alacrity

I find in hardness; and do undertake
These present wars against the Ottomites.
Most humbly, therefore, bending to your state,
I crave fit disposition of my wife,
Due reference of place and exhibition
With such accommodation and besort
As levels with her breeding.

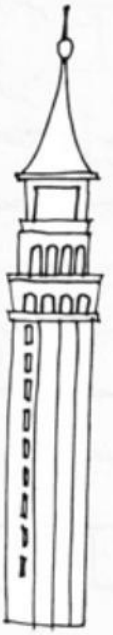
DUKE: If you please,
Be't at her father's.

BRABANTIO: I'll not have it so.

OTHELLO: Nor I.

DESDEMONA: Nor I; I would not there reside
To put my father in impatient thoughts
By being in his eye.

William Shakespeare in R Gill (ed), *Othello*, OUP, 2009, pp 22–3 (1:3.219–41)



5.7b Your turn

Apply the cultural frame



1 The Duke shows clear admiration for Othello. He says 'Othello, the fortitude of the place is best known to you; and though we have there a substitute of most allowed sufficiency, yet opinion, a more sovereign mistress of effects, throws a more safer voice on you'. (1:3.220–3)

Why is the Duke's opinion of Othello so different from that shown in Source 7? Consider his perspective and his values, attitudes and beliefs.

2 In lines (1:3.227–32) Othello discusses his previous battles against the Ottomites (Turkish people of the Ottoman Empire). What does this indicate about the values, attitudes and beliefs associated with the military perspective in the text? What is important in this military view of the world, and what does this imply about the dominant values of Venetian society?

3 Othello has just married Desdemona. Why do you think he is so quick to accept the position and go to war? What does this say about his values, attitudes and beliefs?

4 It is suggested that Desdemona stay with her father, Brabantio, while Othello is at war. She, Brabantio and Othello all object. What reasons do you think they each have for objecting?



Apply the critical frame

5 Whose perspective is privileged in this extract? What evidence can you find to support this?

6 What does this extract position readers to think about family relationships in the Venice of the play?

An extract from *Othello* Act 1, Scene 3

Ultimately, it is decided that Desdemona will shortly follow Othello, and stay with him at the battlefront. Iago sees an opportunity to manipulate and destroy Othello. In this soliloquy at the end of Act 1, Scene 3, he outlines his plan for the audience.

Source 9 *Othello*: Extract 4

ACT 1, SCENE 3

IAGO: Thus do I ever make my fool my purse;
For I mine own gain'd knowledge should profane
If I would time expend with such a snipe
But for my sport and profit. I hate the Moor,
And it is thought abroad that 'twixt my sheets
He's done my office. I know not if't be true,

Yet I, for mere suspicion in that kind,
Will do as if for surety. He holds me well:
The better shall my purpose work on him.
Cassio's a proper man: let me see now;
To get his place and to plume up my will
In double knavery. How? How? Let's see.
After some time, to abuse Othello's ear
That he is too familiar with his wife;
He hath a person and a smooth dispose
To be suspected, fram'd to make women false.
The Moor is of a free and open nature,
That thinks men honest that but seem to be so,
And will as tenderly be led by the nose
As asses are.
I have't. It is engender'd. Hell and night
Must bring this monstrous birth to the world's light.

[Exit.]

William Shakespeare in R Gill (ed), *Othello*, OUP, 2009, pp 27–8 (1:3.374–95)

5.7c Your turn

Apply the cultural frame



1 In Act 1, Scene 1 (Source 7), we saw that Iago was angry at Othello and Cassio over the promotion of Cassio as lieutenant. Here we learn that Iago has heard rumours of Othello sleeping with his wife, Emilia. How do you think the combination of these two insults affects Iago's sense of his own masculinity?

2 Using the comments about Cassio, and what you know of Iago, find or draw pictures of the actors you think would be best to play them. Explain your reasoning to a partner, or to the class.

3 At the end of the extract, Iago uses another animal reference when talking about 'the Moor' (1:3.390). What does this imply about Othello's character? What does it say about Iago's values, attitudes and beliefs about race?

An extract from *Othello* Act 3, Scene 3

Throughout Act 2, Iago creates a series of contrived misunderstandings to convince Othello that Desdemona is in love with Cassio.

Here, we see Othello concerned about his wife's loyalty. Iago manipulates Othello by making him feel like an outsider who lacks understanding of both women and Venetian society.

Source 10 *Othello*: Extract 5

ACT 3, SCENE 3

IAGO: I am glad of this; for now I shall have reason
To show the love and duty that I bear you
With franker spirit. Therefore, as I am bound
Receive it from me. I speak not yet of proof.
Look to your wife, observe her well with Cassio;
Wear your eyes thus: not jealous, nor secure.
I would not have your free and noble nature,
Out of self-bounty, be abus'd. Look to't.
I know our country disposition well:
In Venice they do let God see the pranks
They dare not show their husbands. Their best conscience
Is not to leave't undone, but keep't unknown.
OTHELLO: Dost thou say so?
IAGO: She did deceive her father, marrying you;
And when she seem'd to shake and fear your looks,
She lov'd them most.
OTHELLO: And so she did.
IAGO: Why, go to then!
She that so young could give out such a seeming
To seel her father's eyes up, close as oak,
He thought 'twas witchcraft – but I am much to blame,
I humbly do beseech you of your pardon
For too much loving you.
OTHELLO: I am bound to thee forever.
IAGO: I see this hath a little dash'd your spirits.
OTHELLO: Not a jot, not a jot.
IAGO: I'faith, I fear it has.
I hope you will consider what is spoke
Comes from my love. But I do see you're mov'd.
I am to pray you not to strain my speech
To grosser issues nor to larger reach
Than to suspicion.

OTHELLO: I will not.

IAGO: Should you do so, my lord,
My speech should fall into such vile success
As my thoughts aim'd not at. Cassio's my worthy friend
My lord, I see you're mov'd.

OTHELLO: No, not much mov'd.
I do not think but Desdemona's honest.

IAGO: Long live she so, and long live you to think so!

OTHELLO: And yet how nature erring from itself –

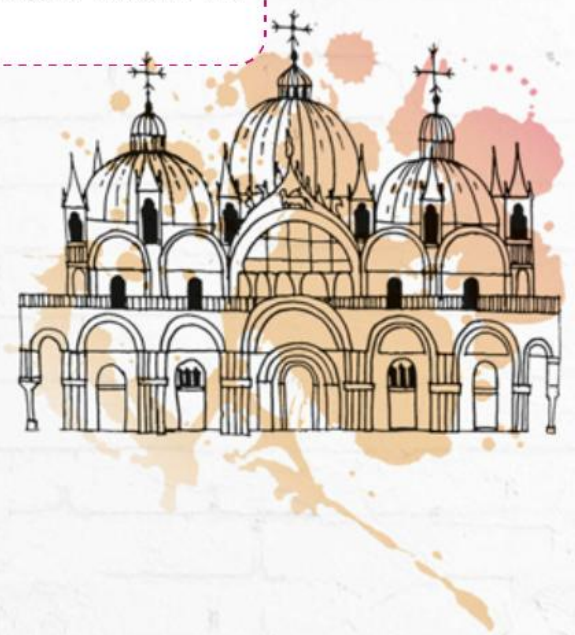
IAGO: Ay, there's the point: as, to be bold with you,
Not to affect many proposed matches
Of her own clime, complexion, and degree,
Whereto we see in all things nature tends –
Foh! one may smell, in such, a will most rank,
Foul disproportion, thoughts unnatural.
But pardon me: I do not in position
Distinctly speak of her; though I may fear
Her will, recoiling to her better judgement,
May fall to match you with her country forms,
And happily repent.

OTHELLO: Farewell, farewell.
If more thou dost perceive, let me know more;
Set on thy wife to observe. Leave me, Iago.

IAGO: *[Going.]* My lord, I take my leave.

OTHELLO: Why did I marry? This honest creature, doubtless
Sees and knows more, much more, than he unfolds.

William Shakespeare in R Gill (ed), *Othello*, OUP, 2009, pp 68–70 (3:3.195–245)



5.7d Your turn



Apply the cultural frame

1 Make a list of all the words Iago uses to tell Othello that he is loyal to him.

2 In lines 203–6, Iago states that, 'I know our country disposition well.' He goes on to say that Venetian women cheat on their husbands but know how to hide it.

a How does this make Othello feel like an outsider?

b How does this make Othello doubt Desdemona?

c What does this reveal about Iago's attitudes towards women?

3 In lines 208–10, Iago plants the idea that Desdemona is deceptive by recalling the fact that she deceived her father by marrying Othello. How do the values, attitudes and beliefs here help to convince Othello that Desdemona is lying to him?

4 In lines 230–40, Iago says that Desdemona went against her nature in turning down Venetian men to marry Othello, and that one day she may turn back and prefer Venetian men to Othello. How does Othello's lack of confidence contribute to him believing Iago?

Apply the structural frame



5 Throughout this extract, Iago convinces Othello that Desdemona is lying to him. How does the double meaning in Othello's final lines act as an example of irony?



5.8 CONSIDERING CULTURAL CONTEXTS

As you have seen, reading Shakespeare does not need to cause panic. An understanding of the cultural context in which the text was written and set is useful in appreciating the way this acts on language choices. While the plot and relationships of Othello build in complexity as the play develops, the clues you need to decode characters' motives are right there in the text.

When we tackle texts by authors like Shakespeare, we accept that we need to be aware of these cultural factors if we want to understand the action because it is so different from our own. However, we would benefit from applying this same critical approach to the ways different perspectives are represented in all the texts we read – even those that seem familiar to us. Sometimes, a critical approach uncovers interesting values, attitudes and beliefs within texts that we would otherwise skim over.

5.8 Your turn

Throughout this chapter, you have looked at the cultural contexts of different texts, some familiar and some that might feel a little foreign. You have developed a number of strategies to help decode the cultural context of texts to aid your understanding.

1 Either on your own, or as a class, develop a list of questions you could ask when approaching a new text, to help you understand its cultural context. You might like to refer to the four frames model on pages 8–9 or some of the questions posed in the Your turn sections in this chapter.

FOR THE TEACHER

Check your obook assess for the following additional resources for this chapter:

Answers
Answers to the *Your Turn* tasks in this chapter

Teacher notes
Useful notes and advice for teaching this chapter, including syllabus links

assess quiz
An interactive auto-correcting multiple-choice quiz to test student comprehension

Chapter

6 SHAPING STORIES

Humans love telling stories. Some argue that we are inherently storytelling creatures and that we seek them out in the world around us. Not everyone will choose to use their education in English to try and make a living as an author, poet, journalist or film-maker, but everyone in their life will need some skills in good storytelling to do things like entertain others, recount an important event or share a decent yarn.

Capturing personal stories can have a powerful impact on the storyteller, on their audience and on culture. Deciding on a story about ourselves or our lives to share with others forces us to contemplate what about our identity, relationships, environment and history is most significant to us, or will be most interesting to others.

When stories are shared with others, the messages of our experience can impact the values, attitudes and beliefs of the people who hear them. In this way, stories have a cultural as well as a personal impact. In this chapter you will explore ways that authors shape stories about real life, and create a story of your own to share your identity and culture with others.

SYLLABUS ALIGNMENTS

This chapter aligns with Unit 2 of the *English General Senior Syllabus*. This chapter features:

- a focus on Australian cultures for at least half of the material
- a study of visual and spoken language in storytelling using the film *The Sapphires*
- exploration of related digital story texts representing identity and culture
- an opportunity to create an imaginative text in the form of a digital story.

The syllabus subject matter is approached using texts in the following ways:

	RESPONDING	CREATING
Texts in contexts	– Your turn: opportunities to 'reflect and write' about your own context, and the context of the film *The Sapphires*	– For assessment: A 2–3-minute digital story 'I am from' ...: – exploring identity and sharing your cultural perspectives – created for a class, school or community audience
Language and textual analysis	– Your turn: opportunities to personally respond to, interpret and analyse the film *The Sapphires* and related texts; opportunities to notice how a variety of digital stories use language and textual features to convey meaning – In focus: story, narrative, anecdote, exemplum, visual language, parallel scene	– For assessment: – Use a combination of spoken and visual resources to create a digital multimodal text. – Make language and textual choices that effectively represent identity and culture.

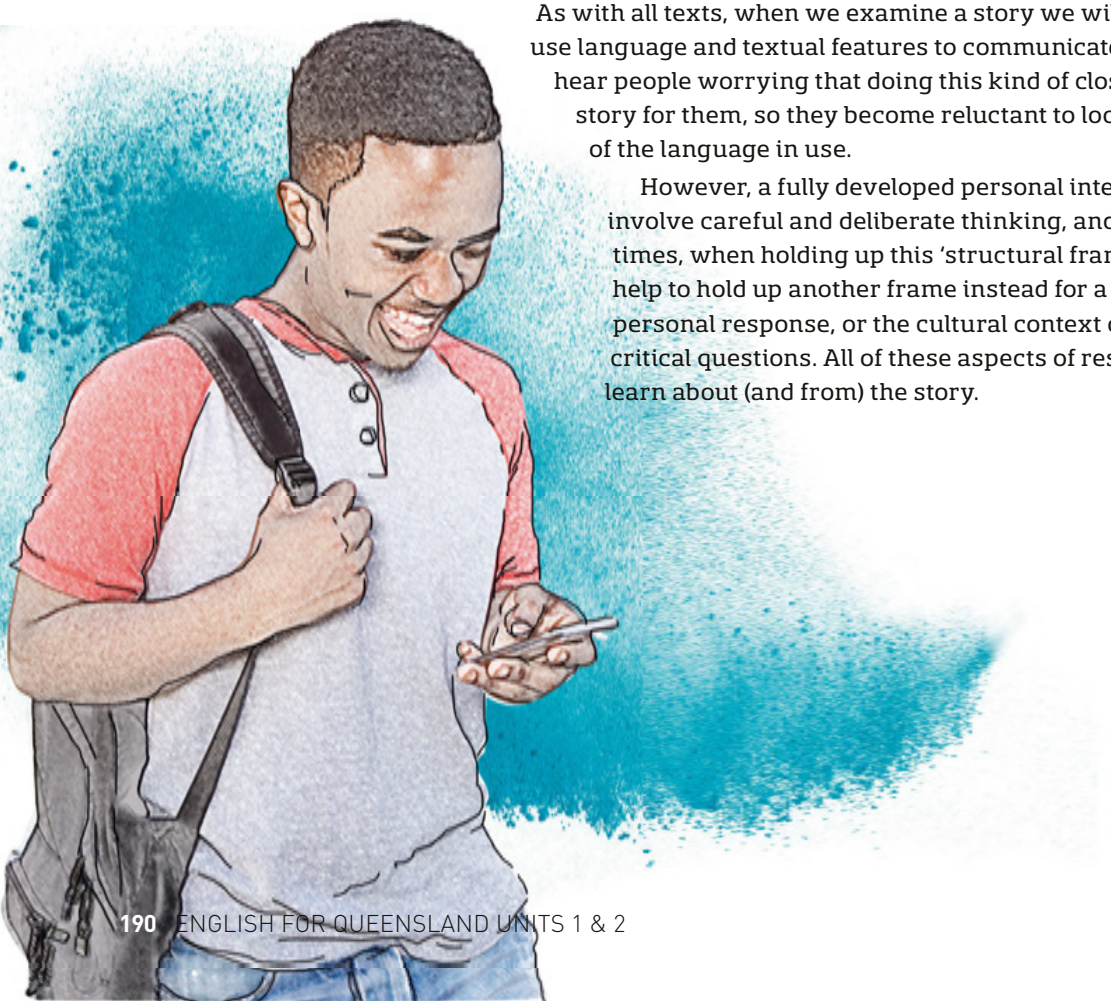
6.1 MAKING MEANING THROUGH STORY

In this chapter, we are going to explore ways to communicate your identity by shaping personal stories to share with others. Sometimes the stories we encounter are fictional; they are about imaginary people and/or imaginary worlds. Sometimes the stories we encounter are about real life, either our own or someone we know; sometimes they are about a stranger, perhaps even someone from another place and time.

The words 'story' and 'history' are similar in meaning, and they share the same origin in language. In old French *estoire/estorie* meant 'story; chronicle, history' and, in Latin, *historia*, meaning 'history, account, tale, story' changed into *storia* in late Latin. In this chapter you will be exploring some ways of telling personal stories, predominantly through digital storytelling. When we tell stories about ourselves, we have an opportunity to tap into our recent or distant histories to share our experiences with others, to do things such as:

- pass on knowledge
- relate to others emotionally
- help others to better understand our perspective
- garner support for a cause
- entertain ourselves and others.

What all stories have in common is this: they are about a character (real or imagined), who does things in a setting (a real or imagined environment), which exists in a context (a specific time and place). These stories can be written down, spoken out loud or created in digital formats.



As with all texts, when we examine a story we will consider how storytellers use language and textual features to communicate meaning. Sometimes we hear people worrying that doing this kind of close analysis can 'wreck' a story for them, so they become reluctant to look closely at the mechanics of the language in use.

However, a fully developed personal interpretation of a story must involve careful and deliberate thinking, and scrutiny of the text. At times, when holding up this 'structural frame' becomes tiresome, it can help to hold up another frame instead for a while – to think about your personal response, or the cultural context of the story, or to ask some critical questions. All of these aspects of response will be needed to fully learn about (and from) the story.

Storytelling



As we have seen in Chapter 1, there are many types of stories that can be used to achieve different purposes. Looking back at the genre table in Source 5 of Chapter 1, you can see that when using the narrative genre, the storyteller's primary social purpose is to resolve a complication – or big problem – for the protagonist. On the other hand, if the storyteller wishes to share an emotional reaction to a remarkable (usually true) event, then the anecdote genre can be used. If the purpose, however, is to judge the behaviour of one or more people in the event, then an exemplum would likely be the genre of choice. Both anecdote and exemplum have a similar structure:

- orientation
- complication
- evaluation.

The key difference occurs in the evaluation stage where the writer/speaker using the anecdote genre will use emotion words, as opposed to judgment words in the exemplum genre (see Chapter 8 for a guide to evaluative language). The evaluation stage is also optional, however, as evaluative words can be sprinkled throughout the story, allowing the writer to express emotions or make judgments along the way, rather than delaying this until the conclusion.

When looking at a model of language in use in Chapter 1, we also showed how things like the field (what the story is about), mode (how the story is told), and roles/relationships (between the storyteller and their audience) impact the way a story is told. When we think about the complex interaction in this social situation, we are thinking about the **register**.

Storytellers and **authors** make language choices with the purpose of establishing a certain relationship with their audience. For example they choose what type of narrator is used – this is explored further in Chapter 7. They also choose language to indicate their status, expertise or authority, and language designed to relate in particular ways to the values, attitudes and beliefs of the audience.

Choosing the field or 'subject matter' for a story includes making choices about whether the author will tell a real-life story or a story about fictional characters in an imagined setting, even in an imagined world. When someone is trying to recount the facts and significant milestones of a life story, they might write an autobiography or biography. When a complication and resolution is added to shape the things that characters are doing in a setting, a narrative is created. Whether something is fictional does not determine whether it is a recount or a narrative. I can recount to you the things I did with my day today, and I could also recount to you the events that take place in the novel *Twilight*. The field of the story is different from the 'genre' (or social purpose) of a story.

In this chapter you will work towards a culminating task in which you tell a story about yourself by creating a **digital story**. Prompts are offered throughout the chapter to help you explore potential stories you might tell.

register
a collective term encompassing the field and subject matter, roles and relationships, and mode of the context in which the text is produced

author
often this term refers to the creator of a written work; however, sometimes it refers more broadly to any type of text creator. Some other names for the creators of specific texts are poet, producer and storyteller

digital story
broadly, refers to any kind of story genre, such as narrative, anecdote or exemplum, created using a digital medium of production. A digital story can follow traditional conventions, or experiment with emerging new forms of production

Telling short stories

Sometimes stories are long in format, such as novels or feature films. Other stories are much shorter; you likely had opportunities to write short stories in Junior English. You might have had an opportunity to create or watch some short films too, such as those produced for the *Tropfest* festival. Because short stories and short films don't have as much time to develop and resolve the complications needed for a complex plot, they often focus on conveying moods and perspectives. However, it is possible for a narrative to unfold in a very short amount of time.

The short stories you write in school will have varied greatly in length. Some additional terms for different types of short story are shown in Source 1.

Source 1 Names for stories of different lengths

STORY TYPE	LENGTH
Flash fiction ('short short stories')	up to 1000 words
Microfiction ('drabble')	up to or exactly 100 words
Minisaga ('dribble')	up to or exactly 50 words with a 15-word title
12-word story	up to or exactly 12 words
Six-word story	up to or exactly 6 words
Twitterature	up to 280 characters (previously up to 140 characters)



Just like written stories, film and digital stories that use multimodal language can also vary in length. In this chapter we show a range of digital stories, usually around 2–3 minutes long, and we explore a feature film. What they all have in common is that they are telling stories based on real-life experiences.

6.1a Your turn

How do you like your stories?

1 Would you say you prefer stories that are:
- written (e.g. a novel or short story)
- spoken (e.g. in real life, or on radio or podcast)
- acted out dramatically in person (e.g. theatre production)

2 Do you consider yourself to be a 'storyteller'? Why/why not?

3 Who is your favourite storyteller? This could be someone you know in real life, or a specific author or producer of whose work you are a big fan. What do you like about their stories?

4 What do you think makes a good story?

Where are you from?

There are lots of things we could ask about a person to find out more about them. We could ask them what they like, what they think about, what they remember, or what they want to do in their future. A common starting point for learning more about someone is to ask them: Where are you from?

Poem: 'Where I'm From' by George Ella Lyon

George Ella Lyon is an author and poet from North America. In 2015–2017 she was the poet laureate for the state of Kentucky, and during that time she led a project for the Kentucky Arts Council that used the following poem as a writing prompt to get people from all over the state to submit poems about where they are from.

Source 2 A poem by George Ella Lyon





'WHERE I'M FROM'

I am from clothespins,
from Clorox and carbon-tetrachloride.
I am from the dirt under the back porch.
(Black, glistening,
it tasted like beets.)
I am from the forsythia bush
the Dutch elm
whose long-gone limbs I remember
as if they were my own.
I'm from fudge and eyeglasses,
from Imogene and Alafair.
I'm from the know-it-alls
and the pass-it-ons,
from Perk up! and Pipe down!
I'm from He restoreth my soul
with a cottonball lamb
and ten verses I can say myself.
I'm from Artemus and Billie's Branch,
fried corn and strong coffee.
From the finger my grandfather lost
to the auger,
the eye my father shut to keep his sight.
Under my bed was a dress box
spilling old pictures,
a sift of lost faces
to drift beneath my dreams.
I am from those moments –
snapped before I budded –
leaf-fall from the family tree.

George Ella Lyon, *Where I'm From: Where Poems Come From*, Absey & Company, Spring, 1999

6.1b Your turn

All the things we can be 'from'

1 The preposition 'from' can mean a lot of different things. Highlight in the poem all the times this word is used. Then:

- choose one of the things George Ella Lyon lists as being from that you don't understand the reference to. Go online and search to see if you can find any information about the reference (e.g. What is 'Imogene and Alafair'?).
  Note your findings here:

- choose one of the 'from' statements in the poem and explain whether you think it effectively communicates an aspect of Lyon's identity.

2 Using the selection of definitions of 'from' in the following table, note down a response *you* could give, based on your own history:

IF BY 'FROM' YOU MEAN ...	THEN I AM 'FROM' ...
indicating the point in *space* at which a journey, motion or action starts	
indicating the point in *time* at which a process, event or activity starts	
indicating the *source* or origin of someone or something	
indicating the *raw material* out of which something is manufactured	
indicating *separation* or removal	
indicating a *source of knowledge* or the basis for one's judgment	

Adding pictures to words

In response to George Ella Lyon's poem, educator Emily Bailin worked to use the poem and the prompt 'where I'm from' in an after-school media arts programs as well as in teacher training:

> I've been thinking about this idea, and this term of 'where I'm from' ... and I've recently realised that ... 'from' [can] mean different things for different people. Some might associate it with a place, like a home, or family, or traditions, or culture ...
>
> When someone asks you where you're from, most people, I would say, give you a location. They don't say, 'oh my home', or 'my family'. They give you a geographic location, and that's interesting, but it's incomplete, in terms of really understanding where we're coming from, who we are, what we are.
>
> Emily Bailin, 'The Power of Digital Storytelling', TED Talk, 2014

Bailin recites her own 'I Am From' poem at the start of her TED Talk and ends the talk by showing a multimodal version of the poem, with the spoken words recorded over a carefully constructed video montage. She makes the point that adding a layer of moving image to the original layer of voice allows us to see, hear and experience the poem's messages differently.

When you start thinking about the kinds of images you might choose to accompany a spoken poem or story, it's important to think about whether you want ones that are purely illustrative (they show a realistic illustration of the thing/person/place being described) or ones that will carry additional meaning by also representing an idea symbolically (by providing an image that creates an allusion or metaphor). Using images to create symbol and metaphor can often add an extra layer of meaning and enrich the overall message of your multimodal text. In the same way that written and spoken language can be literal (denoting meaning) or figurative (connoting meaning), visual language can illustrate the world exactly as it is, or more metaphorically.

The use of figurative language and images that are designed to evoke an emotional response or personal connection is one way that texts use aesthetic features to create meaning.

6.1c Your turn

Plan a 5 × 5 story

1 Brainstorm a list of still images or video-recorded scenes that could illustrate some of the ideas you came up with in Your turn 6.1b about where you are 'from'.

2 Choose five brainstormed images or scenes from Question 1 that you think might work together to provide an insight into where you are from. (If you choose to go on to create a 5 × 5 story – as part of Question 3 – the five images will become still shots or the five scenes will become video clips.) Decide what order would be most effective to put your images or scenes in, and use the storyboard below to sketch them out.

IMAGE/CLIP 1	IMAGE/CLIP 2	IMAGE/CLIP 3	IMAGE/CLIP 4	IMAGE/CLIP 5

Create a 5 × 5 story

3 If you need a project to test out your digital production skills before the culminating project at the end of this chapter, use the images or scenes you chose in Question 2 to create a digital '5 × 5' story. Digital 5 × 5 stories are a common project for working on your video capture and editing skills. They involve making short videos out of five 5-second video clips. They typically don't have any additional video effects or a voiceover narration added in the editing process, just the cutting of clips to exactly 5 seconds so they can be put together.

Your final video should:

- respond to the prompt: 'I am from'
- contain five video clips or images that run/appear for 5 seconds each
- run for a total of 25 seconds
- not contain any additional video effects or voiceover narration.

Reflection

4 After completing the activity, reflect on the following questions:

- Do I need to find out about how to capture better images and video footage, or how to edit images or videos together, before completing a longer digital story in future?
- Did I mostly represent physical and geographic locations, or other things like personal and cultural objects?
- Was I happy with the collection of images I chose: would they convey meaningful things about me to a viewer?

6.2 STORYTELLING FOR A PURPOSE

We know that two vital things to consider when creating any text are the intended audience and the purpose of the text. When we think about our intended audience, this is the context of our situation.

In Chapter 1 we offered an outline for the key genres in Senior English. Now that we are focusing closely on stories, let's take another look at the various social purposes that stories can serve, shown in Source 3.



Source 3 Details of different genres in the 'story' genre family

GENRE FAMILY	GENRE	SOCIAL PURPOSE	TYPICAL STAGES
Story	recount	to relate a series of events	– orientation events
	narrative	to resolve a complication in a story	– orientation complication – (evaluation) – resolution – (coda)
	anecdote	to share an emotional reaction to a remarkable event	– orientation complication – (evaluation)
	exemplum	to judge characters/people or behaviour in a story	– orientation complication – (evaluation)
	news story	to report a significant event	– lead angles

Out of these genres, in Senior English you are less likely to write a recount or a news story as a culminating activity for your studies, as these don't give you as much range to show how you can influence an audience to take up a position. In this chapter, we explore stories that fall into the categories of narrative, anecdote or exemplum, and you are also likely to choose from these genres for your own digital story creation.

Community storytelling projects: snapshots

There are many community storytelling projects that you can tap into, to see some of the ways people have gone about using digital mediums of production to create personal stories to share with a wider audience. Here are a few reflect a selection of approaches.

'I Am From' project

The 'I Am From' project culminated in October 2018 as a collection of stories about North Americans and their connection to where they are from. A letter from the project leaders explains the purpose of the project:

> Dear Friends of Poetry and Democracy,
>
> I'm writing to tell you about a project that Julie Landsman & I are developing in response to the rhetoric of xenophobia and isolationism that is becoming rampant in our country [the Unites States]. In such an atmosphere, how can we find our voices and make them heard? One avenue is through poetry, that heart-cry that comes to us in times of love and crisis. Because my poem, 'Where I'm From' has been used so widely as a writing model (most recently across Kentucky



during my tenure as Poet Laureate), Julie – an educator, writer, and activist in Minneapolis – reached out to me with the idea of creating a national 'I Am From' Project. Through Facebook, a website, and a great network of teachers, librarians, writers, and community leaders, as well as other organizations, we hope to encourage and gather 'I Am From' creations from all over the country and take them, in some form, to Washington in October of 2018.

The action in D.C. will be a culmination of local readings and workshops, statewide presentations, radio and TV appearances, and more.

We're encouraging creation in many directions; poems, yes, but also dance, art, song, drama—expressions which can be videoed and shared with and beyond their local audience.

https://iamfromproject.com/about/

You can draw inspiration from the 'I Am From' project in creating your own digital story at the end of this chapter.

Capture Wales

Capture Wales was a community digital storytelling project run by the BBC in Wales. The Capture Wales website is now archived, and elements including some videos no longer play for visitors. However, you can still access some of the story sets, as well as lots of information about the project, including this description:

> Everyone has a story to tell. All over Wales, people are making Digital Stories about real-life experiences and each story is as individual as the person who made it. Each Digital Story is made by the storyteller themselves, using his or her own photos, words and voice.
>
> http://www.bbc.co.uk/wales/audiovideo/sites/galleries/pages/capturewales.shtml

The creative director of the Capture Wales project, Daniel Meadows, advocates a strict approach to the structure and length of digital stories. He likens digital stories to short-form poetry like haiku and sonnets. This description is from his website:

> Capture Wales's digital stories were multimedia narratives, short movies told in the first person, with feeling. Scripted out of memory and using the materials to hand – voice, still pictures, video if available – we made them using home computers. Our approach insisted on a strictness of construction: 250 words, a dozen pictures, and a duration of about two minutes. Done this way it was a form that tended to elegance and, when made as a shared experience in workshops run by skilled facilitators, the stories produced were often tight as sonnets. Multimedia sonnets from the people.
>
> http://www.photobus.co.uk/digital-storytelling

In the *English General Senior Syllabus* glossary page 57, digital stories are defined much more broadly as 'emerging new forms of digital narrative, e.g. web-based stories, interactive stories, hypertexts, narrative computer games, audio and video podcasts'. In addition to these emerging forms, however, digital stories might also be created using an established approach to content and form, such as the rules outlined by Meadows: '250 words, a dozen pictures, and a duration of about two minutes'.

When making your own digital story at the end of this chapter, you might use the strict form of digital storytelling recommended by Daniel Meadows, or you might experiment with other emerging forms of 'digital narrative' to create something different. Check if you have any specific assessment task conditions relating to this before you get started.

StoryCenter

The work of Daniel Meadows with Capture Wales and the style of digital story he draws on, was influenced by a digital storytelling project in the United States that continues to run today. The project has changed its name a few times and is currently called 'StoryCenter'.

> StoryCenter locates its roots in the artistic and cultural ferment in the United States during the 1970s and 80s. During this time, arts practitioners and educators across disciplines challenged the notion that art should be reserved for the gifted or the professional. Recognizing that lay practitioners could make enormous creative contributions, pioneering artists wanted to make art accessible to all, especially those traditionally left behind. The work of these artists and a broad range of collaborators gave voice to powerful stories of harm, healing, and hope in the midst of social and political conflict.
>
> ... In 1994, Joe and Dana, along with Nina Mullen, founded the San Francisco Digital Media Center. Over the next several years, the group refined a curriculum that became the basis for a community workshop called 'digital storytelling.' In 1998, the San Francisco Center for Digital Media moved to Berkeley and became the Center for Digital Storytelling, and in 2015, the organization became, simply, StoryCenter.
>
> https://www.storycenter.org/press/

The 'core principles' held by StoryCenter are:

- Everyone has many stories to tell.
- People need to be heard.
- Listening is hard.
- People see, hear and perceive the world in different ways.
- Creative activity is a human activity.

These principles are prefaced on the website by this statement: 'We believe in the transformative power of story and understand its critical role in building a more just and healthy world. Every aspect of our work is guided by this belief'.

6.2a Your turn

Reflect on the value of stories

Personal frame



1 As you encounter stories during your studies in Senior English, return to the core principles offered by StoryCenter to reflect on these ideas: 'listening is hard'; 'people need to be heard'.

2 Do you believe that sharing stories can help us build a 'more just and healthy world'? Why/why not?

3 With the aim of noticing how it works, watch the digital story titled 'Wrecking/ Renewal' by Ray Baylor, found in the 'community' theme library at: https://www.storycenter.org/stories/, or on the 'StoryCenter' YouTube channel (search online for 'StoryCenter' and 'Wrecking/ Renewal').



Source 4 A still from Wrecking/Renewal



Structural frame

4 How many pictures were used in the story? In your notebook or on a computer, create a table like the one below to make a note of each image and describe how techniques applied in production (such as camera movement and zoom) shape meaning in the story.

IMAGE DESCRIPTION	TECHNIQUE APPLIED TO ADD MEANING
photo of Ray Baylor's old neighbourhood	*Start with close up of the building where Ray worked, the shop named Chan-Chi. Zoom out to see it as part of a larger block/area.*

5 The video description for this digital story reads: 'A story about hope in the wake of urban "renewal" and the loss of family homes and established neighborhood communities'. In your notebook or on a computer, create a table like the one below and identify some of the words and images in the story that you think contribute to the representation of the concepts of loss, renewal and hope.

LOSS	RENEWAL	HOPE
'That was the first place I recall them taking away people's homes.'	*'He put in a floor, walls, shelves, for a gift shop named Chan-Chi.'*	*images of Ray in front of his new shopfront home in West Baltimore*

StoryCorps

The StoryCorps project was first undertaken in 2003, with the use of a story booth in Grand Central Terminal in New York City. Since then it has grown from collecting stories in mobile booths in North America, to the release of book collections and the animation of stories to, most recently, the development of an app to collect stories from around the globe.

On its website, StoryCorps describes its mission as preserving and sharing humanity's stories, in order to build connections between people and create a more just and compassionate world. It does this to:

- remind people of their shared humanity
- strengthen the connections between people
- teach the value of listening
- reinforce in our culture that everyone's story matters
- create an archive for the future.

When you are creating your own digital stories, think about where they are intended to be screened or uploaded. Will you be sharing your story with just your teacher and peer or also with other friends and family? Will you publish your work online – and if so, what impact does this have on the types of personal information you are willing to share?

6.2b Your turn

Personal frame



1 Do you think it's important to preserve an archive of stories for future generations to hear? Why/why not?

2 Whose stories would you most like to hear? Perhaps someone from your family? Someone living? Or someone in history?

3 Is there anything about your identity or your culture that you would like future generations to know about? Complete the table below with at least three points in each column.

I WOULD LIKE PEOPLE TO KNOW THIS ABOUT MY IDENTITY/CULTURE ...	THIS IS IMPORTANT/INTERESTING BECAUSE ...

Stolen Generations' testimonies

One way of sharing experience is a testimonial, which incorporates a range of story genres. Testimonials are given by people who have witnessed an event. This puts them in a powerful position to represent situations as they are the ones with the first-hand knowledge of what happened. In providing a testimonial, the author/witness tells about their experience from their perspective, piecing together a range of narratives, anecdotes, recounts and exempla.

A project that has collected and made available the testimonials of 50 people from Australia's Stolen Generations (given via interview for the Stolen Generations' Testimonies Foundation) is

now maintained by the State Library of New South Wales. These videos are much longer than a typical digital story, as the testimonials capture multiple stories, and weave them together.

> 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.
>
> In 2009 more than thirty Stolen Generations' Survivors shared their stories, their memories and themselves in the first round of interviews for the 'Stolen Generations' Testimonies Foundation'. These are their testimonies. Thank you to those Survivors for their generosity of spirit in sharing their testimonies with us.
>
> http://www.stolengenerationstestimonies.com/about.html

An SBS article on this project reported that the Stolen Generations' Testimonies website was inspired by Steven Spielberg's Shoah project in which the spoken testimonies of thousands of holocaust survivors were filmed and collated.

6.2c Your turn



Personal frame

1 **Recall –** What encounters have you had in Junior English with texts by Indigenous authors and/or about Indigenous histories and cultures?

2 **Reflect –** What questions did they leave you with that you might investigate while you are studying texts by Indigenous authors in Senior English?

3 **Recognise and respect** – At some point in Senior English, you will encounter at least one text by an Aboriginal or Torres Strait Islander writer. In a scene early in the film *The Sapphires* (see Section 6.3), Gail and Cynthia go into town to compete in a local talent competition. Gail's opening lines before they start their song include the provocation: 'I'm Gail. This is Cynthia. And ... just so as you know, you're all standing on blackfella country'.

In contemporary times, it's not unusual to hear a Welcome to Country or Acknowledgement of Country at official or formal events. Do you know which Indigenous language, tribal or nation group your home and/or school land is situated on? Use the AIATSIS map of Indigenous Australia to check: https://aiatsis.gov.au/explore/articles/aiatsis-map-indigenous-australia.

6.3 MEANINGFULLY CONSTRUCTING IDENTITIES IN *THE SAPPHIRES*

So far we have looked at a range of short texts, like poems and digital stories, for sharing personal experiences and perspectives. Now we will turn our attention to a study of some elements of storytelling used in the feature film *The Sapphires.*

Telling real-life stories: introducing *The Sapphires*



Source 5 *The Sapphires* Australian DVD cover

context the situational or cultural environments in which authors, texts and audiences exist

The film *The Sapphires* was directed by Wayne Blair and released in 2012. The screenplay for the film was written by Keith Thompson and Tony Briggs – Briggs also wrote the 2004 stage play of the same name, which he loosely based on his mother's experiences as a touring entertainer in the Vietnam War. The film portrays the story of four Aboriginal female singers, who team up with Irish talent scout Dave Lovelace after losing a talent competition, and reinvent themselves as 'The Sapphires', ready to audition for a spot in Vietnam. The story follows their triumphs and heartaches as they navigate the realities of constructing their identities and maintaining their relationships on a battlefield.

There are two aspects to the 'real life' foundations of the film *The Sapphires*. Firstly, the film is based on the real experiences of Laurel Robinson, Beverly Briggs and Naomi Mayers, who were the original Sapphires. Secondly, the film incorporates references to real historical events that form the context for the story, such as the 1967 referendum for the constitutional recognition of Indigenous Australians and the assassination of Martin Luther King Jr. in North America in 1968.

Texts in context

English teachers love using the word **context**. We've already used it many times in this book. When you think about the contexts involved in a text, though, you actually have to think this through twice.

The first consideration is of the situations and cultures being represented in the world of the text. Let's take *The Sapphires* for example. The main characters in the story are involved in situations: singing for their family; going to a talent show in town; Gail, Cynthia and Julie reconnecting with Kay; auditioning to travel to Vietnam to sing for troops during the war, and so on. And all of this happens in the context of a culture – well, a few cultures, in fact. There is the culture of The Sapphires' journey, which takes place in Australia and Vietnam in 1968, and the context of the flashbacks, which is Australia in 1958 when Kay was taken away from her parents.

The second consideration is the situations and cultures of the audiences experiencing the text. Continuing to think about the film *The Sapphires*, you already know one person's experience of the text really well – yours! What's your context? When and where are you located in place and time? How might this shape your interpretation of the text? You should also think about the context of the film-maker, and of the time the film was released. If you want to dig even deeper, you could think about the context in which the play version of this story was staged in 2004.

- What was happening in Australia around those times?
- Anything significant relating to Indigenous affairs?
- In the context of your culture in Australia right now, have the issues presented in the film *The Sapphires* been resolved?
- Reflect on these questions as you analyse the film more closely later in this chapter.

Being positioned by texts

It's by doing this kind of deep thinking about the context of a text that we can properly wrestle with difficult questions like: how does this text position me to respond to the issues and concepts presented? Because – let's face it – it's a strange idea, that we could be 'positioned' by a text. Really, it's the author who's doing the work here.

Recall the definition we offered for 'position' in Chapter 2: 'the way an author uses structures, language and resources from other modes to influence the readers' attitudes about people, characters, events, ideas and arguments'. Tony Briggs, who wrote the play version of *The Sapphires* that debuted in 2004, could not have known the play would be turned into a film, and when he co-wrote the film screenplay with Keith Thompson they could not have known that you would be studying the film right now. They didn't have you specifically in mind when they made the film. And yet, there are people, characters, events, ideas and arguments that the author chose to represent in certain ways, and this has an effect on your interpretation.

The way the author represents things positions you to see things a certain way – it's up to you to choose whether or not you accept those representations and take up the invited response, or resist those representations and challenge them.

Language and personal identity

In Chapter 5, you completed an 'identity map' to show your connection to a range of cultures and communities. One of the significant facets of our identity is the language we communicate with, and the way we use language. Because we think using language, our language *constructs* our identity by shaping the way we describe and explain ourselves. We use language in turn to also *express* our sense of identity to others.

One of the distinctive ways that language is used to convey identity in *The Sapphires* is the use of Aboriginal language in dialogue and song throughout the film. The language background of the real-life Sapphires, and of the people living in and around the site of the Cummeragunja Mission, is Yorta Yorta. According to the website of the Yorta Yorta Nation Aboriginal Corporation:

> Traditional Yorta Yorta lands lie on both sides of the Murray River roughly from Cohuna to Albury/Wodonga. They include towns such as Echuca, Shepparton, Benalla, Corowa and Wangaratta and extend northwards to just south of Deniliquin.
>
> http://www.yynac.com.au/

The film opens with a scene depicting the members of The Sapphires as young girls, singing 'Ngarra Burra Ferra', a Yorta Yorta adaptation of the spiritual song 'Turn Back Pharaoh's Army'.

6.3a Your turn

Using different languages

1 When we knowingly use a language that some of our audience may not understand, we could be doing it for a range of reasons. Discuss the following **propositions** about the use of Aboriginal language in *The Sapphires* with a peer or in a class discussion forum, and decide whether you agree or disagree with each. Write some notes in the table.

proposition
a statement or assertion that can be argued about

PROPOSITION	AGREE/DISAGREE
Opening the film with the song 'Ngarra Burra Ferra' establishes the film-makers as having expertise in Yorta Yorta culture.	
Gail usually incorporates Aboriginal terms into her spoken language in order to exclude or isolate other characters.	
Using Aboriginal language in dialogue as well as song in the film positions the audience to respect Aboriginal languages for their functional as well as aesthetic qualities.	
Using Aboriginal language in a mainstream film is an effective way to make audiences curious and to want to learn more about Aboriginal histories and cultures.	

Using language to indicate cultural affiliation

One of the stories that runs throughout the film *The Sapphires* is the story of Gail and Kay's relationship. There are several scenes where the use of the characters' Aboriginal language – Yorta Yorta – is used to indicate their level of cultural affiliation. In scenes where a character comfortably uses Aboriginal language, there is a corresponding development in their identity or relationships. On the other hand, in scenes where a character does not show an understanding of Aboriginal language, it presents a barrier between the characters, increasing their social distance and providing a point of contrast for their cultural identities.

Read the script extract (Source 6) from *The Sapphires*, and consider how the language used indicates the identity of the characters, and reveals their cultural assumptions:

Source 6 A script extract from *The Sapphires*

KAY'S DOORSTOP, MELBOURNE

Cynthia: Come on.

Kay? Are you in there?

Howdy!

Kay: Gail. Cynthia. You should have let me know.

What do you want? If it's money, I can't.

Party guest (from inside): Kay? Are you alright?

Kay: Won't be a moment.

Cynthia: Are we coming in, or what?

Kay: It's not really convenient at the moment. I've guests.

Gail: Yeah. We make you shame, do we? Jeez, you haven't changed one bit, have you? Still talking like some upper-class gub and we're your personal slaves.

Kay: I don't know what you mean.

Gail: Gubba. It means 'white person'.

Kay: I think you'd better go.

Party guest: Kay? ... Can I help you?

Gail: No.

Party guest: Kay, do you know these people?

Cynthia: I'll handle this. Kay, we're going to Haysia.

Kay: What?

Gail: Where?

Cynthia: Haysia! Thailand.

Gail: Vietnam, you twit.

Cynthia: Vietnam, then.

Kay: Well, don't get lost.

Cynthia: We need you, cuz. We're going to be doing shows for the soldiers in Thai ... Vietnam. Singing. But it's gotta be all three of us.

Gail: You're wasting your breath. She's lost, that one.

Kay: Act your age, not your colour.

Cynthia: Jeez! I don't know you two! Youse mob better punch on or something, but sort it out, whatever it is, 'cause this is my big break!

Gail: Cynthia!

Party guest: Your friend's screeching for you.

Cynthia: Kay? We're staying at uncle Ed's, Kay.



6.3b Your turn

Text analysis: constructing characters

In this activity, focus on the way changes in language use can be used to construct a character by indicating development of identity or relationships.

1 For each of the scenes below, make notes about how Kay's use of Aboriginal language (Yorta Yorta) symbolises her developing sense of identity and connection to her Aboriginal heritage:

SCENE IN THE FILM	DESCRIBE KAY'S USE (OR IMPLIED UNDERSTANDING) OF YORTA YORTA LANGUAGE	WHAT IS REPRESENTED ABOUT KAY'S RELATIONSHIPS OR DEVELOPING SENSE OF IDENTITY?
Film opening: singing 'Ngarra Burra Ferra' with her cousins as children		
In Melbourne: Gail and Cynthia come to Gail's home		
In the Vietnamese jungle: Kay asks hostile soldiers for permission to pass		
End of the film: 'Welcome Home' ceremony for Kay		

Source 7 The Sapphires encounter Viet Cong soldiers and are permitted to pass after Kay asks permission in her Aboriginal language.



Language and relationships

As well as indicating our cultural affiliation, the language we choose to use will also indicate things about our relationships with others.

Recall the three factors that influence relationships in social contexts:

Source 8 Factors that influence relationships

RELATIONSHIP FACTOR	QUESTION	SCALE
Distance	Are you and your audience close?	close ←→ distant
Power	Are you and your audience equal? (This can relate to comparative status, prominence, authority/ expertise, control of language and access to power.)	equal ←→ unequal
Alignment of values	Are the values of you and your audience aligned? (These include values related to generation, gender, ethnicity, capacity and class.)	aligned ←→ not aligned

To analyse how relationships are represented in a film text, we look at a combination of the words spoken in dialogue and the visual language of moving image. Following are some examples of how each element of social relationship has been constructed in various scenes of *The Sapphires*.



Source 9 The proximity of The Sapphires to their audience when they are performing is a visual indicator of the closeness of their relationship.

Relationship factor: distance

We can use the placement of our bodies to indicate a relational distance from someone else. The closer the bodies get, the more familiar we assume they are to one another. When you compare all of the performances that The Sapphires are seen to deliver in the film, you see them perform in a variety of venue sizes, at varying distances from the audience. Sometimes they are placed separately and above the audience, on a stage, and this also indicates their level of power in the scene.

In spoken dialogue, we can evaluate the closeness of people's relationship by how familiar and similar their language is. If they use terminology, expression and grammatical style in approximately the same way, the relationship can seem closer. On the other hand, relationships can seem distant when different styles of expression are used. Look again at Source 6 and consider how the dissimilarities in Gail's and Kay's language choices indicate a social distance between them.

Relationship factor: power

One of the interesting stories to track in *The Sapphires* is the changing power dynamic within the group of four singers. There are big changes in the group configuration as the film narrative unfolds, including:

- Julie at first not being allowed to participate
- Kay rejoining the group
- Julie replacing Gail as the lead singer
- Cynthia taking too much attention on stage and getting told to sit out
- Gail singing lead in the performance after Martin Luther King Jr.'s assassination.

For all of these situations in the film, visual language helps to convey the status, expertise and power of the group members differently. In scenes where one of the singers stands out as 'lead' with the others cooperating as back-ups, the person leading is ascribed extra social power. But when Cynthia breaks away from the group performance to interact with the crowd in Nha Trang, she empowers herself over others in the group by becoming more prominent in the performance.

The relative status of characters is also an indicator of who holds the power in a relationship. When the girl group auditions in front of a panel of US military talent scouts, they only speak when spoken to, and they even change the name of their singing group on the spot to try to appeal to the panel. These examples of language in use indicate the panel were the ones with the most power in that relationship, in particular the people on the panel with the most speaking roles.

Relationship factor: alignment of values

Spoken and visual language is used in the film to communicate the extent to which characters value certain things, and whether their values align with those around them.

For example there is a point in the film when The Sapphires are in Vietnam, and Robby calls Kay to express his romantic interest. We see at the end of that scene that he is in a medic's helicopter, symbolised by the red cross on the side. Because we already know that Kay is a nurse, learning through this visual symbol that Robby is a medic positions us to believe they will share similar values, meaning this scene marks a development in their relationship.

Another example from Kay and Robby's relationship is from later in the film when they are on a date. This takes place after the scene where Gail punches Kay in the face.

> Robby: Man, I like you a whole lot, Kay.
>
> Kay: Just so we're clear, Robby, I'm black. I'm just ... pale black.
>
> Robby: Me too.

By immediately accepting Kay's description of herself as 'pale black' and extending on it to include himself in that description, Robby indicates that his values are aligned with Kay's.

6.3c Your turn

Text analysis: roles, relationships and cultural assumptions



Structural and cultural frames

1 Watch again the scene in the early part of the film where Gail and Cynthia go into town to perform in the talent show at the local pub.

2 Complete this table with your notes about how the spoken and visual language in the scene represents the relationships between the girls performing on stage and the audience watching from the floor:

RELATIONSHIP FACTOR	QUESTION	EVIDENCE FROM THE TEXT (E.G. SPOKEN OR VISUAL LANGUAGE)
Distance	Are they and their audience close? **scale:** close ←→ distant	
Power	Are they and their audience equal? (This can relate to comparative status, prominence, authority/expertise, control of language and access to power.) **scale:** equal ←→ unequal	
Alignment of values	Are the values of the girls and their audience aligned? (These include values related to generation, gender, ethnicity, capacity and class.) **scale:** aligned ←→ not aligned	

3 In this scene, what values, attitudes, beliefs and cultural assumptions are evident in the girls' performance and in the audience's response?

4 In what ways does this scene reflect some of the social and cultural tensions in Australia in the late 1960s?

Identities in historical context

Have you ever thought about how different your life would be if you were born 50 years earlier? If you're a Senior English student reading this book, then you were likely born right at the turn of the century. That would make 50 years ago the context of 1950s Australia. Consider this information from the Australian Human Rights Commission about the 'assimilation' policies that operated in Australia, and specifically in Queensland, from 1897 to 1965:

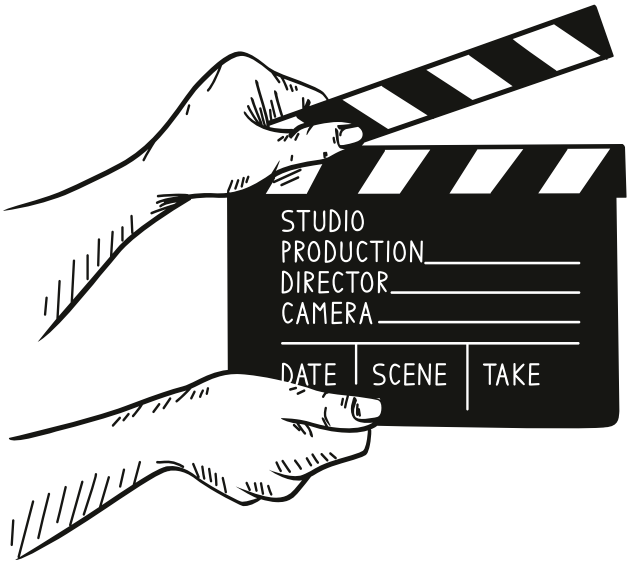
> In 1937, the Commonwealth Government held a national conference on Aboriginal affairs which agreed that Aboriginal people 'not of full blood' should be absorbed or 'assimilated' into the wider population. The aim of assimilation was to make the 'Aboriginal problem' gradually disappear so that Aboriginal people would lose their identity in the wider community.
>
> Protection and assimilation policies which impacted harshly on Indigenous people included separate education for Aboriginal children, town curfews, alcohol bans, no social security, lower wages, State guardianship of all Aboriginal children and laws that segregated Indigenous people into separate living areas, mainly on special reserves outside towns or in remote areas.
>
> Another major feature of the assimilation policy was stepping up the forcible removal of Indigenous children from their families and their placement in white institutions or foster homes.
>
> https://www.humanrights.gov.au/publications/questions-and-answers-about-aboriginal-torres-strait-islander-peoples

It might feel like the world of *The Sapphires* is far removed from your everyday life, but for older Australians it exists in living memory. If you are Aboriginal or if you know a lot of Aboriginal Australians then you are likely to have heard more stories about the impact of assimilation policies than your peers. What we all have in common is that our perspectives are underpinned by our values, attitudes, beliefs and cultural assumptions – and we can expand our world views by listening more often and more deeply to the stories of others.

Gail's retelling of Kay's removal: anecdote or exemplum?

In the script extract on the next page (Source 10), Gail tells Dave the story of the day Kay was removed by government officials. This is a highly emotional scene as it depicts a situation of great distress for the characters in the film, but also represents a fictionalised version of events that we know did take place in Australia's history.

The story is presented as a way for Gail to explain some personal history to Dave and, in doing so, she shares an emotional reaction to a remarkable event, which does make this story seem like an anecdote. Looking through the structural frame, though, we see that the story works as an exemplum. By locating the places in the story where Gail shifts to different *stages*, we can see her making an important evaluation at the end of the story, and this is what shows the social purpose of the story.



Source 10 Dialogue using the genre of exemplum in a scene from *The Sapphires*

STAGES	TEXT
Orientation	Dave: Gail? Gail? What was that about? Gail: Kay's mum. It's her birthday. So we're doing a show for her ... and we're on top of a truck.
Complication	Two black cars pull in. Government fellas. Flashback voiceover: – Run! Go, go! – Come on! Now! – Get the kids away! *Gail: Mum and Dad screaming at us.* *'Kids, get across the river!'* Dave: I don't get it. What did they want? Gail: The children. It's my responsibility, Dave, to look after the little ones because I'm the oldest. Flashback voiceover: – Hurry UP! Gail: I'm not to let them out of my sight, especially not Kay. Dave: Why Kay? Gail: If you're fair like Kay, them fellas reckon she could pass for white. Flashback voiceover: – Get out of the way! – Leave them kids alone! Gail: Take her from her family, put her in an institution, teach her white ways. Pretty soon, there'll be no blackfellas left to worry about. And then, um, Kay got sick. I mean real sick. We're scared it's pneumonia so we take her to town, to hospital ... and ... and that's when we find out them government fellas have been back. *Flashback (Kay's mum):* *– Where's Kay?* *Gail: They've taken Kay from the hospital bed.*

STAGES	TEXT
Complication (continued)	*Flashback (Kay's mum):* *– You've got to speak to me!* *– Say something to me!* *– Where's my baby little girl?* *– Where's Kay gone? Kay!* *– Where are you, baby girl? Speak to me!* *Gail: 'Kay.'* *Flashback (Kay's mum):* *– Say something to me!* *Gail: 'Where are you, Kay?'* *Flashback (Kay's mum):* *– No, I won't stop!* *Gail: 'Where's my girl?'* *Flashback (Kay's mum):* *– Where's Kay gone?!* Gail: You know, we didn't see Kay till her mum died. They let her come home for the funeral.
Evaluation	And all she could say in all that time ... *Flashback (Kay):* *– If you people worked* *as much as you fished,* *you'd be really rich, you know?* Gail: And I've never been able to forgive her, or myself.

You can see from the stages set out in Source 10 that an exemplum is very similar to both a narrative and an anecdote. The key difference is that with an exemplum, the story ends with an evaluation of some element of the story, such as a character or a situation. Gail ends the story with an evaluation of two characters: Kay, for what she said on the day she came home for her Mum's funeral; herself, for failing what she calls her 'responsibility' to look after Kay when they were children.

6.3d Your turn

Listening and learning from the stories of others

Fifty testimonials from Australia's Stolen Generations have been recorded and archived for the Stolen Generations' Testimonies project. Watch this interview with Lorraine Mcgee-Sippel reflecting on her life story in one of those testimonials:
http://www.stolengenerationstestimonies.com/lorraine-mcgee-sippel.html.
Then read Source 11 on the next page and answer the following questions:

Source 11 From the Stolen Generations' Testimonies Foundation website

To the Survivors of the Stolen Generations, we thank you for sharing yourselves and your stories with us so that we can feel and understand your pain. It is an honour to hear your testimonies.

We acknowledge that your pain may never fade away.

We also acknowledge what you have lost. Family and culture are among the most treasured aspects of our humanity.

We hope that you gain a little strength in knowing that there are people who recognise and admire how you have managed your devastating tragedy.

We send you our deepest respect.

After watching the interview and reading Source 11, answer the following questions:



Cultural frame

1 Where is Lorraine from? What can her story teach us about the historical context of the film *The Sapphires*?

2 What other situations could lead to someone being 'from' more than one family?

Research and take notes

3 Interview a family member about where they are from. We suggest recording the interview so you can listen to it again when making notes afterwards.

4 Think about how the place your relative is from is linked to their cultural identity, and whether you share this identity. Write a detailed reflection on where your family is 'from' and whether you feel a shared sense of cultural identity.

6.4 REPRESENTING STORY ELEMENTS USING VISUAL LANGUAGE

As a film text, *The Sapphires* uses multiple language modes to communicate meaning, primarily spoken and visual, in combination with a range of complementary audio, gestural and spatial features. The film does not substantially draw on written text to make meaning, other than when writing appears within the storyline. The *English General Senior Syllabus* (page 63) glossary defines the 'mode-appropriate features' of a text as including:

- written, e.g. conventional spelling and punctuation
- spoken/signed, 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 digital features such as graphics, still and moving images, design elements, music and sound effects.

In this section of the chapter, we will look closely at the use of spoken and visual language in *The Sapphires*, and consider how they communicate ideas.

Visual language in use

To examine the use of visual language in a story, there are a range of elements to consider. In Chapter 2, we looked closely at the way visual language is used to represent roles and relationships. In this study of *The Sapphires*, we are focusing on the 'field' or ideas being represented by images, and the choices in textual composition that are afforded by the 'modes' of moving image:

- content of shots
- sequence of shots
- duration of shots
- transitions between shots.

This mirrors some of the decision-making you will have to make with your own digital storytelling. You will have to decide what to show, how to frame it, how long to show it for, and the order in which to put your images or video clips to create the best effect.

Using archival and documentary footage

When we are telling an imaginary story, illustrating the world and characters we create involves generating images and other representations. But when we are telling real-life stories, a world of possible images and artefacts opens for us to use. Rather than having to create the content of all the images from scratch, we can select from existing documents, photos and videos, or capture footage of other existing cultural artefacts. We have the option of using our own personal resources or archival footage that is kept in physical or digital libraries.

Archival footage, which is also called stock footage, is interspersed throughout the film *The Sapphires*; for example:

- Opening titles of the film feature a montage of archival video footage.
- Scenes when Gail, Cynthia, Kay, Julie and Dave first arrive in Vietnam are combined with archival footage of a similar marketplace.
- Various items of footage of Martin Luther King Jr. and the reporting of his assassination are included.

Refer to the digital story 'Wrecking/Renewal', which we examined in Your turn 6.2a. The story creator, Ray Baylor, chose historical photographs of his old neighbourhood and home as image content to give a sense that he was telling an authentic story. However, he also used these in a sequence that includes photos from the present day as a technique for comparing old and new experiences, and providing what is described as a sense of 'renewal'.

6.4a Your turn

Text analysis: contrasting images of present and past

1 Identify and list at least three of the historic moments that are referenced in the montage of archive footage during the opening titles of the film *The Sapphires*.

2 What is the effect of using archive footage to illustrate the historical context of the film during the opening titles, in contrast with the imagined scenes of family, work and home life on Cummeragunja Mission that immediately precede and follow?

3 Noticing how it works, watch the story 'Cuc Lam's Suitcase' at http://dl.nfsa.gov.au/module/339/. The story of Cuc Lam's suitcase runs for 4 minutes and 45 seconds, and was produced in 2004. It is one in a series of digital stories in which political cartoonist Warren Brown explores the stories behind a range of Australian 'National Treasures'. Cuc Lam's suitcase is now kept in Melbourne's Immigration Museum as a symbol of the sacrifice Cuc Lam and other refugees from Vietnam were prepared to make for a fresh start in a new country.



Source 12 Cuc Lam's suitcase

Structural frame



After the video introduction, we encounter a sequence of three different types of footage:

- Warren Brown talking directly to camera about the suitcase artefact
- archival footage of refugees arriving in Australia on boats from Vietnam with Brown's voice providing narration.

4 Warren Brown's narration, which is heard over the top of the archival footage, describes Cuc Lam as being 'amongst a wave of boat people who fled her country in the turbulent years following the bloody Vietnam War'. How do his choices in spoken language position us to interpret the visual representation of refugees climbing into boats? (*Hint*: Consider the use of evaluative language.)

5 Do you agree that 'Cuc Lam's Suitcase' is a 'digital story'? Can you make an argument for calling it something else, like a film clip, short film or mini-documentary? Discuss these different categories with your peers and take a position.

Cohesive devices

When trying to understand how meaning in text is constructed, we can look at isolated examples of language in use, but we can also look at how these examples work together to create meaning. The way we put together the stages and phases of a text, and the way we relate parts of a message to the whole, all helps texts to 'hang together' so a reader, listener or viewer can follow along more easily. So, when interpreting and analysing texts, as well as when producing texts of our own, we have to consider how the language choices made help weave a 'thread' of meaning through our stories, arguments and responses.



Source 13 A still from *The Sapphires*

Some of the many ways we create cohesion in written and spoken language are:

- use of pronouns to refer back to something already mentioned
- consistent use of tense to create a cohesive sense of time
- repeating words and phrases to link ideas together
- using text parts (e.g. paragraphs) to organise elements of a whole message.

parallel scenes scenes where similar things are happening, but in different places or at different times

One of the cohesive devices effectively used in *The Sapphires* is the construction of **parallel scenes**. These range from the obvious (e.g. when 'Ngarra Burra Ferra' is sung at different points in the film) to the subtle (at the uncle's party in Melbourne, all four girls reconnect by singing 'Soul Sister', a song that had just been on the stereo with party-goers dancing along).

Other parallels are drawn in the film, relating to the historical context of the time. For example parallels are drawn between the politics of race in Australia and North America, with references to the American Civil Rights Movement made alongside references to the 1967 referendum for constitutional recognition of Indigenous Australians. Characters also have parallel experiences when confronted by people's reaction to their skin colour. For example in the helicopter, when evacuating after the bombing in Nha Trang, a dying soldier won't let Robby give him medical treatment, saying: 'Get your n----- hands off me. Keep that black dog away from me'.

Constructing parallels in a story – whether this is a parallel scene, context or experience – helps the audience understand relationships and see a range of other connections between ideas.



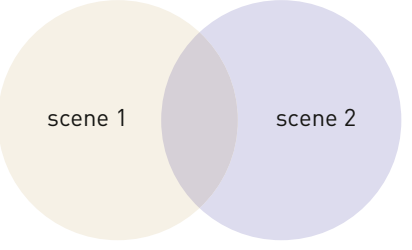
Source 14 The Sapphires performing at home as adults in a parallel scene that mirrors their singing in the same place as children at the start of the film

6.46 Your turn

Text analysis: parallel scenes

Venn diagrams are a useful graphic organiser for seeing how two things are the same (with similarities noted in the section where the circles overlap) and different (with differences noted in the outer part of the circles).

1 Use a Venn diagram like this one to closely examine the parallel scenes in *The Sapphires* where the girls are singing 'Ngarra Burra Ferra':
   - on the mission to their family, as children at the start of the film
   - in Vietnam when they are older, closer to the end of the film.



2 In the digital story 'Tom's War', a StoryCorps interview has been animated to add an extra point of engagement and layer of meaning to the real-life account given by Tom Geerdes to his daughter, Hannah Campbell. Tom was drafted in 1969 and served as an army medic in Vietnam and Cambodia. Find the animation 'Tom's War' on the StoryCorps website (https://storycorps.org/animation/toms-war/). Watch the animation, noticing how it is put together, and answer the questions below.

Structural frame



3 The animation starts and ends with parallel scenes showing Tom and his daughter Hannah at a war memorial.

a What do these two scenes have in common?

b What is different about the two scenes?

4 Do you think this use of parallel scenes effectively supports the creation of a meaningful orientation and resolution of this narrative? Explain your answer.

6.5 CULTURAL AND CRITICAL FRAMING: *THE SAPPHIRES*

Like all texts, the film version of *The Sapphires* positions its audience to believe and do certain things. As we have already discussed, the film-makers could not have possibly known all of the future contexts in which their film would be viewed. However, the film still does convey identifiable values, attitudes and beliefs. In addition, these can be seen to reflect the social and cultural context of the film-makers (the screenplay writers and the director of the 2012 film release) and the original play (first performed in 2004). To delve into understanding the ways that cultural context may have shaped aspects of the film, we need to hold up the cultural frame and think about when and where the text was created.

Indigenous storytellers, film-makers and artists in mainstream culture

The film version of *The Sapphires* was released in 2012, which is really not that long ago. The film was celebrated for its high box office sales and became popular in mainstream Australian culture. It is based on a real-life story about an Aboriginal singing group, with the screenplay by an Aboriginal writer and film direction by an Aboriginal director. The actors in the film who play Aboriginal characters are Aboriginal people, and this marks a vital distinction between this film, and other instances in the history of stage and screen where characters of colour have been **whitewashed**.

whitewashing involves casting white characters in non-white roles, and historically included the use of blackface and yellowface makeup

Prior to the release of *The Sapphires,* the film *Rabbit-Proof Fence* had reached a large, international audience with its story in 2002. *Rabbit-Proof Fence* also represented a true story of characters suffering the consequences of Australia's assimilation policies of the time, including the forced removal of Aboriginal children from their families. Prior to the 2000s, films featuring Indigenous themes and characters were not as prevalent, and the first films shot by Aboriginal directors only appear in our culture from the 1970s onwards.



Source 15 A still from *Rabbit-Proof Fence* (2002), directed by Phillip Noyce

One definition of 'Indigenous films' is that they are films in which the significant contributors of creative talent (e.g. directors, actors, writers) are Aboriginal or Torres Strait Islander people. This is different from a film, such as a documentary, being 'about' Indigenous people but told from the perspective of non-Indigenous creators.

The following extract is from a 2014 essay on Indigenous films and filmmakers by Greg Dolgopolov in 2014:

> It now seems laughable, but only in 2002, Patrick Barkham claimed in *The Guardian*:
>
> '*Rabbit-Proof Fence* [Phillip Noyce, 2002] has opened the door for films about Australia's Aborigines to enter the mainstream, but it will be a while before Aborigines themselves take the helm on the telling of their stories'.
>
> This myopic comment not only ignores the reality that Indigenous people have been telling their own stories for millennia, but also disregards the work of filmmakers and artists such as Tracey Moffatt, Brian Syron, Essie Coffey, Richard Frankland, Rachel Perkins and Lester Bostock; actors such as Justine Saunders and David Gulpilil; and community institutions such as the Central Australian Aboriginal Media Association, Warlpiri Media and Imparja Television. Less than a decade after the far-reaching impact of *Rabbit-Proof Fence*, a torrent of films by Indigenous directors and key creatives has broken into multiplexes – thus conquering the box office and redefining the Australian cinematic consciousness. Wayne Blair's *The Sapphires* (2012) dominated the local box office, becoming the highest-grossing Australian film of that year (US$14.7 million locally, with healthy international sales of US$5 million).'
>
> Greg Dolgopolov, 'Beyond Black and White: Indigenous Cinema and the Mainstream', *Metro Magazine: Media & Education Magazine*, 2014, No. 181, pp 78–83

In the extract above from his essay, Dolgopolov explains that although Indigenous cinema is experiencing a relatively recent popularity, Indigenous people have been telling stories using various mediums of production for 'millennia'. The story of The Sapphires was first performed as theatre in 2004, and it is interesting to note that 1972 was a big turning point for Aboriginal theatre as well as cinema. In 1972, the Nindethana Theatre in Melbourne was established as Australia's first Aboriginal theatre company, and the National Black Theatre was established in Redfern in New South Wales in the same year.

These developments for Aboriginal theatre took place roughly 20 years after the formation of what is now Australia's oldest professional theatre company, the Melbourne Theatre Company, in 1953. Prior to the establishment of these Aboriginal theatre companies, Aboriginal performers and performance traditions were incorporated into some Australian productions; for example the ballet *Corroboree*, which was first performed in 1946. However, this does not mean that Indigenous Australians were widely renowned or respected in theatre in the lead-up to the 1970s era.

Consider this statement in relation to the way Aboriginal actor Jack Charles (who co-founded the Nindethana Theatre group) was passed over for a role in the 1970s, despite the role being of an Aboriginal Australian character:



Source 16 Jack Charles is an Australian Aboriginal actor who was instrumental in establishing Indigenous theatre in Australia. In 1971, he co-founded Australia's first Aboriginal theatre group, Nindethana, with fellow Indigenous actor, Bob Mazza.

> Unsurprisingly, in the '70s there was no respect in the industry for Indigenous Australians, despite the right to vote being awarded across all states by 1965. The attitude that had led to their classification as "flora and fauna" by non-Indigenous Australians persisted, and Charles was not successful in obtaining the starring role of an Aboriginal Australian in Boney. The role was given to an actor of Sri Lankan background.
>
> Kate Munro, 'Actor Jack Charles: The Tumultuous Life of a Stolen Child', *The Guardian*, 15 August

6.5a Your turn

Exploring the advancement of 'Indigenous film'



Cultural frame

1 **Reflect –** Do you think what happens in the world of Australian theatre reflects the everyday concerns of most Australians? Why/why not?

2 Do you think it would be acceptable in our contemporary Australian society to cast a Sri Lankan actor (or an actor of any nationality who presents with 'brown' or 'black' skin colour) to play an Indigenous character? Why/why not?

3 What issues faced by Indigenous Australians in 1968 are unresolved or still being debated in our contemporary Australian culture?

4 **Research –** Search an online list of Australian Aboriginal films, such as the one at https://www.creativespirits.info/resources/movies/indigenous-film-timeline. The first film by an Aboriginal director in Australia was the documentary *Blackfire*, directed by Bruce McGuiness in 1972. Explore the films produced prior to this in the 1960s to learn more about the representations of Aboriginal people that would have been available in the cultural context of The Sapphires' world. Write down the titles of some of the films you discover.

5 Work in small groups to create a visual timeline of milestones and moments of interest in the history of Indigenous film and television in Australia.

Marginalising voices

A story will never be able to capture all of the possible perspectives and positions of characters in a situation. In order to shape an effective story, authors make choices about what to leave out, based on what they think is less important or necessary to add meaning to their story. So, to say that stories foreground some perspectives over others is a pretty uncontroversial statement. By exploring alternative perspectives, we can consider whether there are other aspects of the story we wish to investigate further, and think critically about whether the voices of some individuals or social groups have been **privileged** over others in ways that are discriminatory or unjust.

privileged an adjective that refers to someone's perspective being given focus and prominence, almost as if it were a right

In the film *The Sapphires*, aspects of the real story were left out or adapted to suit the narrative purposes of the film. For example the character of Dave Lovelace was not part of the real story, but was added to provide a romantic element and entertain viewers. Another difference is in the number of singers in the group. In the real group, there were three members at first: Laurel, Beverley and Naomi. Beverley and Naomi refused to go to Vietnam to sing, as they had been protesting against the Vietnam War, so Laurel went with her sister Lois instead.

6.5b Your turn

Marginalised, or reasonably sidelined?

Critical frame



1 **Prompt –** Would you describe the decision to leave out the complication of some of the singers in *The Sapphires* protesting the Vietnam War as 'discriminatory or unjust' in relation to an individual or social group? Or, do you see the choice not to include this story in the film narrative as a reasonable creative decision, necessary for balancing the mood and creating an uplifting story?

Write a response – In your notebook or on a computer write a two- to three-paragraph response to the above prompt, explaining your interpretation.

Communicating privilege using visual language

When *The Sapphires* was released in North America, the DVD cover and promotional materials had a very different design from what was used in Australia. The character of Dave Lovelace became a lot more salient and a range of other design choices pushed the images of the female singers into the background.

We describe things as being marginalised when they are pushed to the side, made to be unimportant, or made to seem trivial. When people, perspectives or cultures are marginalised in our texts, we position our audience to accept our world view by agreeing with us about what people or ideas are important enough to be given prominence, and what is too trivial to bother representing in depth (or at all). When we describe a person or an idea as getting focus and prominence in a text as though it is a right – rather than because their perspective is the most interesting or relevant – we say that that person or idea has been privileged in the text.



Source 17 The DVD cover design for the US release of *The Sapphires*

6.5c Your turn

Examining and evaluating visual language in use



Structural frame

1 Compare the DVD cover of the Australian release (shown on page 203) and the US release of the film *The Sapphires.* Complete the following chart to compare how a selection of visual attributes is used to represent people and ideas:

VISUAL LANGUAGE FEATURE	DVD COVER IN AUSTRALIA	DVD COVER IN THE US
Salience What stands out the most?		
Gaze Are people looking directly at the audience – is a situation being offered or demanded?		
Text What written text appears?		
Colour What symbolic/metaphorical use is there, if any?		
Vectors Are there any visible or invisible lines that frame or divide an image?		



Critical frame

2 **Prompt –** Would you describe the design changes seen in the DVD cover for the US release of *The Sapphires* (Source 17) as 'discriminatory or unjust' in relation to an individual or social group? Or, do you see the changes as a reasonable creative decision, necessary to make the film appeal to its intended audience?

Write a response – In your notebook or on a computer write a two to three paragraph response to the above prompt, explaining your interpretation with direct reference to your analysis of visual language in use.

6.6 BRINGING IT ALL TOGETHER

Throughout this chapter you have been offered a range of ways to think about how identity and culture are represented through personal stories. In exploring texts that use combinations of spoken and visual language, you have gathered some techniques used for creating meaningful stories that communicate aspects of your identity and culture to others. You have seen that relating personal experience can be an important tool for passing on knowledge, relating to others emotionally and helping others to better understand your perspective.

Now it is time to bring everything together and create your own digital story. We have offered a specific project below, as well as some alternative options for story themes and purposes.

Create and publish

The culminating task for this chapter is to make a digital story, and that could take a variety of forms.

The QCAA *English General Senior Syllabus* glossary (page 57) offers this definition; 'digital stories are emerging new forms of digital narrative, e.g. web-based stories, interactive stories, hypertexts, narrative computer games, audio and video podcasts'. However, as we have seen in our studies, there are also a range of established conventions when it comes to 'digital stories'. Sometimes they are what Daniel Meadows called 'multimedia sonnets from the people', using a 'strictness of construction': 250 words, a dozen pictures and a duration of about 2 minutes.

Sometimes constraints can breed creativity, and following rules like 'no more than 12 pictures' can help you to make decisions about your work. But sometimes a rule like that can stifle creativity; for example ruling out the use of video. In deciding how to construct your digital stories, it's up to you as story creator to navigate the difference between following the rules too closely and experimenting with the form too wildly.

When creating your story, you should think carefully about the structural frame.

Source 18 Contextual elements and prompts for digital stories

CONTEXTUAL ELEMENTS	PROMPTS FOR DIGITAL STORY CREATORS
Genre e.g. narrative, anecdote, exemplum	Consider the purpose of your story, and the 'stages' needed to put one together that will have the desired effect on an audience.
Field and subject matter your real life	Consider whether to tell a story about yourself alone or yourself and others; recent times or historical events; whether to include private/sensitive information.
Roles: storyteller in your interaction with the audience	Consider whether your role is to teach others, to relate empathetically or sympathetically to them, to confront them with different ideas, or something else.
Roles: audience assumed listeners/readers/viewers	Consider whether the assumed audience can be limited to people you know and trust, or expanded to a wider public audience who will have varying levels of knowledge of your personal perspective and context.
Relationships distance, power, alignment of values	Consider whether the storyteller and their assumed audience are close or distant; equal or unequal; aligned in their values, attitudes and beliefs.
Mode(s) written, spoken, visual, multimodal	Use of spoken word narration (voiceover) is conventional, often accompanied by a series of images and/or video. Consider whether soundtracks add or detract from the meaning. Use of digital mediums for production is essential.
Key features language and other multimodal resources	Include the incorporation of documentary and archival imagery; a blend of literal and figurative language – spoken and visual; considered pronoun choices; recorded in your own voice; typically short in length.

6.6a Your turn

Create a digital story using the prompt, 'I am from ...'

1 Use the prompt, 'I am from ...' to create your own digital story. You should aim to purposefully shape the perspectives and representations in your digital story to reflect your values, attitudes and beliefs. As we explored earlier, being 'from' somewhere or something can refer to a range of ideas such as:

- a place
- a space
- an origin or source
- ingredients or raw materials

Conditions: The suggested form for this story is:

- Length: your story should run for 2 to 3 minutes
- Number of images: between 10 and 20 still and/or moving images
- Audio track: features your voiceover or captioned narrative; soundtrack or score is not required.

6.6b Your turn

Share and reflect

1 **Share –** When you and your peers have completed your digital stories, hold a screening. This might be in class over a few lessons, or in the evening with family and community guests.

2 **Reflect –** Write down or talk to someone about your experience with making and watching digital stories.

- How did you go about recording and editing? Is there anything about this process you would like to learn to do better?
- Was it difficult to limit your story to 2–3 minutes?
- How did you come up with your ideas for images and/or video? Did you carefully select materials that you had permission to use or that are free of copyright?
- Do you think you made a cohesive text?
- What were you most glad to learn or share about yourself through this process?

FOR THE TEACHER

Check your obook assess for the following additional resources for this chapter:

Answers
Answers to the *Your Turn* tasks in this chapter

Teacher notes
Useful notes and advice for teaching this chapter, including syllabus links

assess quiz
An interactive auto-correcting multiple-choice quiz to test student comprehension

Chapter

7 CREATING TEXTUAL RESPONSES

The focus for this chapter is on developing your ability to interpret and respond to more complex novels of the type you will encounter in Senior English and beyond. As you do so, you will be expected to apply much that you have learnt throughout this textbook.

A supernatural fantasy novel, *Lady Helen and the Dark Days Club*, by Australian author Alison Goodman is the focal text for this chapter. Extracts will be used to demonstrate how to read a novel closely, and how to respond coherently and at length to a question about that novel. These general understandings are designed to be applied flexibly to the study of any novel you might encounter in your English studies.

The second part of the chapter describes a practical process for note-making and planning, and the stages, phases and key language features of an analytical essay are modelled explicitly. The culminating task for this chapter is a rehearsal for the type of analytical essay you will be required to produce in the external English exam at the end of Unit 4.

SYLLABUS ALIGNMENTS

This chapter prepares students to engage with Unit 2 of the *English General Senior Syllabus*, and key concepts that will be useful throughout Senior English. This chapter features:

- a practical process for the close study of complex literary texts, especially novels. The chapter uses a novel by an Australian author to illustrate this process
- frameworks for analysing setting, characters and plot, and for critically interpreting and evaluating novels
- the language-in-use model (from Chapter 1) applied to understanding the structure and key features of a particular response genre, the analytical essay
- the flexible thinking required to respond to a set question on a novel.

The syllabus subject matter is approached in the following ways:

	RESPONDING	CREATING
Texts in contexts	– Your turn: opportunities to reflect and write, and to attempt an extended analytical response	– For assessment: – Compose an essay that responds appropriately to a formal, academic context.
Language and textual analysis	– Your turn: opportunities to analyse, interpret and critically evaluate text extracts from a novel, and to analyse the structure and language features of an analytical essay – In focus: focalisation, voice, free indirect discourse, symbolism, plot, theme, motif, reference, conjunctions and text connectives, contrast, sentence and paragraph openers, nominalisation, evaluative language, citing and quoting – Students will also draw on content and concepts developed throughout the text.	– For assessment: – Plan and compose an appropriately sequenced and coherent analytical essay. – Demonstrate the ability to draw on a deep understanding of a novel to respond flexibly to a set question.

7.1 BACKGROUND TO *LADY HELEN AND THE DARK DAYS CLUB*

Lady Helen and the Dark Days Club is a **genre novel** and the first in the Dark Days Club series for Melbourne-based Australian author, Alison Goodman.

Our focus in this chapter will be on the structural, cultural and critical frames. So, before we go further, hold up a personal frame and discuss the following questions:

personal

- Do you like reading novels?
- Do you like starting a new series?
- How do you feel about fantasy?
- Do you think analysing novels 'ruins' them?
- Why do we analyse texts?
- Why is *this* text worth reading?

genre novel
a term used in the publishing and bookselling industries to refer to certain categories of novel that are given a specific name. With reference to the definitions from Chapter 1, the term typically refers to the subject matter of the novel (e.g. romance, crime fiction, science fiction, fantasy) or the target audience (e.g. children's fiction, young adult, new adult). Books grouped under the more general term 'fiction' are not classed as genre novels in the industry





Source 1 Alison Goodman, author of *Lady Helen and the Dark Days Club*



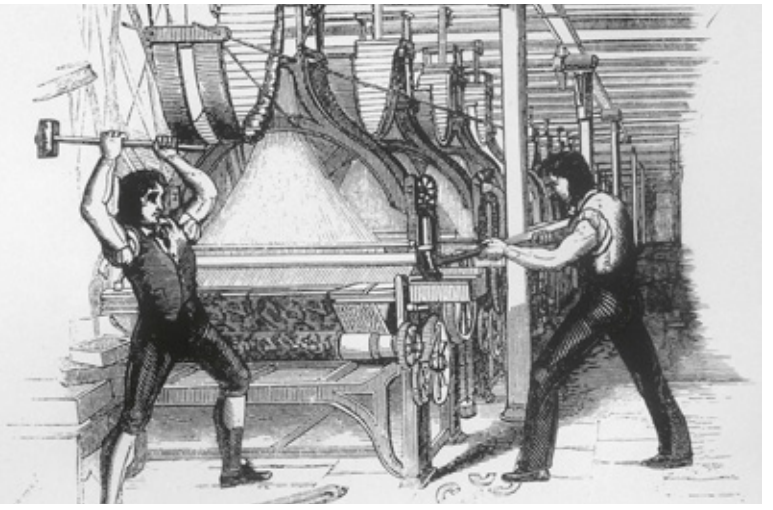
Historical background

The story is set in London, England in 1812, during what is called the Regency period. In 1810, King George III was unable to continue as monarch because he was suffering from a mental illness. His eldest son was named Prince Regent and ruled in his stead until the King's death in 1820. It was a tumultuous time, with England waging war against Napoleon Bonaparte and the country on the brink of war with America. In addition, a group of skilled textile workers called the Luddites were breaking into factories and destroying weaving machines owned by manufacturers who were deskilling workers and paying poor wages. Against this background, 'Prinny' (the Prince Regent's nickname) spent money extravagantly on shopping and parties. It was a time when the arts thrived, as did the upper class – the poor not so much.

It is worth remembering that this is only two decades after the British invasion and subsequent settlement of Australia as a penal colony in 1788. Indeed, some Luddites were among the political prisoners who found themselves transported to Australia.



Source 2 'Prinny (the Prince Regent) after he became King George IV



Source 3 Luddites smashing weaving looms, 1812

Tip: If you have identified from the blurb that a book you are reading or about to read is set in a time and/or place with which you are unfamiliar, you might find it useful to conduct some light research about these elements before you start reading. Then, as you read the novel, you can use this research to add a layer of understanding to the setting, characters and events. Of course, clued-in readers know that key information about the world is sprinkled through the novel as well – more on this later.

7.1a Your turn

Researching the Regency period



1 In this activity, you will be holding up a cultural frame. View sites and videos online to discover more about the Regency period and related context, including:
   - historical context, including the Enlightenment, which saw the rise in Europe of concepts such as reason, liberty and the scientific method, and the French Revolution (or the 'Terror')

- the system of government and hierarchy of power (especially the class system) operating in England at the time
- social and family structures, including the role of men and women, and servants
- cultural aspects of English society, especially clothing, the arts, religion, ballroom etiquette and dances.

Good starting points for online research include:

- Regency History blog (Andrew and Rachel Knowles)
- 'The Regency Period Begins' by Richard Cavendish (*History Today*)
- Regency England (TV Tropes)
- '10 Fascinating Regency Facts' by Alison Goodman (*The Guardian*)
- The Dark Days Club: The Lady Helen Series (Alison Goodman website).

Note: When conducting your research, you will encounter references to Jane Austen and her novel *Pride and Prejudice*. Although published in 1813 (almost 100 years before Prinny's rule as Prince Regent), *Pride and Prejudice* is still often regarded as a Regency novel – and Jane Austen a Regency novelist. So, be aware that such references, while possibly still relevant, are probably describing a time well before the events of *Lady Helen and the Dark Days Club*.

If you are studying another novel conduct similar research appropriate to its story world.

Synopsis of *Lady Helen and the Dark Days Club*

The following partial synopsis provides background for students who might not be reading the novel in detail. As such it does contain some spoilers, although the ending of the novel is not revealed.

Source 4 An example of a synopsis

The novel is set over about one month between 20 April and 28 May 1812. Ten years earlier, Lady Helen's mother and father were killed in a boating accident and she is living with her uncle, the domineering, highly religious Viscount Pennworth and her aunt, Lady Leonore. Due to the widespread belief that her mother, Lady Cathryn Wrexhall, was a traitor, her uncle is vigilant for signs of Helen displaying any deviant behavior. As the story opens, it is six months since Lady Helen's eighteenth birthday. Her brother Andrew has his own rooms, and she still has just over six years to wait until she can access her inheritance. Consequently, she is totally reliant on the good will of her relatives or the possibility of finding a suitable husband.

In the first four chapters, readers are introduced to the various layers of restrictions placed on Lady Helen, as a member of the aristocracy, a young woman and a family member. Related to these external restrictions, Lady Helen also places personal, internal restrictions and pressures on herself. While she has a restless and curious nature, she is aware that she needs to conform to societal expectations and meet a suitable man to survive in her world. Otherwise, she risks serious social sanctions from her family (especially her uncle) and peers. In fact, she is torn between the delights of her world (balls, dresses, friends) and its demands and expectations.



While attending the royal palace to be presented to Queen Charlotte, Lady Helen meets her distant relative, Lord William Carlston, the Earl of Standfield – an infamous figure who is rumoured to have killed his first wife. He steals from Helen a miniature painting of her parents, which was gifted to her by her mother. In addition, during her presentation to the Queen, doubt is cast on her mother's reputation as a traitor. Back home, Lady Helen discovers that one of her best friends, Delia, has ruined her reputation by running off with a man, and Helen's lady's maid, Darby, approaches her about the mysterious disappearance of Berta, one of the housemaids. Then, when Carlston visits her uncle's house to return the miniature painting, she is shocked to discover that she has special talents, such as preternaturally fast reflexes and the ability to see auras.

Helen is soon to discover that, like Carlston, she is one of six Reclaimers in Britain, humans with special gifts to fight and defeat Deceivers, life-energy-stealing demons. The Reclaimers belong to the Home Office sanctioned Dark Days Club. Indeed, Carlston believes Helen is the archetypal 'Chosen One' and is the sign of a Grand Deceiver on the rise, for which she will provide balance. However, Helen is doubtful of her own ability and equally suspicious of Lord Carlston and his mentor, Mr Benchley – especially when she discovers that Benchley was responsible for the particularly grisly murder of a family in the course of a reclaiming. In fact, it appears that remnants of the demons he has killed are infecting Benchley's soul and he is descending into madness. Despite this (and her better judgment), Lady Helen risks the approbation of her uncle, brother and potential suitor and agrees to learn more. She helps Lord Carlston save a young boy who has been possessed by a demon, and further agrees to help detect demons creating trouble at a public hanging.

However, she and her maid, Darby, come to believe that Carlston may have been involved in Berta's disappearance. Lady Helen also becomes aware that her mother has gifted her a means to strip herself of the Reclaimer powers, a Colligat. This provides her with a real choice: to join Carlston and the other members of the Dark Days Club or live a less exciting but 'normal' life as a wife and head of a household. However, a slightly insane Benchley makes it clear that the Colligat can also be used by demons to kill all Reclaimers. This sets the scene for the final part of the book, which culminates in a demonic battle during a special ball for Lady Helen's entry into society. Needless to say, her uncle is not happy and Lady Helen's life changes forever ...

7.16 Your turn

Conventions of fantasy

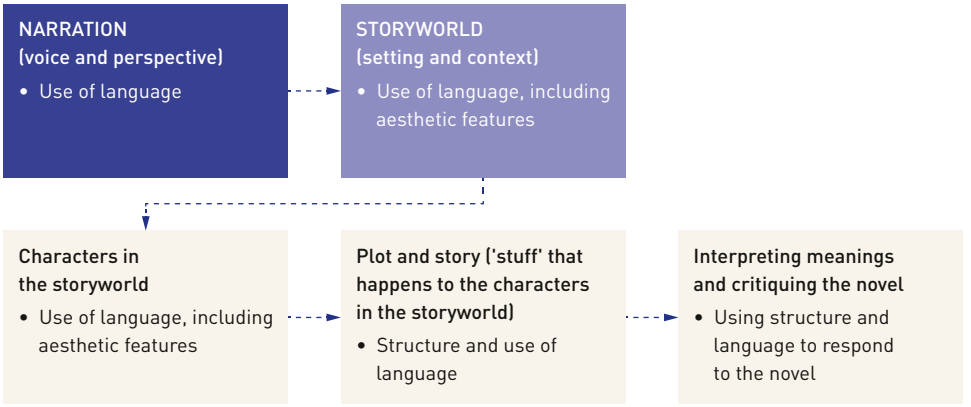




1. Holding up a personal frame, discuss the following with others in the class:
   - Do you read fantasy novels, watch fantasy movies/television series or play fantasy games?
   - What do you already know about common elements of fantasy?
2. Now, hold up a cultural frame and, using a site such as TV Tropes, make notes in your workbook about the conventions of fantasy, including 'low fantasy' and 'heroic fantasy', and the idea of a 'chosen one'.
3. Using a copy of the synopsis provided above highlight and annotate the conventions of fantasy that you can identify in *Lady Helen and the Dark Day's Club*.

7.2 ANALYSING AND INTERPRETING *LADY HELEN AND THE DARK DAYS CLUB*

In this section, you will learn a general process specifically designed for interpreting the meaning(s) of any novel that relates to the reading frames introduced in Chapter 1.
In the first four stages, you will mainly be holding up the structural and cultural frames, and in the final stage it will mainly be the critical frame.



Source 5 Framework for interpreting the meaning of a novel

While this flow chart makes the process seem very simple, it can be messier and involve jumping backwards and forwards between various steps. Moreover, throughout the process, you will need to hold up the personal frame, making connections between what is in the text and your own knowledge and world view. Finally, you should note that this may not be the process that authors use in *writing* the novel. They are more likely to start with a setting, a character or the germ of an idea for a plot.



To illustrate this interpretation process, we will be focusing on *Lady Helen and the Dark Days Club* by Alison Goodman. However, you can apply the process (and associated concepts) with the specific novel that you are studying. No matter which novel it is, we recommend that you read it at least three times as illustrated in Source 6.

First reading	• **Focus**: Reading for pleasure and general understanding – hold up a **personal** frame
Second reading	• **Focus**: Reading for detail – annotate the text (e.g. with a pencil or sticky notes) to highlight significant extracts, and to make informed observations and comments linked to the interpretation process
Third reading	• **Focus**: Sorting and classifying annotations for efficient, flexible access, to identify patterns and to assist in creating a written response

Source 6 Focus for readings



Next, we will elaborate each step of the interpretation process. This will assist you with your role in the second and third readings of the novel. Throughout the rest of the chapter, space will be provided for some activities and questions, but it is assumed that you are also making your own notes in your English notebook or on a computer.

How is the story told? Narration – voice and perspective

In general terms, narration refers to the telling of a story. Narration typically has two elements: Who sees? and Who speaks?

Who sees?

This question refers to the identity of the focalising character or characters; that is the consciousness through which readers 'see' the story. Sometimes, the author uses a single focaliser (such as in Alice Pung's *Laurinda*, discussed in Chapter 5). At other times they might choose to tell the story from two or more perspectives (as happened in *Nick and Nora's Infinite Playlist*, discussed in Chapter 2). Moreover, there are three basic choices for focalisation, namely:

- internal: the focalisation is limited to a single character who is a part of the story
- external: the focalisation is from a narrator outside the actual story who has no insight into the inner workings of characters' minds. The external narrator might be the author taking on another role; for example as the dead observing and commenting on events (as happens in *Taboo* by Australian author Kim Scott)
- omniscient: the focalisation is provided by an external, all-knowing narrator who can even get inside characters' heads.

Who speaks?

This refers to the story's voice; for example is the story told in first, second or third person? These are terms that should be familiar to you from previous study. Another important concept is **free indirect discourse**. This allows the author to filter the thoughts, feelings and words of a character through the third-person narrator, rather than giving the reader direct access to those thoughts, feelings and words (for example via first person).

free indirect discourse occurs in a novel where the third person is used, but the story is written in such a way that the distinction between the external and internal narrator is blurred

reliable narrator someone the reader can trust

unreliable narrator someone the reader might not be able to trust

Finally, the narrator can be constructed as **reliable** or **unreliable**.

Alison Goodman makes extensive use of free indirect discourse in *Lady Helen and the Dark Days Club*. Source 7 is an extract from Chapter 1 where Lady Helen is practising what she will say and do when introduced to Queen Charlotte at the royal palace. Note that although the author uses Lady Helen as an internal focaliser, the novel is written in third person, meaning that her thoughts are filtered by an anonymous, third-person narrator (who may be someone with twenty-first century world views). Finally, through her language and narrative choices, Goodman creates a sense of closeness between Helen and the reader, and gives us no reason to doubt her reliability.

Note: In Source 7, text in square brackets has been paraphrased from the original source.

Source 7 Text extract 1

In the sun-warmed quiet of her uncle's library, Lady Helen Wrexhall spread the skirt of her muslin morning gown and sank into the deep curtsey required for Royal presentation: back held straight, head slightly bowed, left knee bent so low it nearly touched the floor. And, of course, face set into a serene Court smile.

'Your Majesty is correct,' she said to the blue brocade sofa doing duty as Queen Charlotte. 'I am the daughter of Lady Catherine, Countess of Hayden.'

Helen glanced sideways at her reflection in the glass-fronted bookcase that lined the wall: the best place in the townhouse to view the whole of her tall self. The curtsey was good – it should be after so many weeks of practice – but she sounded far too surly. She tried again.

[After further practice:]

Tomorrow she would be curtseying to the real Royal ladies, and there could be no room for awkwardness or mistake. She had to have an answer ready about her mother, just in case Queen Charlotte mentioned the infamous Countess of Hayden.

It did not seem likely. Ten years had passed since Helen's mother and father had drowned at sea. Surely Lady Catherine would not be on the mind of a Queen burdened by a mad husband and a profligate son running the country to ruin. Helen pressed her palms together. Even she could not remember much about her mother. Lady Catherine's name was only uttered as a reproach in her aunt and uncle's house, and her brother never mentioned their mother any more.

Alison Goodman, *Lady Helen and the Dark Days Club*, Angus & Robertson, Sydney, 2016, pp 3–4.

Now, reflect further on the choices made by Alison Goodman or another author.

7.2a Your turn

Thinking about narration

critical

In answering the following questions, make sure you hold up a critical frame. Referring to Source 7 from *Lady Helen and the Dark Days Club*, write answers to the following questions:

1 What effect does the choice of narration (who sees and speaks) have on the reader?

2 How are readers positioned from the outset? In thinking about this, consider different choices of focalising character (e.g. Helen's domineering uncle or Lord Carlston) and voice (e.g. first person rather than third) that Goodman might have made.

Alternatively, if you are reading a different novel, consider the voice and perspective adopted by the author.

Storyworld: setting and context

Obviously, the characters in a story go about their lives in a world created by the author – even if that world is based on a real place and time. The storyworld will consist of a combination of:

- historical context: which can have a real-life connection or be based on an imaginary or even alternative history
- political context: including hierarchies of power at a state level
- social context: including hierarchies of power in social groups
- cultural context: including customs, habits and ways of getting things done in the world
- physical setting: a place where the action occurs.

To help the reader make sense of the world of the story, sometimes the author provides important information at the front of a novel. In *Lady Helen and the Dark Days Club*, Alison Goodman provides a brief prologue that includes information about how 'Prinny' came to power and the historical context that includes war with Napoleon Bonaparte and a potential war with America. She also introduces the war with 'a demonic horde' as if that too were real history. These wars are then contrasted with 'a battleground of a different kind'; that is the 'battle' to maintain good standing in society. So, even before the story proper begins, the reader is conditioned to accept a storyworld in which fantastical elements are part of a 'real' historically accurate world where battles of different types are occurring.

However, authors also reveal relevant information about the storyworld as characters move through and interact with that world. In this way, the world is gradually revealed and the reader is left to make *inferences* by connecting up information spread across the novel and *synthesising* the information into a 'big picture'.



Source 8 Napoleon Bonaparte

Consider Source 7. As Lady Helen practises greeting the Queen, we learn about the following contexts:

- historical: for example Queen Charlotte is the wife of the king who has gone mad and mother of the Prince Regent (Prinny)
- social: for example there is a strict hierarchy of power in which even a Lady must curtsey before the Queen; the amount of effort going into practising suggests that this is a socially important occasion
- family: for example we learn about more members of Helen's family (mother, father, brother) and attitudes towards her parents (negative on the part of the brother, uncle and aunt).

Setting can also reflect the emotional tone of a story or even play a **symbolic** role. In Source 7, for example the social environment of the story can be interpreted as symbolic of the expectations and restrictions placed on women (and men) even today.

symbolic the adjective of the noun 'symbol'. A symbol is something that stands for something else, especially something tangible (e.g. a flickering candle) that represents an abstract idea (e.g. the brevity of life)

Read Source 10, an extract from Chapter 2 of *Lady Helen and the Dark Days Club*. This passage occurs immediately after Lady Helen has promised Darby, her Lady's maid, that she will do her best to find the missing housemaid, Berta.

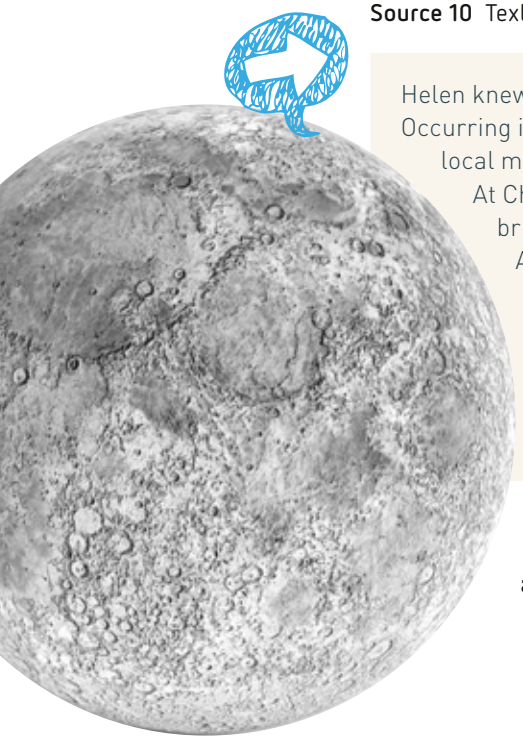


Source 9 Title page from *La Belle Assemblée*, a British women's magazine from the early nineteenth century

Source 10 Text extract 2

Helen knew about the dangers outside her door. Every month she had read the 'Incidents Occurring in and near London' in *La Belle Assemblée*: a bloodcurdling list of all the local murders and cruelties set out on the pages straight after the fashion forecast. At Christmas, the papers had been full of the shocking Ratcliffe Highway murders, the brutal slaughter of two innocent families described for weeks in gore-soaked detail. And now, in *The Times*, there were daily reports of savage attacks by those calling themselves Luddites: desperate working men destroying the new machinery destined to replace them, and setting upon their employers with clubs and guns. All of the gruesome accounts confirmed that a frightening and ever-present savagery lived in the dark shadows beyond Half Moon Street.

Alison Goodman, *Lady Helen and the Dark Days Club,* Angus & Robertson, Sydney, 2016, p 26



Now reflect on the setting and context of *Lady Helen and the Dark Days Club*, or any other novel you might be studying.

7.26 Your turn

Thinking about setting



Answer the following questions about Source 10:

1 In dot points, what new information is revealed about the Regency world as constructed by Goodman?

2 What sort of tone and atmosphere is created by this extra information about Lady Helen's world?

3 Whether you are reading this novel or another one in full, highlight and make note of the details you gradually discover about the world (historical, political, social and cultural). In addition, make annotations about the way the setting may be symbolic and/or contributes to the novel's tone and atmosphere.

Characters moving through the storyworld

Now that you are coming to grips with the storyworld, we will turn our attention to the characters inserted into that world. One of the delights of reading for pleasure is to immerse yourself in a character's life and get to follow them around on their various 'adventures', empathising with them as they have wins and losses. When studying novels more academically, however, it is also crucial to bear in mind that characters are not actually real. Instead, they are constructed from the materials of language (our cultural resources), just as a house might be built from brick, timber, steel and so on.

Constructing characters

Like the storyworld, readers piece together a picture of the characters (i.e. make inferences and evaluations) from information gradually revealed as the story unfolds across the novel. At key moments in the novel, it can be valuable to zoom in on the details included by the author. You can ensure this is systematic and methodical by using a retrieval chart. Source 11 on the next page is an example of a retrieval chart for Lady Helen based on Sources 7, 10, 12, 14, 17 and 18.

Source 11 A retrieval chart for Lady Helen

PROBE QUESTIONS	POSSIBLE LANGUAGE CLUES	EVIDENCE FROM THE TEXT (INCLUDING QUOTATIONS) WITH PAGE REFERENCES
What does the character do and how?	– action verbs – adverbs – similes and metaphors	– *practising introduction to Queen Charlotte, p 3* – *reading La Belle Assemblée, p 28*
What does the character think and feel?	– thinking and feeling verbs – free indirect discourse – positive and negative evaluation words	– *curtsey was good [...] but she sounded far too surly, pp 3–4* – *[Helen] could not remember much about her mother, p 4* – *knew about the dangers outside her door, p 26* – *if Helen wanted any freedom [...] she would have to comply. However much it galled, p 45* – *it was not so hard to understand, p 212*
What does the character say and how?	– saying verbs and accompanying dialogue – adverbs – free indirect discourse – positive and negative evaluation words	– *'I am sorry, Uncle,' she said, forcing a placid tone. 'Please forgive me.' p 45* – *'You are using natural philosophy against them,' p 212*
What do other characters say? How do they react to the character?	– saying verbs and accompanying dialogue – adverbs – free indirect discourse – thinking and feeling verbs – positive and negative evaluation words	– *Uncle: 'You speak without thinking, like all of your sex' and 'I must remember that, for all your finery and height, you are still a child', pp 44, 45* – *Carlston: 'I had not thought to find a fellow rationalist in you, Lady Helen,' p 212*
What does the narrator say?	– descriptions as noun groups – use of quality and type adjectives – positive and negative evaluation words	– *her tall self, p 3* – *Ten years had passed since Helen's mother and father had drowned at sea, pp 3–4*

Although we would need to collect further details to confirm our ideas, there do appear to be some patterns emerging here. For example Helen is represented as someone who is refined, determined, intelligent, well-informed and well aware of the implications of her social and family situation. We also know that she is regarded as tall for her sex – something that appears to work against her in her uncle's eyes. What other inferences can you make?

protagonist
the lead character in a story

A retrieval chart such as this can be completed for key characters (including the **protagonist** and **antagonist**). In addition, as you will want to note any changes that the character undergoes, you may wish to repeat this activity at various, significant points in the novel (e.g. beginning, middle and end). You could just add extra columns to the table as required.

7.2c Your turn

Analysing characters



1 Using the table below, collect details about a key character from *Lady Helen and the Dark Days Club*, or another novel that you are reading for English. Avoid inferences or interpretations: focus on what is literally in the novel for the moment.

Character's name: _____

PROBE QUESTIONS	POSSIBLE LANGUAGE CLUES	EVIDENCE FROM THE TEXT (INCLUDING QUOTATIONS) WITH PAGE REFERENCES
What does the character do and how?	– action verbs – adverbs – similes and metaphors	
What does the character think and feel?	– thinking and feeling verbs – free indirect discourse – positive and negative evaluation words	
What does the character say and how?	– saying verbs and accompanying dialogue – adverbs – free indirect discourse – positive and negative evaluation words	
What do other characters say? How do they react to the character?	– saying verbs and accompanying dialogue – adverbs – free indirect discourse – thinking and feeling verbs – positive and negative evaluation words	
What does the narrator say?	– descriptions as noun groups – use of quality and type adjectives – positive and negative evaluation words	

antagonist
in a story, the character who opposes or is hostile to the protagonist – their adversary or enemy. In some stories, the antagonist is the lead character's shadow, representing dark in contrast to the protagonist's light; e.g. in Arthur Conan Doyle's famous stories, Moriarty is Sherlock Holmes's shadow, representing what Holmes could have been had he taken the path of evil rather than good

Analysing evaluative language

Included in the table you have just completed is a reference to evaluative language. You might remember from previous chapters that this refers to the use of language to express emotions, make judgments about people/characters and their behaviour, and appreciate things. Using the analysis framework in Chapter 8, in conjunction with the table you completed in Your turn 7.2c, can give you a concrete basis for making inferences about characters and how the writer is positioning readers.

To illustrate this, let's have a close look at Source 12, the scene in Chapter 3 of the novel where Lady Helen first learns about Lord Carlston from her brother, Andrew. It should be remembered that, by now, readers have been encouraged to empathise with Helen and we see the story through her eyes. Moreover, a sense of closeness has been established between the siblings; for example through her use of 'Drew' as a form of address and his use of names for Helen such as 'sprite' and 'sis' (see the discussion about distance in Chapter 1 of this Student book). All of this means that, as readers, we are much more likely to believe what is being said about Carlston.

As the extract opens, Andrew is speaking.

Source 12 Text extract 3

'William Standfield, the Earl of Carlston.' Andrew's voice had hardened. 'You probably wouldn't know the story – it was at least three years ago, when you were at that school.'

The name did have a familiar ring. She had heard it in one of those whispered cautionary tales that her friends had shared. 'Didn't he kill someone?'

'His wife. The Countess of Carlston, formerly Elise de Vraine.' Andrew paused, his face softening. 'She was lovely. French. Escaped the Terror as a child, then had the bad luck to run into Carlston. Everyone knows he killed her, but no body was found and so he was never tried. Still, the King turned his back and no one would receive him after that. The rumour was that he went to the Continent.'

'And now he has returned,' Helen breathed, imagining a black-cloaked figure sweeping up innocent girls.

'Trying to worm himself back into society,' Andrew said caustically. 'He'll do it too. He was with Prinny at the theatre, and Brummell always liked him.'

Helen's image of a dastardly abductor disappeared in a wave of logic. 'He would hardly be making off with housemaids if he is trying to re-establish himself.'

'True, although there was talk that he'd attacked a maid too, as well as Lady Elise.'

Alison Goodman, *Lady Helen and the Dark Days Club*, Angus & Robertson, Sydney, 2016, p 37



Now we can use the evaluative language template from Chapter 8, with a focus on categorising the judgments being made about Carlston in Source 12.

Source 13 Language of judgment – assessing Carlston's character or behaviour

DEGREE TO WHICH CARLSTON'S BEHAVIOUR IS SOCIALLY ESTEEMED	POSITIVE	NEGATIVE
How normal or extraordinary?	nil	nil
How capable?	nil	'Trying to worm himself back into society [...] He'll do it too.'
How courageous?	nil	nil
DEGREE TO WHICH CARLSTON'S BEHAVIOUR IS ETHICAL OR LEGAL		
How moral?	Helen's image of a dastardly abductor disappeared in a wave of logic	'Didn't he kill someone?' [...] 'His wife.'the king turned his back ... a black-coated figure sweeping up innocent girls ... 'although there was talk that he'd attacked a maid too.'
How truthful?	nil	nil

After completing this table, it becomes clear that, on the whole, in Source 12 Carlston is being judged negatively, with an emphasis on his lack of morality – although his capability to 'worm' his way back into society is also acknowledged. The other point of interest is Helen's willingness to question these judgments based on logic. However, concession is immediately used by Andrew to challenge Helen's logic: 'True, *although* there was talk ...'

Compare this judgment to Source 14, Carlston's portrayal later in the novel. In this extract, Carlston is explaining the use of a piece of equipment used by the Reclaimers.

Note: In Source 14 [...] means that text has been omitted from the original source.

Source 14 Text extract 4

Carlston lifted his other hand. The touch watch still lay in it, the blue enamel more brilliant and glossy that she remembered. 'This is not only a lens. It is a weapon, able to debilitate the Deceiver for a short time.'

'How does it work?'

'I don't think you would understand.'

'Please, I would like to know.' She hesitated, then took the chance and admitted, 'I read quite widely.'

He gave a small, dismissive shrug, as if to say that her impending female confusion was not his fault. 'If I press upon the diamond arrow on the outside, it deforms the Iceland spar within and creates a spark of energy – a mechanical generation of a charge. That spark passes through my body and is amplified by my Reclaimer biology and the silk in my glove [...]

Helen nodded: it was not so hard to understand [...]

'I see. You are using natural philosophy against them. Knowledge about the world against creatures who are of the nether world.'

He looked up from the pocket watch, startled. 'Yes, you understand. I believe natural philosophy is where our advantage lies.' She could hear the vehemence in his voice: he had been forced to defend his opinion before. 'If we understand the way the universe works, then with that knowledge we can control these creatures.' He gave a slight shake of his head. Not in disapproval – that was clear – but in a kind of bemused realignment of her in his mind. 'I had not thought to find a fellow rationalist in you, Lady Helen.'

Alison Goodman, *Lady Helen and the Dark Days Club,* Angus & Robertson, Sydney, 2016, pp 211–12

Making inferences about characters

As you have just seen, once you have undertaken a close analysis, you are in a much better position to make inferences from the patterns emerging. The focus questions below can guide you further.

Source 15 Focus questions for making inferences about characters

FOCUS QUESTIONS	ILLUSTRATIONS FROM *LADY HELEN AND THE DARK DAYS CLUB*
Is there a contrast between the actions of a character and the way the author has other characters react? If so, what might be the significance of this?	There emerges a distinction between the negative way Lord Carlston is perceived, and Lady Helen's observations (in Chapter 19) of his tenderness and kindness towards a mother from the lower classes. This contrast weaves its way through the book, creating tension (e.g. Can Carlston be trusted?) and contributes to Lady Helen's indecision about whether or not to join the Dark Days Club.
Does the character change over the course of the novel? Is this for the better or worse? How does any change compare to the way other characters in the story either change or do not change?	In common with many protagonists in fantasy stories, Helen is reluctant to accept the role of Reclaimer: she is constrained by the negative social judgments this role might lead to and, anyway, she personally doubts her ability to perform the role. However, she is driven by a strong sense of duty and eventually accepts her destiny; Helen's agency is important in making the decision.
Are various characters stereotypes – one-dimensional – or are the characters non-stereotypical and well-rounded?	While Helen has a number of facets to her character and can be regarded as well-rounded or three-dimensional, her oppressive uncle is an archetypal evil step-parent and does not change by the end of the story. Helen escapes his clutches because *she* changes.

7.2d Your turn



Analysing characters: further information

1 In your notebook or (preferably) on a computer, recreate one or both of the tables in Your turn 7.2c and Source 11 (see also Chapter 8 for a version of the Source 11 table). Use these to collect further information about Lady Helen or another key character. Alternatively, use this process to analyse key characters in another novel you are reading for school.

Note: This can be a time-consuming process, so you could choose to work in peer groups and delegate characters or sections of the text to different people. Once individuals have completed their task, the information can be collated.

Sorting and classifying characters

In addition to analysing representations of individual characters, it is also useful to ask:

- How can various characters be grouped and/or contrasted?
- What is the significance of these groupings and contrasts?

How can various characters be grouped and/or contrasted?

Characters can be grouped depending on your requirements (e.g. unit focus or the anticipated assessment question). The focus questions in Source 16 can guide you.

Source 16 Focus questions for grouping and contrasting characters

FOCUS QUESTIONS	ILLUSTRATIONS
Who are the protagonist and antagonist?	In a complex novel, answering this question may not be as simple as it seems. For example as we have seen, Lady Helen (the protagonist) swings between considering Lord Carlston an antagonist and an ally. It's not until the end that Lady Helen (and the reader) thinks she knows which he is. However, if the antagonist isn't Carlston, is it her uncle, Viscount Pennworth? Mr Benchley, Carlston's mad mentor? The demons? A shadowy figure (the Grand Deceiver) who is still to be revealed even by the end of the novel? Some combination of these?
Who are the allies of the protagonist and antagonist?	As you read, it will become apparent that some characters are on the same side as the protagonist, and others are on the side of the antagonist. Of course, the author may give other characters a more neutral, ambivalent or even changing position. Part of the tension of novels and pleasure in reading stories is working out whose side various characters are on. For example Mr Benchley is an important Reclaimer in the Dark Days Club, but can he be trusted? Readers are certainly positioned to be suspicious of him when Lady Helen discovers he was responsible for the Ratcliffe murders in the process of fulfilling his duties. Benchley was also Lord Carlton's mentor, though, and so, through Lady Helen's eyes, readers' view of Carlston is also tainted.
If this is a genre novel, are there archetypal roles that the characters fulfil?	For example Alison Goodman has stated that Lady Helen is the archetypal Chosen One, much like Neo in *The Matrix*, Harry Potter in the eponymous series, or Frodo in *The Lord of the Rings*. As you can see, this is a common character type in fantasy. It is important to consider, though, whether the author uses the **archetypes** in typical ways, or as the starting point to create well-rounded, interesting characters who may even subvert the archetype. So, Lady Helen, for example is a Chosen One, but she is not just predestined for the role of Reclaimer with powers inherited from her mother. The Colligat left to Lady Helen by her mother offers her a real choice and Carlston makes it clear that she is to come to the Dark Days Club with full commitment. So, in granting Lady Helen agency, Goodman uses the archetype flexibly. Lady Helen is ultimately a Chooser (in the words of fantasy writer Kim Wilkins) and not *just* a Chosen One.
Are any *contrasting* characters evident; i.e. pairs of characters who appear to be complete opposites, but whom the author pairs in some way?	For example one contrast established in this novel is that between Lady Helen and her lady's maid, Darby. Even though both are curious and have a strong sense of duty, the important contrast is between the class to which each belongs. Lady Helen belongs to the aristocracy (or upper class) and Darby is part of the serving class. This means that even though Darby is chosen to be Lady Helen's Terrene (an important supporting role to the Reclaimer) and knows 'It is a big thing to be chosen' (p 286) and 'I've been chosen to do something more. Something in the service to the whole of *mankind*' (p 286) (not just Lady Helen), her future depends on the decisions made by Lady Helen. In other words, where Helen has agency, Darby has much less.

What is the significance of these groupings and contrasts?

archetype
a typical example of a person or thing, especially (for our purposes) when used as a pattern or template for characters in a story. These archetypes may reinforce social stereotypes; e.g. the archetypal hero is a handsome, white male

The next step is to make inferences about these groupings; that is:

- What is the significance of these groupings for the story itself?
- What might the characters represent?
- How might they contribute to the overall interpretation of the 'messages' of the story?

Alison Goodman has said, for example that the various demons represent different human vices. This is made quite explicit as Carlston reveals that the Cruors (demons found mainly among the military) feed on bloodlust and dominance, while the Pavors (found mainly among the lower and middling classes) feed on physical and mental suffering.

In another example, Lady Helen could be interpreted as representing *any* young person seeking to break away from restrictive societal expectations. This is especially evident in the contrast created between Lady Helen and her uncle. Take Source 17 on the next page as an example. In this scene, Lord Pennworth is telling Lady Helen that when meeting Queen Charlotte she is to say that her mother's drowning 'was the best outcome for all concerned'. When she disagrees with this sentiment, her uncle becomes angry.

Note: In Source 17, the text in square brackets has been paraphrased from the original source.

Source 17 Text extract 5



For a moment, he stared, skin turning scarlet and a vein in his forehead pulsing into a thick blue ridge.

[After a lecture about her ingratitude, he tells her:]

'You do not know *what* you mean. You speak without thinking, like all of your sex.'

[Then after further threats from her uncle, Lady Helen (who, you'll remember, is 18 years old) comes to a decision.]

No, if Helen wanted any freedom, any life beyond the house, she would have to comply. However much it galled.

'I am sorry, Uncle,' she said, forcing a placid tone. 'Please forgive me.'

He sighed with heavy forbearance. 'I must remember that, for all your finery and height, you are still a child. You must allow me to lead you in these matters until you are in the care of a husband.'

Alison Goodman, *Lady Helen and the Dark Days Club*, Angus & Robertson, Sydney, 2016, pp 44–5

Notice how readers are positioned against her uncle through:

- physical descriptions: they make him appear ugly such as 'skin turning scarlet and a vein in his forehead pulsing into a thick blue ridge'. In addition, this example may suggest someone so angry that they are almost out of control
- what he says: the 'ugliness' is not just physical. He also has an ugly personality by making unreasonable demands on Lady Helen to reject her mother, and he expresses misogynistic attitudes (e.g. 'You speak without thinking, like all of your sex').

It is worth remembering too that this positioning is magnified by Goodman's use of Helen as focaliser. The ideal reader would no doubt identify with Helen's decision to comply, 'However much it galled'. In addition, here as elsewhere throughout the novel, Goodman uses free indirect discourse, which filters Helen's thoughts through the world view of a twenty-first century author who readers can infer abhors the uncle's treatment of Helen.

Now it's time to apply this sort of thinking to other characters in *Lady Helen and the Dark Days Club* or another novel that you are studying.

7.2e Your turn

Considering the significance of characters



1 After analysing various characters in *Lady Helen and the Dark Days Club*, consider what their significance is in terms of the novel's broader meanings. You might find it useful to return to the notes you took in Your turn 7.1b.

One option is to examine the contrast between the representations of the two men who become central to Lady Helen's ultimate choice, Lord Carlston and the Duke of Selburn.

- They are very different in terms of appearance; for example Carlston is described as having dark hair (p 49), 'dark shark eyes' (p 56) and a 'savagery in the lines from nose to mouth' (p 78), while Selburn is described as 'fair-skinned, fair-haired' (p 112).

Plot and story: putting the characters into the story

Characters do not exist in a vacuum – they exist so that 'stuff' can happen to them. How the author has them react to this 'stuff' and how you interpret this through the lens of your own experiences and world view are important factors in deciding the *meaning* of a literary text (novel, play, etc).

Once you understand which characters you are encouraged to align with and which you are not, then (at a basic level) it's a matter of asking:

- Who wins by the conclusion of the story? Who loses?
- Who changes? Who does not change?

Spoiler alert: If you are reading *Lady Helen and the Dark Days Club*, by necessity the following discussion reveals some details about the resolution of the story.

One of the **themes** of the novel is Lady Helen's struggle with the conflicting demands of civility (good manners, proper 'ladylike' behaviour and so on) and duty. Moreover, we have seen that Carlston and Selburn *represent* the choice before her: to accept the exciting but dangerous life of a Reclaimer or live a normal, but still restricted life. The Colligat is the *mechanism* for making this choice. If she takes it, Lady Helen will lose her Reclaimer powers, but she also risks her curiosity and intellect. As a 'ticking clock' narrative device to create tension, the Colligat must be taken by the stroke of 12 on the night of her coming-out ball.

theme
an abstract element (e.g. marriage, trust, duty, civility) in a literary text that is repeated or referred to several times. It should *not* be confused with the meaning of the novel, play, poem, etc. However, the meaning a reader makes will probably be related to the theme(s); e.g. theme = choice → an associated meaning of text = 'there are no good choices, just the choices we must make'.

In the 29th and penultimate chapter, Lady Helen has decided to take the Colligat and Lord Carlston offers to keep her safe. However, in her bedroom only minutes before midnight, Mr Benchley (once Carlston's mentor) tries to steal the Colligat, but the demon in the uncle's household reveals himself, also determined to steal the Colligat. During the ensuing fight, Benchley is killed. Carlston bursts in and wrestles with the dangerous demon. Carlston harms (but doesn't kill) the demon. However, he is in danger of dying if the demon energy absorbed during the fight is not discharged within 20 seconds. Only Helen can save him, but there won't be time to also stop the demon from stealing the Colligat: '*Sometimes there is no good choice*. Just the choice that has to be made' (p 423). She chooses to save Carlston. Now read Source 18.



Note: In Source 18, the text in square brackets has been paraphrased from the original source.

Source 18 Text extract 6



'The Deceiver got the Colligat,' she said. 'He will have escaped the house by now. They will have its power. What should we do?' She frowned. 'Why do you smile so?'

His lips had curved upward into some kind of elation. 'Because, Lady Helen, you are a Reclaimer. You are truly one of us now.'

It was a statement. An announcement. A jubilant celebration. And she could not help but smile back.

[However, while that resolves the main plot question, Helen's *personal* journey is not yet complete. Her uncle walks in at this moment and throws her out of the house. The scene below echoes one from Chapter 10 where Lady Helen's uncle has 'grabbed her wrist, forcing her palm down flat on the stippled leather cover' of a bible.

[Her uncle] grabbed Helen's arm. 'Have you run made? No. No, you are not made.' His grip tightened into bruising punishment. 'You are evil. [...]'

[He asks if she understands, but Helen has had enough:]

Helen looked down at his brutal hold. *No more.* Very slowly, she peeled his fingers from her flesh. He strained against her strength, but inexorably she lifted his hand away. With a snarl, he tried to yank himself free. Once, twice. But her grip did not yield.

Panting, he stared at her, a sudden, confused fear in his eyes.

'Yes, I understand,' Helen said, and finally released him.

He backed away, clutching his hand. Now he understood too.

Alison Goodman, *Lady Helen and the Dark Days Club,* Angus & Robertson, Sydney, 2016, pp 424–5

Before proceeding, it is important to realise that the meaning of a thing lies not only in what that thing *is*, but also what it is *not*. So, a tree is not only a tree, but also it is *not* a flower, or a rock, or a person. In the case of meaning in a story, it can help to think about not only the choices that were made by the author, but also the ones that were not.

7.2f Your turn

Alternative choices and their consequences

1. Examine in more detail the question of who wins and loses at the end of *Lady Helen and the Dark Days Club*, or another novel you are studying. Consider the primary and secondary characters; for example what happens (or is likely to happen) to Darby as a result of the way the story ends?
2. Consider what does *not* happen – the other choices that the author and characters *could* have made. Discuss: What would have been the chain of consequences flowing from these alternative choices? For example if Lady Helen had taken the Colligat, the immediate consequence would have been Carlston's death and Darby would have been trapped in her servant's role for the rest of her life, in all likelihood. Flowing from these immediate consequences, there would have been further medium- and long-term consequences.

Interpreting meanings and critiquing the novel

Finally, what does all this mean? Holding up a cultural frame, what messages might we take away from the novel? Holding up a critical frame, how might the text be **read resistantly**? Who or what has been ignored or pushed to the margins?

This last step involves drawing together everything you have already been thinking about so far. For example it should be (relatively) easy by now to identify some key themes and associated **motifs**.

In *Lady Helen and the Dark Days Club*, we might identify the following themes and associated motifs:

Source 19 Key themes and associated motifs from *Lady Helen and the Dark Days Club*

KEY THEMES	ASSOCIATED MOTIFS
the value of civility (i.e. good manners, understanding social expectations, etc.)	women's dresses that both maintain or challenge standards of modesty *and* can be restrictive and constraining
duty to others versus duty to self	the demon threat
destiny and choice	the Colligat, which has been discussed in detail elsewhere
violence perpetrated against women	the uncle grabbing Helen's wrists

Based on your analysis of the focaliser, viewpoint, setting and context, and the events that happen to the characters, you should be able to interpret meanings associated with these themes and motifs. Moreover, the author often addresses the themes directly. For example read Sources 20 and 21 from *Lady Helen and the Dark Days Club*, which address the themes of destiny and choice.

Source 20 Text extract 7

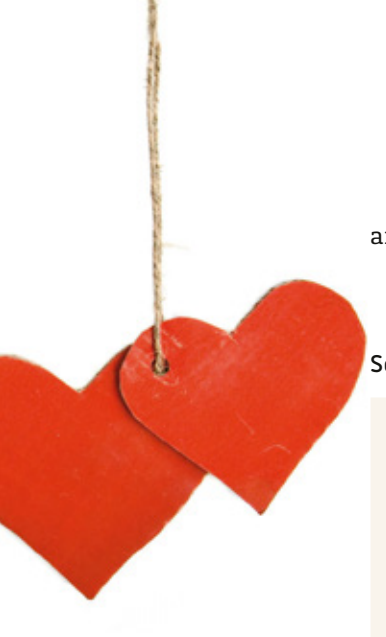
> Although never said aloud by her aunt and uncle, the fear that she would have her mother's wild streak had sat heavily upon their faces when they first took her in. Even then, when she was only eight years old, the implication had been clear to Helen: she must be on guard against her own nature. After all, it had been her mother's reckless pursuit of intrigue and excitement that had killed her and her husband, leaving their two children orphaned. Helen thought she had escaped that legacy of restless energy. She had read Mr Locke, and found his radical philosophy – that men created themselves from the sum of their own experiences and choices – far more amenable than the idea of a predestined nature.
>
> Alison Goodman, *Lady Helen and the Dark Days Club*, Angus & Robertson, Sydney, 2016, p 6



resistant reading
after analysing the world view(s) embedded in a text and considering possible gaps and silences, readers can consciously choose to challenge the text, interpreting it in a way that the author probably did not intend and 'resist' the most common (or dominant) interpretation that 'typical' readers might make

motif
a concrete element (e.g. restrictive dresses, the Colligat) in a literary text that is repeated or referred to several times. These motifs will generally be related to one or more of the themes; e.g. the restrictive dresses worn by Lady Helen reveal one of the downsides of the civility required by her class





And sometimes, themes intersect with each other, such as in Source 21 where destiny, choice and duty intersect.

Note: In Source 21, the text in square brackets has been paraphrased from the original source.

Source 21 Text extract 8

Darby brushed down the back of the bodice and then walked around to face Helen. 'Mr Quinn told me that your Reclaimer blood chose me to be your Terrene. It is a big thing to be chosen.'

'It is,' Helen said. 'But I did not know I was choosing you for something so dangerous when I raised you to lady's maid.'

Darcy turned to the dressing table and picked up a pair of small garnet drop earrings. She held one up for Helen's inspection. At her nod, Darby gently pushed the earring hook through the piercing.

'I've been in service since I was fourteen, my lady. Until a month ago, I knew what was before me: keeping your ladyship's wardrobe, and keeping your ladyship well.' She flapped a hand, denying any discontent.

'I'm blessed to be in such a position. But now I've been chosen to do something more. Something that is in the service to the *whole* of mankind. Me! Jen Darby.' She inserted the second earring. 'I don't know why I've been chosen, but if the Lord wants me to help you, I can't walk away.'

[After discussing various dangers associated with taking on this duty, Lady Helen confesses that she is afraid and not sure she can do it.]

'I know you, my lady. How would you live with yourself if you did not do your duty to act upon your conscience?'

Helen raised her head. 'But is it my duty?' she asked. 'Does an accident of birth compel me to put you and myself in such danger?'

'I do not believe it is an accident that you've been gifted in this way,' Darby said softly.

'I think you put too much upon me,' Helen said. She looked into the mirror and saw the tight lines of fear in her face. 'Just as his lordship does,' she added, and turned away from her reflection.

Alison Goodman, *Lady Helen and the Dark Days Club*, Angus & Robertson, Sydney, 2016, pp 286–7

These extracts, along with others, suggest that the author (through the story of Lady Helen) is exploring the question of where our duty lies: to ourselves or others? When Helen chooses to save Carlston at the end of the novel, she certainly appears happy about her choice. This, in turn, seems to encourage readers to make interpretations such as:

- We do create ourselves from the sum of our choices.
- Duty to others is a noble option.

These appear to be two of the invited readings. Moreover, you might be able to find parallels between Lady Helen's situation and your own. Goodman has said, for example that many young people (especially girls and young women) today are just as constrained by social expectations as Lady Helen. Do you think this is true?

When interpreting meanings, your own experiences and world view might cause you to question or challenge the invited reading – and you might make a resistant reading instead. So, in holding up a critical frame, we could read the text through the lens of social class and question Darby's lack of agency compared to Helen's. For example in Chapter 19 when Carlston and Helen are trying to remove a demon from a young boy, Darby must ask if she can stay. Furthermore, Lady Helen's decision to take the Colligat will affect Darby – and largely in a negative way. We could also interpret the novel from other perspectives, such as race (e.g. think about the way Quinn is represented), or the way that the novel reinforces the normality of heterosexual relationships – as is common in much fantasy and romance.



7.2g Your turn

Interpreting the novel

1 Working by yourself or with others, identify further themes and motifs. Collect page references for the location of these in *Lady Helen and the Dark Days Club*.

2 After discussion with others, make detailed notes in your notebook or on a computer about how you interpret the novel. What, for you, are some of the key meanings (or messages) that you will take away from *Lady Helen and the Dark Days Club*? While you are welcome to challenge the invited readings, it is still very important that you justify your response. So, be aware of the source of your critique and be able to link it to specific chapters, pages, passages and quotations from the text.

As usual, these activities can be undertaken for another novel that you are studying.



7.3 RESPONDING TO A NOVEL: WRITING AN ANALYTICAL ESSAY

In other chapters, we have focused on creating stories and arguments, written, spoken and multimodal. In this chapter, our attention turns to more formal responses to texts. In particular, at the end of Unit 4 you will be required to write a response to an unseen question based on a novel or play that you have studied. This will be completed under exam conditions and is worth 25 per cent of your grade in English.

For a practice run (as a part of Unit 2), however, we will assume that you know the questions beforehand. The cultural and social context for the response is outlined below:

- **genre:** analytical essay (also known as interpretation) to interpret the meaning of a literary text. More specifically, the syllabus states that you are to communicate an informed and critical perspective of the text in response to an unseen question
- **subject matter:** an unseen question based on the play or novel. There is much more on this below
- **roles and relationships:** You will be required to adopt the role of a literary analyst writing for an anonymous examiner who has a deep understanding of the novel or play. In this situation, the relationship will be:
  - distant – you do not know the examiner and you are expected to be formal and professional
  - unequal – the examiner will be an expert in the novel or play
  - one of generally aligned values – you must demonstrate that you appreciate literature and value rational, informed and justified discussion of books and plays. You can adopt a resistant reading of the text as long as you have the textual evidence to support your claims and interpretations
- **mode and medium:** more than likely, handwritten in a test booklet.

The significance of this context on structure and language is discussed in detail throughout this section. First, though, we will explore the subject matter further, especially how to understand the question.

Subject matter: interpreting the question

In the past, students have been given two topics (or 'unseen questions' as they are referred to in the syllabus) from which to choose. Here are some examples of the types of 'unseen questions' you might receive (based on *Lady Helen and the Dark Days Club* by Alison Goodman). As you can see, Questions 1 and 2 are in the form of actual questions (How ...? To what extent ...?), but Questions 3 and 4 include a statement followed by an instruction (In your essay, analyse ...). Be prepared for either form.

Sample questions

1 In *Lady Helen and the Dark Days Club,* how is the reader positioned to view Helen?

2 In *Lady Helen and the Dark Days Club,* to what extent is British society of the Regency period represented as significant in shaping Lady Helen's values?

3 In *Lady Helen and the Dark Days Club,* ideas about the concepts of destiny and choice are communicated to the audience through a particular character or characters. In your essay, analyse how the novel's representation of one character invites the audience to think about destiny and choice.

4 *Lady Helen and the Dark Days Club* includes a number of characters who must decide whether to conform to societal expectations or step outside these if necessary. In your essay, analyse how the novel's construction of one character from the novel invites the audience to think about conformity.

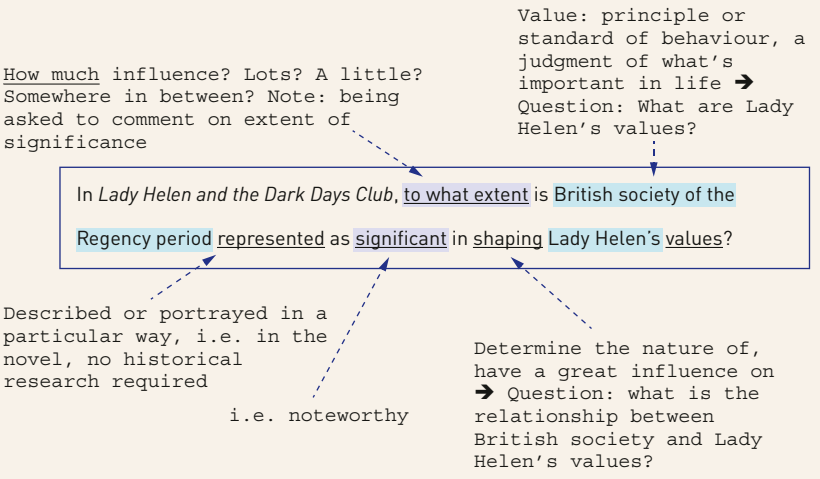
Rather than trying to guess unseen questions, however, your best preparation is to practise:

- analysing questions to clarify what you are being asked to write about
- using the analytical essay structure flexibly to respond to whatever questions you are given on the day.

This is the focus of the rest of this chapter.

Analysing the question

In this section, we will explore how to clarify the demands of a question. For convenience, we will use Sample question 2 opposite as our focus (presumably having decided this is the one we feel best able to answer). In order to clarify understanding of the question, highlight, underline and annotate key words as shown here:



Based on this analysis, we can summarise some important points for our essay:

- It needs to focus on the character of Lady Helen.
- We need to make a judgment about how much influence Regency society (as portrayed in the novel) had on Lady Helen's values.
- We might need to suggest other factors that influence her values.

7.3a Your turn

Analysing essay questions for assessment

1 Choose one of the other sample questions above and analyse it in the manner modelled above; that is, highlight, underline and annotate key words. Alternatively, use this method for analysing a different question based on the novel you are studying.

Organising your notes

Before you write a plan, it is important to collate and organise your notes about the novel (or play) that you have been studying.

Selecting, sorting and classifying

At this point, you should return to the notes that you made while reading and analysing the novel closely. These notes need to be sorted and classified; that is you need to:

- select the most relevant notes for answering the question
- classify them under some 'big headings' such as key themes, concepts or issues.

Source 22 is an example based again on Sample question 2: In *Lady Helen and the Dark Days Club*, to what extent is British society of the Regency period represented as significant in shaping Lady Helen's values? The classifications are based on common themes (especially values) as required by the question.

Source 22 This table models a way to sort and classify your notes about the novel you are studying.

THEME AND OBSERVATIONS	EVIDENCE FROM NOVEL
Civility – Civility is an important principle	– Chapter 1: Time LH spent practising greeting the Queen – Avoidance of first names between men and women – creates social distance; uncle calls her 'girl' even though she's 18 – even at the end of the novel, LH still calls LC 'sir' (p 433) and 'Lord Carlston' (p 435) *and* Chapter 19 discomfort calling each other by first names – even Darby must call LH Sister Helen – Uncle represents the worst of it: talks about LH's dress: 'Everything overdone as the Queen demands' (p 41) but it's 'An affront to good taste and modesty' (p 41). But positioned against him: p 43 'He cleared his throat with a wet rasp of phlegm' and p 46: the uncle's 'bloated face loomed in her mind again, his meaty breath hot against her face …' – p 39: getting dressed – layers of dress a motif for restrictions on women – p 9: Aunt told LH to 'make your quips less political. It does not do for a girl your age to be so aware'
– What lies beneath the veneer of civility?	– LH aware of the 'ravenous maw of the city' (p 26) and (p 91) 'there were monsters in the world', finds pornographic cards (Ch 7) – Re Delia Cransdon's letter to Helen: uncle 'grabbed her wrist, forcing her palm down flat on the stippled leather cover' of the Bible (p 134) later: → LH forces his hand off her wrist – Ch 14: attack on girl of lower class by demon (dressed as gentleman)
– What is the influence on Lady Helen?	– Skin-to-skin contact with LC required to discharge the demon energy and save his life: p 423 'What was the use of all this power if she could not save his life'. → her choice leads to uncle calling her a whore, a corruptor and a devil – Uncle grabs her arm and tells her to leave: 'Helen looked down at his brutal hold. *No more*. Very slowly, she peeled his fingers from her flesh. He strained against her strength, but inexorably she lifted his hand away. With a snarl, he tried to yank himself free […] But her grip did not yield. Panting, he stared at her, a sudden, confused fear in his eyes.' (p 425) – BUT even at end, Andrew is only mollified when LH tells him she will be with Lady Margaret in Brighton: p 430 '"She is a widow, a suitable chaperone. Every propriety will be observed." How easily subterfuge came to her lips now.'

THEME AND OBSERVATIONS	EVIDENCE FROM NOVEL
Duty vs individualism – Where does your duty lie? To yourself? Family? Society? What do we owe society rather than just ourselves?	– First four chapters – spiral of expectations on LH (societal, family and self), e.g. re Berta's disappearance, uncle says 'It is not your concern. Your duty is to present yourself with proper dignity today.' (p 43) – p 6: 'Although never said aloud by her aunt and uncle, the fear that she would have her mother's wild streak had sat heavily upon their faces when they first took her in' at 8 years of age – p 7: 'Girls were meant to paint screens, sob out ballads and play the pianoforte, not see through the masks of polite society.' – p 108: *The Mirror of the Graces*: 'it was a woman's duty to be ornamental, but only as a way to enhance the beauty of a virtuous spirit [...]'
– What is the influence on Lady Helen?	– p 6: 'She had read Mr Locke, and found his radical philosophy – that men created themselves from the sum of their own experiences and choices – far more amenable than the idea of a predestined nature.' – p 31: 'She had seen keen intelligence in Lady Trevayne's black footman [...] Sometimes such knowledge shook her, but she could not ignore the evidence of her eyes. Nor could she refuse to use her ability to help another in distress.' – A series of small rebellions against these restrictions and duties, e.g. taking the miniature with her for the audience with Queen Charlotte; breaking into Berta's lockbox – Also makes bigger choices, e.g. avoids telling her best friend about LC and behaviour, despite sharing secrets previously – p 111 'With seven little words, it seemed she had stepped onto a new path [...] and something told her she could never turn back.' – Despite LC's reputation, p 132 'She had already placed a great deal of trust in Lord Carlston [...] his acknowledgement of her abilities – had made her start thinking of him as an ally.' – Despite sense of destiny at times (e.g. p 146: 'Helen felt a strange sense of inevitability, as if everything in her life had been leading to this journey into the darkest reaches of the Garden.'); Chapter 13 Benchley's theory that she is a Direct Inheritor to bring balance to the rise of a Grand Deceiver (boss demon) – Takes comfort in logic and natural philosophy (science): p 169: 'There was comfort in logic: it brought order and sanity [...]' – After Vauxhall Gardens: LH sees demon on street and part of her whispers '*Do something, do something, do something*' (p 190) – p 263: 'If she helped Carlston save the child [Jeremiah], it would be an irreversible step – an implied acceptance of this violent, dangerous life.' – p 286: Darby told she will be LH's Terrene: 'It is a big thing to be chosen', then, 'But now I've been chosen to do something more. Something that is in service to the whole of mankind.' – Queen Charlotte's message: p 323 'Sometimes there is no good choice.' – Colligat contained in miniature and gifted by mother offers chance to strip powers but there are consequences, e.g. Darby will not be Terrene, Darby's chance with Quinn will be taken from her, and LC tells LH there's a chance she 'will also lose some aspects of yourself that you treasure. Some of your quickness, perhaps, and cleverness. Perhaps even your natural curiosity.' (page 356) – these are characteristics which Selburn appears to find attractive – Choice at end: save LC or take Colligat? p 423 '*Sometimes there is no good choice*. Just the choice that has to be made.'

Make a writing plan

These notes do not substitute for a writing plan, however. In developing a plan, you must *select* the notes (including supporting quotations) that will *best* answer the set question, and *organise* them according to the structure of an analytical essay (see Chapter 1):

- thesis: theme identification and preview of elements
- element evaluation
- theme reiteration.

Remember that the analytical essay belongs to the 'response' family of genres and not the 'argument' family. While this type of essay does make an argument, it is about the meaning of a literary text and not, like an exposition, about a general issue (e.g. Should we log rainforests?). Consequently, the stages and phases are also different to reflect the difference in purpose.

Source 23 is a sample plan based on Sample question 2 for *Lady Helen and the Dark Days Club*. Note that it is helpful to include both the stages and phases (or sub-stages) in your plan.

Source 23 A sample plan based on the stages and phases of an analytical essay

STAGES	PLANNING NOTES BY PHASE
Thesis about text	– *introduction to focus texts: Lady Helen and the Dark Days Club* by Alison Goodman – an elegant rendering of Regency society and exciting story (*Buffy meets Pride and Prejudice*) that challenges gender roles – *position on text:* British society of the Regency period is represented as significant in shaping Helen's values *but* not through passive compliance – she has a sense of agency, struggles to balance the expectations of her position as a young woman of the upper class with an increasing sense of broader duties – *definition of key terms:* represented, significant, values, shaping – *preview of elements:* key values to be focused on: civility and duty – these are interrelated
Element Evaluation 1: Value of civility	– *claim:* (a) civility is an important principle that guides upper class in Regency England of the novel but (b) LH recognises that it is a veneer that masks a dark underside – *elaboration on (a) (principles guiding upper class):* politeness and decorum, with somewhat different expectations for men and women – *examples: practising protocols:* when to meet Queen Charlotte (in Chapter 1); use of terms of address that distance men and women (discomfort with departure from this in Ch 19); p 9: aunt told LH to 'make your little quips less political. It does not do for a girl your age to be so aware'; in final chapter, assuages brother by telling him she will be with a suitable chaperone – *elaboration on (b):* LD recognises this is a veneer that masks violence and hypocrisy → LH reacts against this – *examples:* p 26 'ravenous maw of the city'; p 91 'there were monsters in the world'; Ratcliffe murders and pornographic cards in Delia's lockbox; uncle grabbing wrist → skin-to-skin contact with LC to save him on p 423 'What's the use of power if she could not save his life?' and in p 425 peels uncle's fingers off wrist – *warrant:* examples show that LH recognises need to comply with social conventions and expectations but only to the point where larger duty comes into play (to be explored further)

STAGES	PLANNING NOTES BY PHASE
Element Evaluation 2: Value of duty (vs individualism)	– *claim:* (a) as a young woman, LH has a weight of social and familial expectations on her – (b) throughout the novel she struggles to balance these expectations – must decide where her duties lie: to self? family? wider society? – *elaboration on (a) (expectations):* limited role of women in the world – main duties to family and to be subordinate to men – *examples:* spiral of expectations in first four chapters (societal, familial and personal): social on p 7: 'Girls were meant to paint screens, sob out ballads and play the pianoforte, not see through the masks of polite society'; familial on p 6: 'Although never said aloud by her aunt and uncle, the fear that she would have her mother's wild streak had sat heavily upon their faces when they first took her in' at 8 years of age – *elaboration on (b) (balance with wider duties):* becomes increasingly aware of dangers lurking in world and struggles with balancing societal expectations against sense of duty to others, first of all through a series of small rebellions (miniature at audience with Queen; looking in lockbox and investigating Berta's disappearance) and deliberate choices – *examples of choice based on duty:* despite sense of destiny/inevitability, she has agency: she invites LC to tea after he takes miniature; decides to attend Vauxhall Gardens to discover what she is; help LC reclaim child's soul (all the while realising 'it would be an irreversible step' p 263) voice whispering to (p 190) '*Do something, do something, do something*'; Darby voices the choice well: p 286 'It's a big thing to be chosen' then '[...] I've been chosen to do something more. Something that is in the service of the whole of mankind.' → Colligat gives real choice: join DDClub or live normal life (married to Duke of Selburn)? Choice also affects others, e.g. Darby *but* on p 330 'will also lose some aspects of yourself that you treasure. Some of your quickness, perhaps, and cleverness. Perhaps even your natural curiosity' (characteristics which Selburn appears to find attractive). – *warrant:* examples show that despite the expectations (including self-doubt) placed on → her able to be an agent in own life and make choices based on higher sense of duty (beyond herself and immediate family): p 423 '*Sometimes there is no good choice*. Just the choice that has to be made.'
Reiteration	– *review:* focus on the interrelated values of civility and duty – *restate thesis:* British society of the Regency period is represented as significant in shaping Helen's values BUT she has a sense of agency – *final observation:* relevance of LH's experiences to young people today – weight of expectations, decisions about duty



Sample essay: writing the response

Based on the plan shown in Source 23, here is a draft of the final response.

In *Lady Helen and the Dark Days Club*, to what extent is British society of the Regency period represented as significant in shaping Lady Helen's values?

A detailed rendering of London during the Regency era is the setting for Alison Goodman's sumptuous fantasy novel, *Lady Helen and the Dark Days Club*. The exciting story is used as an effective vehicle for exploring the societal, family and personal expectations weighing down young people, especially women. However, while British society is represented as significant in shaping the eponymous heroine's values, this is not just through passive compliance to those values. Instead, Goodman gives 18-year-old Lady Helen agency as she struggles to balance the expectations of her position as a young woman of the upper class with an increasing sense of duty to the broader community. In this essay, two values – civility and duty – central to Regency society and Lady Helen's life are the focus.

Civility is an important principle that guides the upper class in the Regency England of the novel. This value placed a premium on good manners, politeness and decorum (especially avoiding the appearance of sexual impropriety). For example as the novel opens, Lady Helen is seen practising protocols for greeting Queen Charlotte, ensuring she gets her tone of voice just right and can curtsey elegantly. In addition, the men and women generally maintain social distance by using formal terms of address (e.g. Lady Charlotte, Lord Carlston) even when they are well acquainted. There are slightly different standards of decorum for men and women (especially younger women) though with Lady Helen's aunt warning her to 'make your little quips less political. It does not do for a girl your age to be so aware' (p 9).

However, through the choice of Lady Helen as the focaliser and third person narrator, the reader becomes aware that she recognises this civility as a veneer that masks hypocrisy and violence. She knows 'there were monsters in the world' (p 91) as illustrated by the Ratcliffe murder and the demons who use 'whips' to skim energy unknowingly from humans. As her Reclaimer powers increase, she is torn by the conflicting demands of civility and duty. For example in Chapter 29 Lady Helen must push aside a social taboo and make skin-to-skin contact with Lord Carlston after the climactic fight with the demon. As she says: 'What was the use of all this power if she could not save his life?' (p 423). Moreover, when her uncle grabs her arm tightly and orders her from his house, she does something unthinkable previously and fights back: '*No more*. Very slowly, she peeled his fingers from her flesh' (p 425). As the examples demonstrate, Lady Helen recognises the need to comply with social expectations around civility, but only to the point where a larger duty (to herself and others) comes into play.

The intersection of the values of civility and duty is explored further in this section. As a young, unmarried woman, Lady Helen is weighed down by social and familial expectations. She struggles to balance these expectations and ultimately must decide where her duty lies: to herself, family or the wider society? As Helen discovers, there are limited socially endorsed roles for upper-class women in Regency England, with her main duties to family, and she is expected to be subordinate to the various men in her life. In the first four chapters, Goodman shows us the tightening spiral of restrictions flowing from these expectations – restrictions echoed in the motif of clothing that weighs her down by 'the volume of cloth and outmoded hoop' (p 39). Socially, for example, Lady Helen realises with frustration that 'Girls were meant to paint screens, sob out ballads and pianoforte, not see through the masks of polite society' (p 7). Furthermore, she is excruciatingly aware of the familial expectations placed on her due to her drowned mother's 'infamous' reputation as a traitor: 'Although never said aloud by her aunt and uncle, the fear that she would have her mother's wild streak had sat heavily upon their faces when they first took her in' as an eight-year-old (p 6).



However, as foreshadowed earlier, drawn into the world of demons and Reclaimers, Lady Helen becomes increasingly conflicted, torn between societal and familial expectations and a sense of duty to the broader community. This is expressed through a series of small rebellions (e.g. investigating Berta's disappearance despite her uncle's and brother's protestations) that lead ultimately to a life-changing choice. In all of this, we see a young woman who does not passively sink under the weight of expectations, but one with agency: much to her aunt's horror, Lady Helen invites Lord Carlston to tea after he takes her miniature; she agrees to a subterfuge to attend Vauxhall Gardens to discover her true nature; and she agrees to help Lord Carlston reclaim a boy's soul, all the while realising 'it would be an irreversible step' (p 263). Moreover, the greater her awareness of her powers, the more the pull of a broader sense of duty. When she notices demons on the streets of London, a voice in her head whispers '*Do something, do something, do something*' (p 190). Furthermore, as Darby tells Lady Helen: 'It is a big thing to be chosen [...] I've been chosen to do something more [than serving]. Something that is in service to the whole of mankind' (p 286). The Colligat that Lady Helen inherits from her mother becomes a symbol of the life-changing choice before her: join the Dark Days Club and serve humankind, or take the Colligat, which will strip her of her powers, but allow her to live a safe, socially acceptable life. Both choices have pros and cons, but she realises that '*Sometimes there is no good choice.* Just the choice that has to be made' (p 423). Ultimately, Lady Helen chooses duty to others (and personal freedom), even at the risk of being shunned by her family and social circle.

These examples demonstrate that despite the weight of expectations (and her own self-doubt), Lady Helen's agency allows her to challenge Regency values where the safety of others is at stake.

Overall, in *Lady Helen and the Dark Days Club*, Goodman explores the intersection of two values in Regency England: civility and duty. However, while Regency England as represented in the novel is significant in shaping Helen's values, she has the agency to make choices and apply these values according to the context. As such, Lady Helen can be a role model for young people today burdened by different but equally oppressive expectations.

This version of the sample essay was edited down from nearly 1200 words to 1053 words. While this might be an appropriate length for a school-based task, the English syllabus specifies that responses should be 800–1000 words. Will an extra 53 words really be a problem? Probably not. But the guide is there for a reason – the examiners want you to write concisely, to use the best words possible to make the strongest points possible. So, take the opportunity now to practise your editing skills.

7.36 Your turn

Editing for length

1 Using a copy of the essay (or a pencil and this Student book), edit it further to bring it down to just under 1000 words. This will involve deciding how to reduce the essay by approximately 60 words. You might achieve this by cutting words (such as examples, quotations or redundant elaborations) or rewriting some sections to make them more concise.

2 Now, try bringing the essay down to approximately 900 words, removing about 160 words from the original version.

Both of these edits will require the sort of tough decisions you may be faced with yourself: how to meet a specified word length while maintaining the sense and logic of your argument and demonstrating your knowledge and understanding of the novel. This process involves making selections that are **discerning**. So, be prepared to justify your edits.

Hint: When editing, take Arthur Quiller-Couch's advice and be prepared to 'kill your darlings'. This means 'you have to get rid of your most precious and especially self-indulgent passages for the greater good' of your work (Forrest Wickman, *Slate*, 18 October 2013).

discerning discriminating, insightful; showing intellectual perception and good judgment; making thoughtful, astute (i.e. clever or shrewd) choices; selected for value or relevance

7.4 ASSESSING THE RESPONSE

The syllabus states three sets of criteria for judging your response. These are summarised in Source 24.

Source 24 Sets of criteria for judging your response

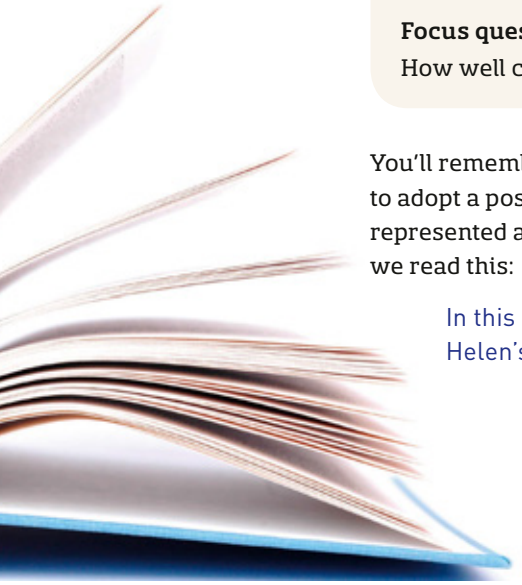
Knowledge application How well can you apply what you understand about the novel to the question?	• analyse perspectives and representations of concepts, identities, times and places in a literary text • analyse the ways cultural assumptions, attitudes, values and beliefs underpin a literary text and invite audiences to take up positions • analyse the effects of aesthetic features and stylistic devices in a literary text
Organisation and development How logically organised is your argument? How discerning is: – your supporting elaboration – your choice of examples and quotations from the novel?	• use patterns and conventions of an analytical essay to respond to an unseen question/task • establish and maintain the role of an essay writer and relationships with readers • select and synthesise subject matter to support perspectives in an essay response to an unseen question/task. • organise and sequence subject matter to achieve particular purposes • use cohesive devices to emphasise ideas and connect parts of an essay
Textual features How accurate and appropriate is the choice of language for the purpose and social context?	• make language choices for particular purposes in an essay • use grammar and language structures for particular purposes in an essay • use written features to achieve particular purposes in an essay

QCAA, English General Senior Syllabus, 2019, pp 33–5

Let's evaluate the sample essay one area at a time. Before exploring this evaluation, make sure you re-read the outline of the cultural and social context of an analytical essay on page 250.

Knowledge application

Focus question
How well can you apply what you understand about the novel to the question?



You'll remember that Sample question 1 on page 250 (analysed on page 251) asks students to adopt a position on the question: 'To what extent is British society of the Regency period represented as significant in shaping Lady Helen's values?' As such, in the opening paragraph, we read this:

> In this essay, two values – civility and duty – central to Regency society and Lady Helen's life are the focus.

In the body of the essay (the theme evaluation stage), the writer elaborates on these values; for example:

> As Helen discovers, there are limited socially endorsed roles for upper-class women in Regency England, with her main duties to family, and she is expected to be subordinate to the various men in her life.

In addition, the writer analyses a number of specific aesthetic features and stylistic devices, and states the effect of these choices; for example:

> However, through the choice of Lady Helen as the focaliser and third person narrator, the reader becomes aware that she recognises this civility as a veneer that masks hypocrisy and violence.

and

> In the first four chapters, Goodman shows us the tightening spiral of restrictions flowing from these expectations – restrictions echoed in the motif of clothing that weighs her down by 'the volume of cloth and outmoded hoop' (p 39).



Organisation and development

Focus questions

- How logically organised is your argument?
- How discerning is your supporting elaboration and choice of examples and quotations from the novel?

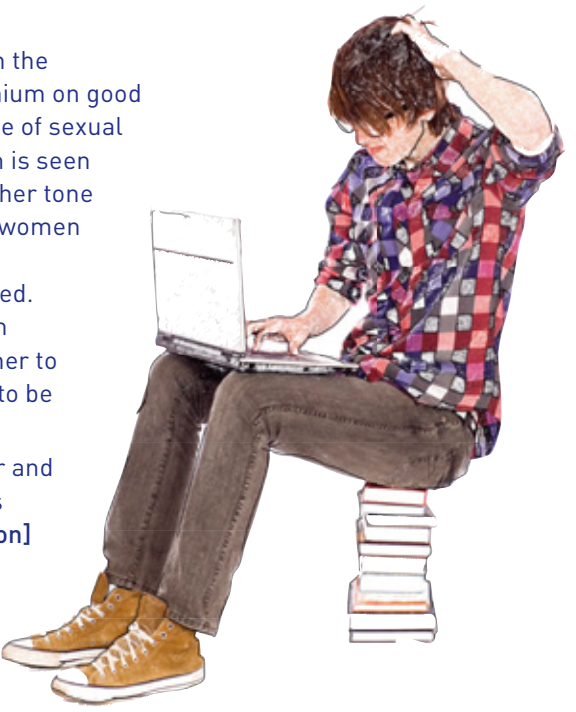
Use of stages and phases to develop a position

In keeping with the purpose and roles and relationships, this analytical essay uses the typical structure.

Source 25 Typical stages of an analytical essay

TYPICAL STAGES	EXTRACTS FROM SAMPLE ESSAY
Thesis: theme identification and preview of elements	A detailed rendering of London during the Regency era is the setting for Alison Goodman's sumptuous fantasy novel, *Lady Helen and the Dark Days Club*. [...] In this essay, two values – civility and duty – central to Regency society and Lady Helen's life are the focus.
Element 1 (civility) evaluation	Civility is an important principle that guides the upper class in the Regency England of the novel. [...] There are slightly different standards of decorum for men and women (especially younger women) though with Lady Helen's aunt warning her to 'make your quips less political. It does not do for a girl your age to be so aware'. However, through the choice of Lady Helen as the focaliser and third person narrator, the reader becomes aware that she recognises this civility as a veneer that masks hypocrisy and violence [...] As the examples demonstrate, Lady Helen recognises the need to comply with social expectations around civility, but only to the point where a larger duty (to herself and others) comes into play.
Element 2 (duty) evaluation	The intersection of the values of civility and duty are explored further in this section [...] Furthermore, she is excruciatingly aware of the familial expectations placed on her due to her drowned mother's 'infamous' reputation as a traitor: 'Although never said aloud by her aunt and uncle, the fear that she would have her mother's wild streak had sat heavily on their faces when they first took her in' as an eight-year-old (p 6). However, as foreshadowed earlier, drawn into the world of demons and Reclaimers, Lady Helen becomes increasingly conflicted, torn between societal and familial expectations and a sense of duty to the broader community [...] These examples demonstrate that despite the weight of expectations (and her own self-doubt), Lady Helen's agency allows her to challenge Regency values where the safety of others is at stake.
Reiteration	Overall, in *Lady Helen and the Dark Days Club*, Goodman explores the intersection of two values in Regency England [...] burdened by different but equally oppressive expectations.

More fine-turned structuring is achieved through the use of the phases – see the sample plan on pages 254–5 for a detailed breakdown. However, it is worth examining more closely the use of phases in the element evaluation stage. Reprinted below is the first part of this stage (focusing on the element of civility). Phases are identified in brackets.



[claim] Civility is an important principle that guides the upper class in the Regency England of the novel. **[elaboration]** This value placed a premium on good manners, politeness and decorum (especially avoiding the appearance of sexual impropriety). **[examples]** For example as the novel opens, Lady Helen is seen practising protocols for greeting Queen Charlotte, ensuring she gets her tone of voice just right and can curtsey elegantly. In addition, the men and women generally maintain social distance by using formal terms of address (e.g. Lady Charlotte, Lord Carlston) even when they are well acquainted. There are slightly different standards of decorum for men and women (especially younger women) though, with Lady Helen's aunt warning her to 'make your little quips less political. It does not do for a girl your age to be so aware' (p 9).

[claim] However, through the choice of Lady Helen as the focaliser and third person narrator, the reader becomes aware that she recognises this civility as a veneer that masks hypocrisy and violence. **[elaboration]** She knows 'there were monsters in the world' (p 91) as illustrated by the Ratcliffe murder and the demons who use 'whips' to skim energy unknowingly from humans. As her Reclaimer powers increase, she is torn by the conflicting demands of civility and duty. **[examples]** For example in Chapter 29 Lady Helen must push aside a social taboo and make skin-to-skin contact with Lord Carlston after the climactic fight with the demon. As she says: 'What's the use of power if she could not save his life?' (p 423). Moreover, when her uncle grabs her arm tightly and orders her from his house, she does something unthinkable previously and fights back: '***No more***. Very slowly, she peeled his fingers from her flesh' (p 425) **[warrant]** As the examples demonstrate, Lady Helen recognises the need to comply with social expectations around civility, but only to the point where a larger duty (to herself and others) comes into play.

This is a good example of using structure flexibly in order to answer an unseen question. Remember in this case, students are asked to evaluate to what extent British society of the Regency period is represented as significant in shaping Lady Helen's values. This means that two steps are required in arguing a position on this:

- What was the society like?
- How did this society influence Lady Helen's values?

Consequently, a simple point, elaboration, example, link paragraph structure will not achieve the purpose.

Instead, the writer uses the phases of the analytical essay more flexibly by:

1 making a **claim** about the society, elaborating on this and providing examples to support the claim and elaboration.

2 making a second claim, but this time related to the extent Lady Helen is influenced by that society. This claim is then elaborated and supported with examples.

3 (crucially) ending the whole section with a **warrant**.

Flexible thinking of this nature is increasingly important for your development as a writer.

claim
a phase in an analytical essay where you state a point about the text that you intend to prove. This claim links to the overall position you've taken on the question

warrant
a phase in an analytical essay where you establish the link between your examples, your claim and your overall statement of position. The warrant is crucial for making your chain of reasoning clear

Selection of examples and evidence to support claims

Obviously, the examples (including quotations) chosen from the novel (or play) must support the central claim you are making in each paragraph. A single example is not sufficient in senior years. Examiners will want to know that you can detect patterns within a text; these patterns will be the basis for your claims. The examples must illustrate that pattern. Here is a sample from the extract we've been examining:

> *[claim]* Civility is an important principle that guides the upper class in the Regency England of the novel. *[evidence through a pattern of examples]* For example as the novel opens, Lady Helen is seen practising protocols for greeting Queen Charlotte, ensuring she gets her tone of voice just right and can curtsey elegantly. In addition, the men and women generally maintain social distance by using formal terms of address (e.g. Lady Charlotte, Lord Carlston) even when they are well acquainted. There are slightly different standards of decorum for men and women (especially younger women) though, with Lady Helen's aunt warning her to 'make your quips less political. It does not do for a girl your age to be so aware' (p 9).

There are many more examples that the writer of the essay could have used, but you need to be aware of the word limit and choose what in your judgment are the very best ones. In other words, be discerning!

Cohesion: textual features to help your ideas hang together

You will need to use various cohesive devices to connect parts of an essay. Let's examine just a few that are important in the sample essay.

Reference

The writer of the essay uses a number of techniques for ensuring that one part of the text refers to other parts and the reader perceives the ideas as being interconnected. Here are a few techniques for achieving this that are used in the sample essay (also known as an exemplar).

Whole–part relations



Because we are studying literature, we expect to see that the focus is on the novel (the *whole*) and then patterns of words associated with *parts* of the novel; for example setting, aesthetic features, narrator and so on (see Source 26).

This cohesive device helps the writer demonstrate that they are part of the literary analysis 'club' by using a web of interrelated literary terms.

Synonyms

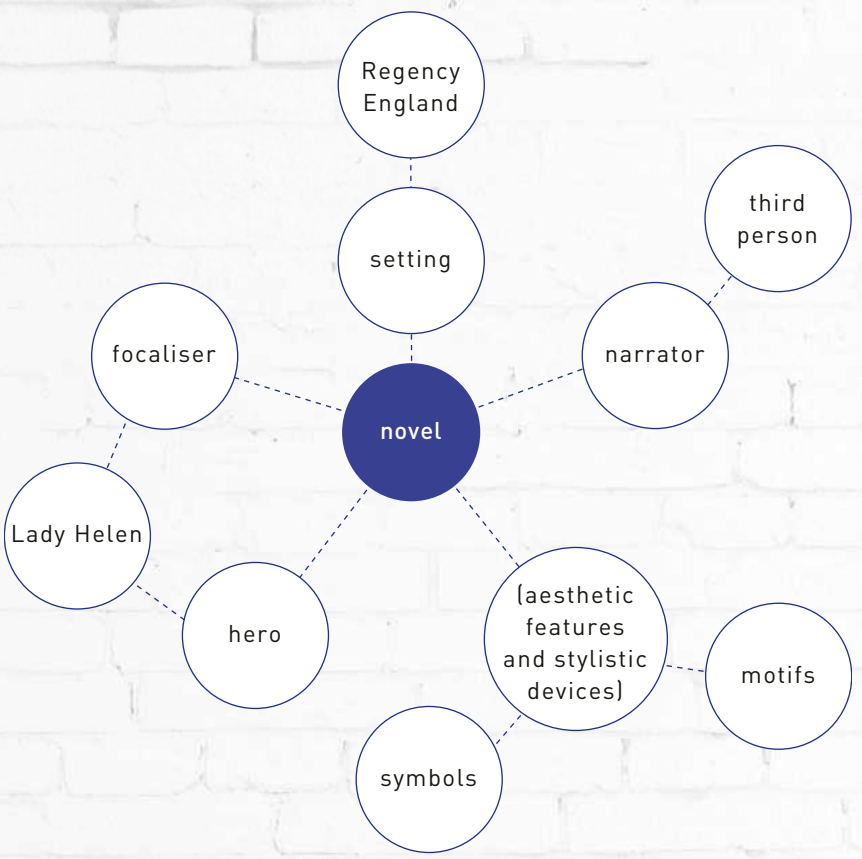
The writer uses different words to express similar meanings; for example 'values' and 'guiding principles'. This allows for variety and avoids unnecessary repetition.

Pronoun reference

In order to connect ideas in different parts of the text, the writer employs pronoun reference; for example:

- Lady Helen – she – she
- Lady Helen's – her – her
- civility – this civility.

Source 26 Use of a cohesive device in a sample essay



Conjunctions and text connectives

The writer also establishes connections between clauses by using conjunctions, and connections between sentences by using text connectives.

Adding ideas

The writer uses a number of text connectives to add ideas to the text. In the extract below, this is achieved through the use of 'in addition':

> For example as the novel opens, Lady Helen is seen practising protocols for greeting Queen Charlotte, ensuring she gets her tone of voice just right and can curtsey elegantly. In addition, the men and women generally maintain social distance by using formal terms of address (e.g. Lady Charlotte, Lord Carlston) even when they are well acquainted.

In another section, ideas are added by using the text connectives 'moreover' and 'furthermore'.

> **Moreover**, the greater her awareness of her powers, the more the pull of a broader sense of duty. When she notices demons on the streets of London, a voice in her head whispers: '*Do something*, *do something*, *do something*' (p 190). **Furthermore**, as Darby tells Lady Helen: 'It's a big thing to be chosen [...] I've been chosen to do something more [than serving]. Something that is in the service of the whole of mankind' (p 286).

A couple of things to note in these examples:

- When the text connectives are used at the beginning of a sentence, they are followed by a comma.
- The writer avoids enumerating the examples through the use of sequencing connectives such as 'firstly', 'secondly', 'thirdly'. This adds variety so the writing sounds less formulaic.

Contrasting ideas

Conjunctions are also used to contrast ideas. In the following extracts from the exemplar, this is achieved by using 'however', 'though' and 'but'.

> **However**, as foreshadowed earlier, drawn into the world of demons and Reclaimers, Lady Helen becomes increasingly conflicted, torn between societal and familial expectations and a sense of duty to the broader community.
>
> There are slightly different standards of decorum for men and women (especially younger women), **though**, with Lady Helen's aunt warning her to 'make your little quips less political. It does not do for a girl your age to be so aware' (p 9).
>
> The Colligat that Lady Helen inherits from her mother becomes a symbol of the life-changing choice before her: join the Dark Days Club and serve humankind, or take the Colligat which will strip her of her powers, **but** allow her to live a safe, socially acceptable life.

Notice that these contrasting words allow the writer to use the rhetorical device of concession that we discussed in Chapter 3.

Sentence and paragraph openers to manage information-flow

The writer of the sample essay manages the flow and emphasis of ideas effectively. This is achieved by using both sentence and paragraph openers.



Paragraph openers

In the sample essay, you should pay attention to the way the first sentence of each paragraph (i.e. the topic sentence) explicitly signals the direction in which the paragraph will take the overall essay. When reading the excerpts from the sample essay opposite, take special note of the following:

- In paragraphs 3 and 5, a contrast to the previous paragraph is signalled by using the text connective 'however'.
- In paragraph 4, the first sentence is a bridge between paragraphs 3 and 4. Through the use of the noun group 'the intersection of the values of civility and duty', the writer links back to the claim phase at the end of paragraph 3.

From the thesis stage

> ***Paragraph 1:*** A detailed rendering of London during the Regency era is the setting for Alison Goodman's sumptuous fantasy novel, *Lady Helen and the Dark Days Club.*

From the element evaluation stage

> ***Paragraph 2:*** Civility is an important principle that guides the upper class in the Regency England of the novel.
>
> ***Paragraph 3:*** **However**, through the choice of Lady Helen as the focaliser and third person narrator, the reader becomes aware that she recognises this civility as a veneer that masks hypocrisy and violence.
>
> ***Paragraph 4:*** **The intersection of the values of civility and duty** is explored further in this section.
>
> ***Paragraph 5:*** **However**, as foreshadowed earlier, drawn into the world of demons and Reclaimers, Lady Helen becomes increasingly conflicted, torn between societal and familial expectations and a sense of duty to the broader community.

From the theme reiteration stage

> ***Paragraph 6:*** Overall, in *Lady Helen and the Dark Days Club*, Goodman explores the intersection of two values in Regency England: civility and duty.

Sentence openers

Within paragraphs, internal organisation is managed through the use of sentence openers. Take, for example, paragraph 2, which we examined earlier for phasing:

> **[claim] Civility** is an important principle that guides the upper class in the Regency England of the novel. **[elaboration] This value** placed a premium on good manners, politeness, and decorum (especially avoiding the appearance of sexual impropriety). **[examples] For example** as the novel opens, Lady Helen is seen practising protocols for greeting Queen Charlotte, ensuring she gets her tone of voice just right and can curtsey elegantly. **In addition**, the men and women generally maintain social distance by using formal terms of address (e.g. Lady Charlotte, Lord Carlston) even when they are well acquainted. **There are slightly different standards of decorum** for men and women (especially younger women) though with Lady Helen's aunt warning her to 'make your quips less political. It does not do for a girl your age to be so aware' (p 9).



Here, the first two sentence openers focus the reader on the value to be dealt with in that paragraph. Then, in line with the phases, the sentence openers signal examples.

Nominalisation

In Chapter 1, we discussed the use of nominalisation as one resource that can be used to ensure your language is more written than spoken. This is one of the features of sophisticated writing. More specifically, nominalisation helps you condense your ideas and add depth by making your writing more abstract. In the sample easy, it is used quite frequently. Below is an example to show the difference between the nominalised version of a sentence contained in the sample essay, and the more spoken language that would have resulted without using nominalisation. The writer draws a connection between the story of Lady Helen and its relevance for contemporary teenagers and young adults – a connection that the author has made explicitly in interviews.

> **from paragraph 1:** The exciting story is used as an effective vehicle for exploring **the societal, family and personal expectations weighing down young people, especially women**.

In spoken language, this might have been expressed like this:

> Young people are expected to avoid drinking until they reach the age of 18, study hard to get a good ATAR score, and work hard to earn money to pay for their mobile phones. This weighs down young people, especially women. The exciting story of Lady Helen explores this idea.

This version is a bit clunky and not especially elegant. In contrast, note the way that, in the original version from the essay, the first sentence has been made more compact and abstract by:

- turning the verb group 'are expected' into the noun 'expectations' using the noun-forming suffix '-ion'
- classifying the specific examples as different types of expectations; that is:
  - societal (avoid drinking until they reach the age of 18)
  - family (study hard to get a good ATAR score)
  - personal (work hard to earn money to pay for their mobile phones)
- extending the noun group by providing more information about the expectations: weighing down young people, especially women
- inserting this noun group into the sentence: 'The exciting story is used as an effective vehicle for exploring ...'



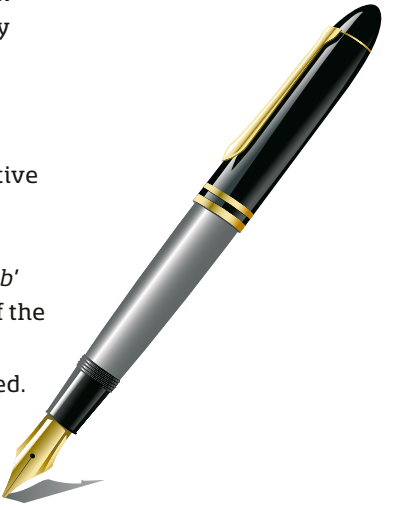
Other textual features

Focus question
How accurate and appropriate is the choice of language for the purpose and social context?

We have already discussed a number of language features related to organising and structuring the essay: cohesion, and sentence and paragraph openers. In this section, we will focus on just two more features that will help you write in a more sophisticated, effective and appropriate manner:

- language of evaluation
- citing and quoting.

You should be aware that this discussion assumes you are attending to basic issues such as accurate punctuation, subject–verb agreement and conventional spelling. These are very important in academic writing but will not be the focus here.



Language of evaluation

A number of times throughout this textbook, we have discussed, analysed and used evaluative language; that is language to express emotions, make judgments about people and their behaviour, and appreciate things. In an analytical essay, you must do more than express personal emotions about the novel; for example 'I disliked *Lady Helen and the Dark Days Club*' or 'I was excited by the character of Lady Helen'. Instead, you should make *discerning* use of the language of evaluation in order to evaluate the novel (or play) in an *informed* manner.

Reproduced below are the first two paragraphs of the sample essay with phases indicated. Examples of appreciation are highlighted in green, and judgment in blue.

> **[introduction to focus text]** A detailed rendering of London during the Regency era is the setting for Alison Goodman's sumptuous fantasy novel, *Lady Helen and the Dark Days Club.* The exciting story is used as an effective vehicle for exploring the societal, family and personal expectations weighing down young people, especially women. **[position on text]** However, while British society is represented as significant in shaping the eponymous heroine's values, this is not just through passive compliance to those values. Instead, Goodman gives 18-year-old Lady Helen agency as she struggles to balance the expectations of her position as a young woman of the upper class with an increasing sense of duty to the broader community. **[preview of elements]** In this essay, two values - civility and duty – central to Regency society and Lady Helen's life are the focus.
>
> **[claim]** Civility is an important principle that guides the upper class in Regency England of the novel. **[elaboration]** This value placed a premium on good manners, politeness, and decorum (especially avoiding the appearance of sexual impropriety). **[examples]** For example as the novel opens, Lady Helen is seen practising protocols for greeting Queen Charlotte, ensuring she gets her tone of voice just right and can curtsey elegantly. In addition, the men and women generally maintain social distance by using formal terms of address (e.g. Lady Charlotte, Lord Carlston) even when they are well acquainted. There are slightly different standards of decorum for men and women (especially younger women) though with Lady Helen's aunt warning her to 'make your quips less political. It does not do for a girl your age to be so aware' (p 9).

Notice that these evaluations are not sprinkled randomly across the text. Instead we can identify the start of some patterns:

- *paragraph 1:*
  - introduction to focus text: we find appreciations of the novel itself. This is essential for demonstrating that you are an informed literary critic. In this vein, 'exciting' is being used here to appreciate the story's composition rather than express the reader's emotions
  - position on text phase: the writer takes a position on the set question; that is whether the society is or is not significant in shaping Lady Helen's values
- *paragraph 2:*
  - claim phase: the evaluation 'important' connects to the idea of significance introduced in paragraph 1
  - elaboration and examples phases: a connection is made between the important value of civility and judgments of characters' behaviour.

However, this is *not* a recipe to be followed slavishly and these patterns should be confirmed (or rejected) based on analysis of further essays.



Citing and quoting

You will be expected to include specific examples and quotations from the novel (or play) that you are studying. This allows you to demonstrate a detailed knowledge and understanding of the text and the ability to 'select and synthesise subject matter to support' your arguments and claims.

In the sample essay, evidence and short quotations are incorporated into the essay in a number of different ways. For example a long section of the novel is paraphrased in the following excerpt.

> For example as the novel opens, Lady Helen is seen practising protocols for greeting Queen Charlotte, ensuring she gets her tone of voice just right and can curtsey elegantly.

Alternatively, in the next example a general observation by the essay writer is exemplified with a quotation following a colon. Note also the page reference in brackets after the quotation; this gives your work greater authority, demonstrating that you know the novel in depth.

> Furthermore, she is excruciatingly aware of the familial expectations placed on her due to her drowned mother's 'infamous' reputation as a traitor**:** 'Although never said out loud by her aunt and uncle, the fear that she would have her mother's wild streak had sat heavily on their faces when they first took her in' as an eight-year-old **(p 6)**.

Words actually spoken (or thought) by a character are projected following a saying or thinking (e.g. 'tells') verb and then a colon.

> Furthermore, as Darby **tells** Lady Helen: 'It's a big thing to be chosen [...] I've been chosen to do something more [than serving]. Something that is in the service of the whole of mankind' (p 286).

In the next example, the words spoken are incorporated into a reporting of what was said (or thought).

> There are slightly different standards of decorum for men and women (especially younger women) though **with Lady Helen's aunt warning her to 'make your little quips less political. It does not do for a girl your age to be so aware'** (p 9).

Finally, words spoken (or thought) are projected following a saying or thinking verb (e.g. 'realises') and the word 'that'. In the example below, the words being projected are an example of free indirect discourse.

> Socially, for example, Lady Helen **realises** with frustration **that** 'Girls were meant to paint screens, sob out ballads and pianoforte, not see through the masks of polite society' (p 7).

This is not an exhaustive list but gives you a sense of the range of options when incorporating evidence (including quotations) into your essay.

Now use the information in this section to create a summary of the structure and language features of the sample analytical essay – see page 270 for details.

7.4a Your turn

Summarising features of the exemplar (sample essay)



You will be creating a three-column table that summarises the structure and language features of the analytical essay model on pages 256–7.

1. Create a (preferably) digital table with three columns:
   - structure
   - text of the essay (the complete text of the essay should be pasted into this column)
   - language features.
2. As you read the exemplar closely and explore the discussion on pages 260–1, gradually summarise key features of the analytical essay. You should include:
   - structure – both stages and phases
   - language features, including those related to:
     - cohesion
     - conjunction and text connectives
     - paragraph and sentence openers
     - language of evaluation
     - citing and quoting.
   - any changes to language features that occur across different stages and phases.
3. Where possible, find further exemplars of analytical essays and compare and contrast them with the version presented here.



7.5 BRINGING IT ALL TOGETHER

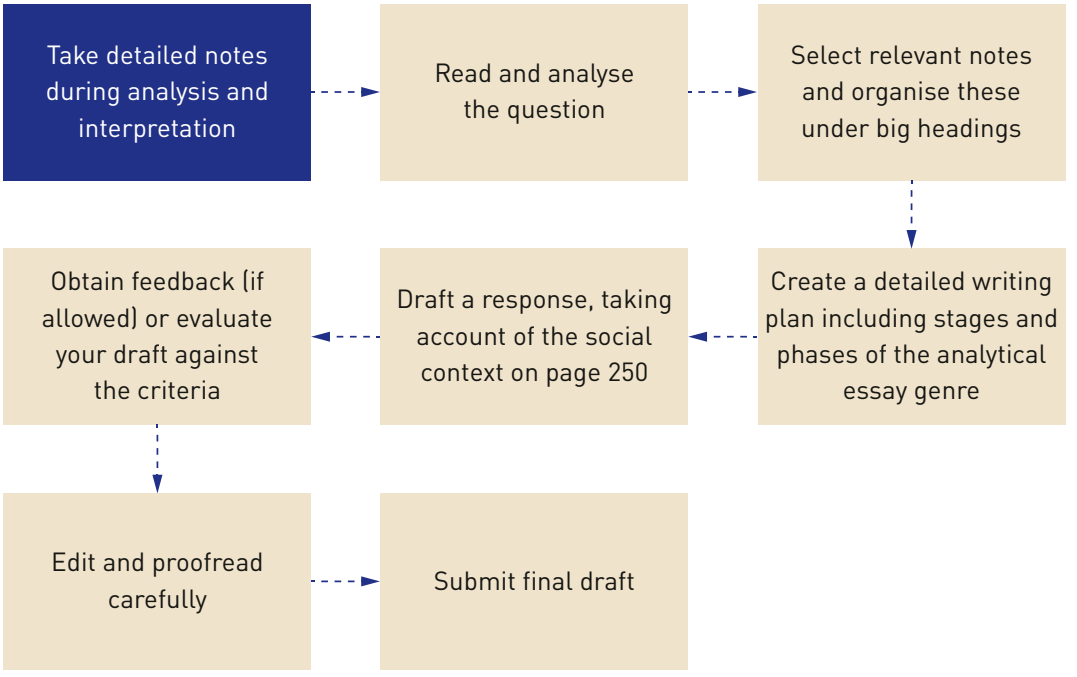
Now that you have worked through a process for analysing literature and you have examined at least one exemplar of an analytical essay, it's time for you to have a go.

7.5a Your turn

Writing an analytical exposition

1 Using the questions provided on pages 250–1 or alternatives provided by your teacher, write your own 800–1000 word analytical essay about *Lady Helen and the Dark Days Club* or another novel that you have read.

Remember to follow a process such as the one below.



For feedback, use the criteria provided on page 258. If possible, work with other students to peer evaluate one (or more) completed drafts. Remember to include commentary on strengths as well as areas needing further development.

FOR THE TEACHER

Check your obook assess for the following additional resources for this chapter:

Answers
Answers to the *Your Turn* tasks in this chapter

Teacher notes
Useful notes and advice for teaching this chapter, including syllabus links

assess quiz
An interactive auto-correcting multiple-choice quiz to test student comprehension

Part

D

ENGLISH TOOLKIT

Chapter 8 English toolkit

8.1 Quick lookup

8.2 Planners

8.3 Checklists



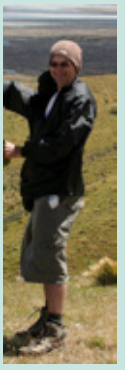
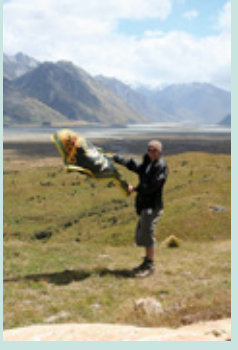
8.1 QUICK LOOKUP

This section of the toolkit contains some useful information about features of written and visual language that you can check at a glance.

Visual grammar: shot types and social distance

Source 1 shows samples of shot types (with accompanying social distance) to help you analyse images.

Source 1 Sample shot types

Very close shot (extreme close-up, big close-up)		Close-up shot PERSONAL DISTANCE (distance at which you can touch someone; for those close to us)	
Medium close shot		Medium shot SOCIAL DISTANCE (people are kept at 'arm's length'; for more business-like and formal interactions)	
Medium long shot		Long shot PUBLIC DISTANCE (for people who are – and are to remain – strangers; for larger, more formal group interactions)	
Very long shot			

Photograph taken by Lindsay Williams; used with permission.

Framework for analysing typography

Typography is the appearance of written letters. It is most commonly associated with how easy or hard a text is to read. You can distinguish typography styles by the way certain features are used in combination (see Source 2). For example a writer can select (or design) a font that is bold, narrow, sloping, curved, disconnected, flattened and regular.

Linguists have discovered regularities in how these features can be used for effect. It seems that certain shapes – or features – of typography can have particular meanings for readers (see the second and third columns of Source 2). Meanings can't just be read off the page, however. Instead, the use of these features must be considered in the overall context of the piece of writing being studied and the reader's own worldview.

Source 2 Typography styles

TYPOGRAPHICAL FEATURES	POSSIBLE MEANINGS		
Weight	**Bold, e.g. daring, assertive, solid, substantial, hectoring**		Light, e.g. timid, insubstantial, indulgent, soothing
Expansion	**Wide, e.g. spread around, using space as an unlimited supply or giving room to breathe, room to move**		Narrow, e.g. making maximum use of limited space: economical, precise or cramped, overcrowded, restricted of movement
Slope	*Sloping, e.g. associated with handwriting: organic, personal, informal, handcrafted, old*		Upright, e.g. associated with printing: mechanical, impersonal, formal, mass-produced, new
Curvature	Angularity, e.g. controlled, brisk, decisive, abrasive, harsh, technical, masculine	⟷	Curvature, e.g. gradual, fluid: smooth, soft, natural, organic, maternal
Connectivity	*Connection, e.g. associated with handwriting: see slope, also wholeness, integration*		Disconnection, e.g. atomisation, fragmentation, not 'buttoned up' and therefore unfinished, sloppy or easy-going
Orientation	Flattened horizontally, e.g. heaviness, solidity or inertia, self-satisfaction		**Stretched vertically, e.g. lightness, upward aspiration or instability**
	Short ascenders and descenders, e.g. staying within allotted space: aspire to neither metaphorically take root nor ascend		**Long ascenders and descenders, e.g. long descenders seek to take root; long ascenders aspire to elevation**
Regularity	Regular, e.g. conventional		*Irregular, e.g. unconventional, rebellious*

Adapted from van Leeuwen, T (2006), Towards a semiotics of typography, *Information Design Journal,* 14(2), 139–55. doi: 10.1075/idj.14.2.06lee

Evaluative language: expressing attitude and positioning readers

Evaluative language is the name given to language that expresses emotions, makes judgments about people and their character, and appreciates things (e.g. artworks, literature, performances, landscape, appearances, ideas and concepts).

The evaluations usually lie on a continuum of positive to negative, and can be expressed in direct terms (e.g. She *loved* the painting!) or indirect terms (e.g. She had never seen another painting like it!). As the second example suggests, there is an element of interpretation involved in using and analysing evaluative language, so make sure you consider the context. The table below summarises the main choices available to writers. As you use this Student book and read widely, add to the small selection of examples provided.

TYPE OF ATTITUDE	EXAMPLES OF ATTITUDE WORDS	
	POSITIVE	NEGATIVE
AFFECT (EXPRESSING A FEELING, EMOTIONAL STATE OR SURGE OF EMOTION)		
Matters of the heart	love; excitement	misery; hate; can't stand
Satisfaction and happiness	happy; curious; enjoying	bored; displeased; suffering
Security	safe; confident; comfortable	angry; anxious; a spasm of panic; uncomfortable; scared; huddled in the corner
JUDGMENT (ASSESSING SOMEONE'S CHARACTER OR BEHAVIOUR)		
The degree to which behaviour is socially esteemed How normal or extraordinary?	one of us; normal; mundane; extraordinary; superhuman; remarkable	abnormal; not one of them; usual; ordinary
How capable?	capable; talented; powerful; witty; gifted; learned; productive; fit; strong	erratic; hair-brained; lack of hand–eye coordination; powerless; weak
How courageous?	courage; brave; a hero	cowardly; yellow
How tenacious or resilient?	tenacious; will never back down; persistent; indefatigable; flexible; quick to recover	irresolute; weak; inflexible; vulnerable; sensitive
The degree to which their behaviour is ethical or legal How moral?	moral; ethical; a gentleman or lady; virtuous; respectable; honourable; noble; law-abiding	immoral; unethical; dishonourable; bad
How truthful?	truthful; sincere; candid; genuine; plain-spoken; tactful	lie; a liar; deceptive; perjurer; prevaricator; fabulist; blunt
APPRECIATION (EVALUATING THE QUALITY OF THINGS; E.G. NATURAL PHENOMENA, LITERARY WORKS, ARCHITECTURE, PERFORMANCES)		
What reaction do they provoke?	awesome; amazing; moving; arresting, captivating; splendid; fresh; unpredictable	*painful* moments; *boring* novel; repulsive; flat; predictable
How well are they composed?	harmonious; complex; balanced; *rounded* or *three-dimensional* character	disorganised; unclear; confusing; flawed; *one-dimensional* character
What is their social value?	innovative; original; significant; authentic; award-winning; effective	insignificant; mundane; dated; shallow; derivative; worthless; ineffective

Analysing the use of evaluative language

As you've seen in this Student book, analysing the evaluative language used by writers or speakers can help make inferences about the ways readers, listeners and viewers are being positioned. To assist in this analysis, use the template below, which can be copied or re-created digitally.

TYPE OF ATTITUDE	EXAMPLES OF ATTITUDE WORDS	
	POSITIVE	NEGATIVE
AFFECT (EXPRESSING A FEELING, EMOTIONAL STATE OR SURGE OF EMOTION)		
Matters of the heart		
Satisfaction and happiness		
Security		
JUDGMENT (ASSESSING SOMEONE'S CHARACTER OR BEHAVIOUR)		
The degree to which behaviour is socially esteemed How normal or extraordinary?		
How capable?		
How courageous?		
How tenacious or resilient?		
The degree to which their behaviour is ethical or legal How moral?		
How truthful?		
APPRECIATION (EVALUATING THE QUALITY OF THINGS; E.G. NATURAL PHENOMENA, LITERARY WORKS, ARCHITECTURE, PERFORMANCES)		
What reaction do they provoke?		
How well are they composed?		
What is their social value?		

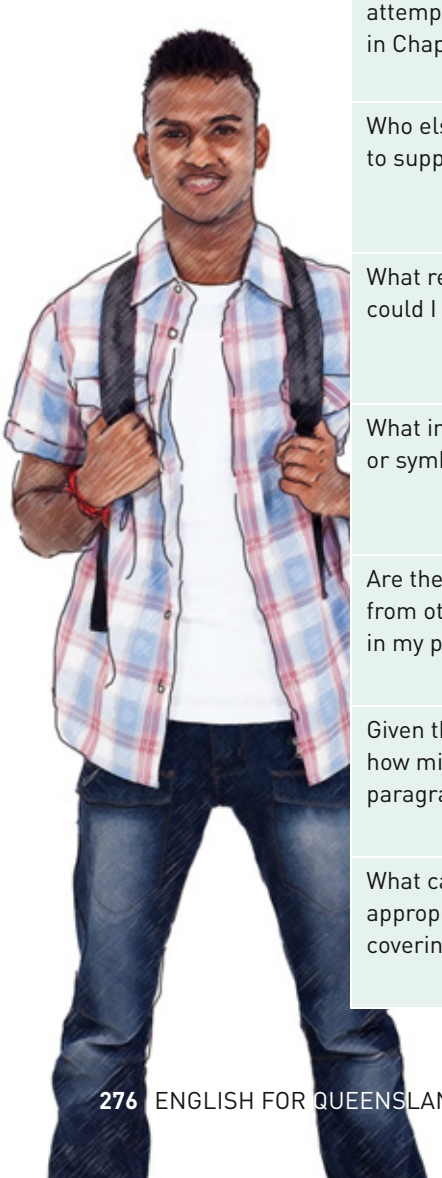


8.2 PLANNERS

This section of the toolkit contains templates you can use to plan creative works as well as extended responses to texts.

Blog post planning

PLANNING ELEMENT	YOUR IDEAS
What issue am I responding to?	
What is my position on the issue?	
What genre from the argument or story 'genre families' will I attempt to use? (Revisit the table in Chapter 1 for ideas.)	
Who else's positions will I represent to support or contrast with my own?	
What relevant digital/online sources could I hyperlink?	
What images could I use to illustrate or symbolise the post content?	
Are there any videos or quotes from other sources I could embed in my post?	
Given the word-length constraints, how might I chunk my post into paragraphs?	
What categories or tags are appropriate for the content I'm covering?	



Digital story planning

PLANNING ELEMENT	YOUR IDEAS	
In telling a story about where 'I am from', I will focus on ... (Tick all that apply in the next column.)	☐ A place ☐ A space ☐ An origin or source ☐ Ingredients or raw materials ☐ A separation	
Capture the main point of your story in 20 words or less, perhaps using the sentence starter 'I am from ...'		
What story genre will I attempt to use, and what are the typical stages of that genre? (Revisit the table in Chapter 1 for ideas.)		
What images could I use to illustrate or symbolise the story content?	Images I already have:	Images I need to collect:
Is there any point in adding background music or sound effects to this story? If so, what could they be?		
What equipment will I use to capture the audio narration?		
What program will I use to produce the digital story?		

Exposition planning template

The purpose of an exposition (also called a persuasive essay) is to argue your point of view on a general issue (social, environmental, etc.).

Before planning your own exposition, make sure you also consider:

- What is this argument about (field and subject matter)?
- What role am I adopting? Who am I writing (or speaking) to? What relationship do I want to establish: distance, power, alignment of values?
- What is the mode: written, spoken, multimodal? How will the text be communicated (e.g. on paper, online, on a television screen, face to face)?

STAGES AND PHASES	PLANNING NOTES (IN DOT POINTS)
Thesis about general issue *(stating your position on an issue presented and previewing arguments)* Within this stage, you might include some or all of the following phases: • hook (attention raiser) • background • position on issue • preview of arguments	
Arguments Within this stage, you might include some or all of the following phases: • topic/point (the argument supporting the overall position that will be the focus of your paragraph) • elaboration • example • link: back to position • preview: next paragraph (This stage may be repeated one or more times.)	
Reiteration Within this stage, you might include some or all of the following phases: • review (of arguments) • restatement of position • observation • recommendation/call to action	



Analytical essay planning template

The purpose of an analytical essay (also known as an interpretation) is to interpret the meaning of a literary text. More specifically, the English syllabus states that an analytical essay should communicate an informed and critical perspective of the text.

Before planning your own analytical essay, make sure you also consider:

- What subject matter will I choose to answer the set question (based on the field of Literary Studies you're writing in)?
- What role am I adopting? Who am I writing (or speaking) to? What relationship do I want to establish in terms of distance, power and alignment of values?
- What is the mode: written or multimodal? How will the text be communicated: on paper or in digital form?



STAGES AND PHASES	PLANNING NOTES (IN DOT POINTS)
Thesis about text *(stating your interpretation of the text and previewing elements for analysis)* Within this stage, you might include some or all of the following phases: • introduction to focus text • position on text (in response to set question) • preview of *elements* selected for analysis, e.g. setting, plot, characters, values and beliefs, language features* (including aesthetic features and stylistic devices)	
Element evaluation *(based on a close reading of the text)* Within this stage, you might include some or all of the following phases: • claim (related to an element signalled in 'Thesis about text' and used to justify your overall position on the text) • elaboration • evidence (examples and quotations from the text) • warrant (linking the evidence to the claim) (This stage may be repeated one or more times.)	
Reiteration Within this stage, you might include some or all of the following phases: • review of elements discussed • restatement of position on text • final observation about text and/or author's 'message'	

*When discussing language features, it is best to integrate this into your discussion of other elements; for example the way the author constructs setting, characters, plot, and values and beliefs – and, therefore, how readers are positioned.

8.3 CHECKLISTS

Use the table and checklists in this section to help evaluate your work as it progresses through the planning and drafting stages. You could use these for self-assessment or peer-assessment, or as a support for teacher conferencing.

Context retrieval table

In creating texts in *any* genre or mode, you can use this checklist to ensure your work focuses on the major requirements of the context. Use this table to retrieve information from your assessment task sheets or from your intended audience about what is expected of your composition.

CONTEXT PROMPT QUESTIONS	INFORMATION YOU HAVE RETRIEVED (FROM YOUR ASSESSMENT TASK SHEETS OR FROM YOUR INTENDED AUDIENCE)	HAS IT BEEN CONSIDERED IN YOUR COMPLETED WORK? (YES/NO)
Genre: What is the social purpose of my work?		
Field: What information, concepts or issues do I need to include and respond to?		
Roles: Who is the intended audience?		
Roles: Is my work for an imagined audience, or will I authentically present my work to this audience in real life?		
Roles: What role am I trying to play and what role is my audience likely to play? *Tip:* this is usually represented by a noun (e.g. teacher, parent, journalist, student, politician, radio host, entertainer, interested audience, critic).	My role:	
	Audience's role:	
Relationships: Is there a pre-determined or pre-existing relationship between me and my audience?	Distance between you and your audience:	
	Power balance (equal or more power on one side?):	
	Alignment of values:	
Relationships: Do I want to establish or change the relationship between me and my audience?	Distance between you and your audience:	
	Power balance (equal or more power on one side?):	
	Alignment of values:	
Mode: Am I supposed to use written-only, spoken-only or multimodal language? (If multimodal, what modes have been combined? e.g. written + visual)		
Medium: Will this be produced in print, as a live performance or digitally?		

Blog post checklist



- ❑ This post responds to a clear *issue*.
- ❑ The *title* is attention grabbing, but also accurately represents the content (*unlike* 'click bait').
- ❑ The post is a *timely* response to a current (or recent) idea/event.
- ❑ The *structure* of the post can be clearly categorised as a story (e.g. recount, anecdote or exemplum) *or* an argument (e.g. exposition, discussion or challenge).
- ❑ The *opening paragraph/s* of the post provide some background or an orientation to the issue.
- ❑ This post has a clear take-away *message*.
- ❑ There are *enough images* to break up long stretches of prose writing and keep the reader engaged.
- ❑ There is enough written material in between images so the writing *stands out* and doesn't get lost.
- ❑ A *mix* of short and long sentences has been used to keep readers engaged.
- ❑ Selected images appropriately *represent* the situation or concepts in the post.
- ❑ All images are *captioned* to attribute their source.
- ❑ *Hyperlinks* are used to substantiate claims or offer further explanations.
- ❑ Hyperlinks open in a *new window* so that readers aren't taken away from your post when they click through.
- ❑ The length of the post (e.g. 400 words, 1000 words) is *likely to be read* by the intended audience.
- ❑ It is clear from the language of the post that it is a *stand-alone* piece or part of a *series*.
- ❑ Metadata including *categories* and *tags* have been used to help readers understand the field, and to help search engines find the post.

Write down any other aspects of your work you want to review:

- ❑ _____
- ❑ _____
- ❑ _____
- ❑ _____
- ❑ _____
- ❑ _____

Digital story checklist

- ❑ There is a title screen with the story title on it.
- ❑ The story is longer than 2 minutes.
- ❑ The story is shorter than 3 minutes.
- ❑ The story offers an *insight* into 'where you are from'.
- ❑ The *structure* of the story reflects the purpose: an anecdote, exemplum or narrative.
- ❑ There are no more than 20 images.
- ❑ Information about the *source of the images* is included in the end screen, video description or another place accessible to the intended viewer.
- ❑ Images stay on the screen long enough for the viewer to take them in.
- ❑ Images do not stay on the screen long enough for the viewer to get bored.
- ❑ Some images go beyond literal illustration to communicate symbolism/metaphors, adding an additional layer of meaning to the story.
- ❑ Fancy video effects and transitions have been *avoided* (unless *purposely used* to add meaning).
- ❑ Background music and sound effects have been *avoided* (unless *purposely used* to add meaning).
- ❑ The *pace* of the vocal narration 'fits' the story.
- ❑ The recorded sound of the vocal narration is *crisp and clear*.
- ❑ The *volume* of the vocal narration is consistent (it doesn't jump from loud to quiet for no reason).

Write down any other aspects of your work you want to review:

- ❑ _____
- ❑ _____
- ❑ _____



Glossary

A

alignment
the amount of agreement among a group of people

alliteration
the repetition of initial consonant sounds in words that are close together in a text; e.g. clean, cold water; poured out of the pond

analogous
similar in some ways

analogy
a type of extended metaphor that can allow writers to make abstract or complex ideas more concrete; e.g. by comparing evolution to a tree, trellis, rhizome, braided river or tangled bank. However, any analogy has strengths and limitations

anaphora
repetition of part of a clause at the beginning of neighbouring clauses; e.g. '*Go back to* Mississippi, *go back to* Alabama, *go back to* South Carolina' (Martin Luther King Jr.). It is used to add cadence, rhythm, emphasis and style to a text, as well as to intensify emotion

antagonist
in a story, the character who opposes or is hostile to the protagonist – their adversary or enemy. In some stories, the antagonist is the lead character's shadow, representing dark in contrast to the protagonist's light; e.g. in Arthur Conan Doyle's famous stories, Moriarty is Sherlock Holmes's shadow, representing what Holmes could have been had he taken the path of evil rather than good

archetype
a typical example of a person or thing, especially (for our purposes) when used as a pattern or template for characters in a story. These archetypes may reinforce social stereotypes; e.g. the archetypal hero is a handsome, white male

assonance
the recurrence of similar or identical vowel sounds in words that are close together; e.g. 'they sway and wander in the waters far under'

atmosphere
the general feeling, 'vibe' or impression (e.g. spooky, frightening, awkward, energetic, wondrous) evoked for a place, environment, setting or situation, partially evoked by careful selections of language and other meaning-making resources

audience
the people a writer/speaker has in mind when producing a text. This might be a real audience or one that can be inferred from evidence in the text

author
often this term refers to the creator of a written work; however, sometimes it refers more broadly to any type of text creator. Some other names for the creators of specific texts are poet, producer and storyteller

B

bio
an abbreviation of 'biography', which is a description of a person's life and achievements. The term 'bio' is often used to refer to a short biography of someone that might appear, for example at the beginning or end of a book to briefly describe the author

C

claim
a phase in an analytical essay where you state a point about the text that you intend to prove. This claim links to the overall position you've taken on the question

clause
a group of words that contains a verb (doing, being, thinking, saying word), and can contain further groups of words that communicate who or what is involved and in what circumstance (where, when, how, why, with what), e.g. The boy (who) sat (verb) under the tree (where)

cohesion
the use of language resources that give a text a sense of unity

concept
an abstract idea that does not exist in one particular time or place. Language is used to represent these abstract ideas by naming them and associating them with other 'concrete' things that can be located in a time and place

concession
the use of conjunctions (e.g. but, yet, however, although, while, even though, whereas) and prepositional phrases (e.g. beginning with despite, instead of, in spite of) to signal a contrast between two ideas. In this way, a writer can concede a particular idea or argument, while also challenging, denying or rejecting it

contention
a proposition that is maintained in argument

context
the situational or cultural environments in which authors, texts and audiences exist

conventions
the typical way things get done in a community

coordinating conjunctions
words such as 'and' or 'but' that link independent clauses, e.g. 'Dev has thrown off his shirt *and* Thom is careening into feedback *and* I am behind them'

create
to use language, sound and images to produce a text, to bring it into existence

cultural artefact
an object made by humans that has particular cultural significance. Texts are cultural artefacts that use language (i.e. spoken or written words)

cultural repertoire
the 'toolbox' of meaning-making resources (e.g. language, images, sound patterns and gestures) shared by people in a community

culture
the characteristic ideas, social behaviour and customs that are shared by a group of people and evidenced in the way they use different genres to create texts

D

digital story
broadly, refers to any kind of story genre, such as narrative, anecdote or exemplum, created using a digital medium of production. A digital story can follow traditional conventions, or experiment with emerging new forms of production

discerning
discriminating, insightful; showing intellectual perception and good judgment; making thoughtful, astute (i.e. clever or shrewd) choices; selected for value or relevance

dramatic irony
a technique originally used in Greek theatre wherein the audience knows or understands something that the characters do not

E

evaluate
make judgments about something, especially a text, and whether it is effective (i.e. Does it do its job well?) and appropriate (i.e. Is it suitable for the job?).

evaluative language
this includes the positive and negative words and phrases used to express emotions, judge people's behaviour and appreciate (as either good or bad) things such as ideas, cultural artefacts (books, performances, art works), natural landscapes and events

F

feature article
feature articles tell deep, affecting and engaging real-life stories that go beyond the mechanics of what, where and when to explore who, how and why

field
another word for subject matter; it is the general area of activity and knowledge that the text producer is writing or speaking about

foil
a character whose traits are the opposite of another character's (usually the protagonist). This contrast is created to highlight the traits of the other character

frames
used in multimodal texts for both separating and connecting represented entities. A frame line or empty space can be used to separate or segregate certain textual elements to signify that they are disconnected. Elements that occupy the same space (either inside or outside the frame) may be seen as connected and belonging together

framework
a structured process that supports you when analysing specific aspects of a text. These are often in the form of special tables called 'retrieval charts' that allow you to record relevant information from a text systematically and methodically

free indirect discourse
occurs in a novel where the third person is used, but the story is written in such a way that the distinction between the external and internal narrator is blurred

frenetic
an adjective first used in the 14th century to mean 'insane'. Now, it means fast, energetic, or frenzied

G

gender
while male and female are largely ascribed as biological categories, gender is socially, culturally and personally constructed. Gender can sit outside the commonly assumed binary of masculine and feminine, and gender identity refers to one's self-identification using a range of terms that may go beyond 'male' and 'female'

genre
a type of text that uses language to achieve a particular social purpose or goal in a distinct sequence of steps or stages. Another name you might have heard for genre is 'text type'

genre novel
a term used in the publishing and bookselling industries to refer to certain categories of novel that are given a specific name. With reference to the definitions from Chapter 1, the term typically refers to the subject matter of the novel (e.g. romance, crime fiction, science fiction, fantasy) or the target audience (e.g. children's fiction, young adult, new adult). Books grouped under the more general term 'fiction' are not classed as genre novels in the industry

H

heightened
an adjective meaning intense. In the case of tone, this relates to the attitude being expressed; e.g. a text might have an 'ecstatic' or 'rapturous' tone rather than simply happy, or it might be 'astonished' or 'awed' rather than simply 'respectful'

I

iambic pentameter
a rhythm in which each line of verse consists of 10 syllables, with the stress on every second one. Etymology: An *iamb* is a pair of syllables, the first is unstressed and the second is stressed; *ic* is an adjective-forming suffix. Pentameter comes from the Greek, in which *pente* means five and *metron* is a measure

identity
a person's conception or understanding of themselves, and the ways they represent this through their genre and language choices

infographic
a visual representation of information or data, combined with graphic elements; e.g. as a chart or diagram

interactants
the people involved in any communication event

interpret
to work out what a text (written, spoken, visual) means. This involves reading the text closely and drawing on your own knowledge, values and beliefs

issue
a topic or a problem that people talk about in relation to a definable event, time and place

J

juxtapose
reading texts side by side so that they can be easily compared

L

language
literally, a set of words and the system for using them that is common to a community of people. More recently, the term has also come to be applied metaphorically to the systematic and meaningful uses of image, sound, body language, typography, etc.

M

marginalised
an adjective that refers to something being pushed to the side; i.e. made to be unimportant, even trivial

mashup
a text created by blending two or more existing songs, videos or other media elements together to form a new original text

meme
an image, video, piece of text, etc., that is typically humorous in nature and copied and spread rapidly by internet users, often with slight variations

metaphor
a special, figurative use of vocabulary in which the qualities of one thing are transferred to another thing or person, e.g. 'I am the generator'

mode
a channel of communication, most commonly written, spoken, visual, audio (i.e. sounds), gestural and spatial. Each mode represents a different 'toolbox' of meaning-making resources, e.g. words and grammar in the written mode, gaze and composition in the visual mode

mood
the emotions (e.g. fear, longing, sympathy, joy, surprise, trust, anger, pleasure) provoked in the reader, partially by the tone and/or atmosphere of a text

morphemes
the smallest unit of meaning that makes up a word, e.g.: 'tele' (far) + 'skopos' (to observe) = 'telescope'; 'morph' (form, structure) + 'eme' (noun-forming suffix) + s (plural) = 'morpheme'

motif
a concrete element (e.g. restrictive dresses, the Colligat) in a literary text that is repeated or referred to several times. These motifs will generally be related to one or more of the themes; e.g. the restrictive dresses worn by Lady Helen reveal one of the downsides of the civility required by her class

multimodal
refers to the use of resources of a range of different types: written, spoken, visual, gestural, and so on. A text (e.g. website, a speech with a PowerPoint) that combines resources from various modes is regarded as a multimodal text

O

onomatopoeia
using words to imitate sounds; e.g. 'caw' for the sound of a crow

opinion article
presents a clear and subjective position on a topical issue, adding depth, analysis, differing views and fresh ideas and also encourages readers to think more deeply about the issue

P

pace
the speed or rate at which a story (or poem) unfolds. This can influence the overall mood through the use of elements such as rhythm, line length and sound devices

parable
a simple story used to make a moral or spiritual point. In our genre categories from Chapter 1, it is a type of exemplum, along with 'allegory' and 'fable'

parallel scenes
scenes where similar things are happening, but in different places or at different times

parallel sentence structure
refers to a technique where a particular sentence organisation is used repetitively, e.g. They're bringing them home … They're picking them up … They're bringing them in …'

pathos
an appeal to the heart; i.e. appealing to the emotions of an audience, using personal stories to create empathy and sympathy

patriarchal
an adjective describing social systems that empower men over women. This empowerment may be legal or social, and can be formal or informal

personification
a special type of metaphor in which human qualities are transferred to animals and objects

perspective
in simple terms, a point of view or way of thinking about situations, ideas, arguments and texts. It also refers to the way the text positions a reader/viewer/listener, or how a systematic way of thinking is embedded in a text (e.g. a feminist perspective, an ecological perspective, a Kalkadoon perspective). Etymology: *per* (through) + *specere* (look at)

phase
a sub-stage within a bigger stage of a genre; for example in an exposition the thesis paragraph can have background/context, position and preview of arguments. A phase tends to coincide with a new chunk of information or ideas, or a change of direction in the text. Writers have the opportunity to vary phases considerably from text to text

position
the way an author uses structures, language and resources from other modes to influence the readers' attitudes about people, characters, events, ideas and arguments

preposition
a word that is used in front of a noun or pronoun to show place, time, direction or method

privileged
an adjective that refers to someone's perspective being given focus and prominence, almost as if it were a right

pronoun
a word such as 'I', 'he', 'she', 'it', 'we', 'hers', 'us', 'ours', 'your' or 'they' that is used instead of a noun to indicate someone or something that has already been mentioned. Can also indicate how an author identifies themselves in relation to another person or group, by connoting a social relationship

proposition
a statement or assertion that can be argued about

protagonist
the lead character in a story

R

register
a collective term encompassing the field and subject matter, roles and relationships, and mode of the context in which the text is produced

reliable narrator
a narrator the reader can trust

representation
the way texts construct 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). Etymology: *re* (again, anew) + *praesentare* (to present, place before) + *ation* (noun-forming suffix)

resistant reading
after analysing the world view(s) embedded in a text and considering possible gaps and silences, readers can consciously choose to challenge the text, interpreting it in a way that the author probably did not intend and 'resist' the most common (or dominant) interpretation that 'typical' readers might make

rhetorical devices
these refer to the language resources we use to persuade an audience, and make up what is also referred to as 'persuasive language'. In this Student book, rhetorical devices include modality, citation (or quoting), the use of contrast and concession, expressions of comment and viewpoint

Romantic poets
refers to a group of poets writing in the late 18th and early 19th centuries who generally shared some central beliefs such as the importance of the individual, the healing power of the imagination, a concern about elitism and a reverence for the natural world

S

slough
a North American name for a natural channel or inlet that is only occasionally filled with water

sophisticated
a use of language that is flexible and accurate in order to create a complex text that responds skilfully to the social purpose and register

stage direction
an instruction in the text of a play indicating the movement, position or tone of an actor, or the sound effects and lighting

style
a distinctive way that language (and other meaning-making resources) are used in a text. An individual author can have a discernible style; so can a group of people (such as journalists), or even a period (such as the Elizabethan era)

subject
the person, place, thing or idea (expressed as a noun or noun group) that is doing something or being something ('participating') in a sentence

symbolic
the adjective of the noun 'symbol'. A symbol is something that stands for something else, especially something tangible (e.g. a flickering candle) that represents an abstract idea (e.g. the brevity of life)

T

tenor
the relationship between the text creator and the audience, and the roles they have taken in the social context of the text

text
any passage of language that makes meaning. Texts can come in a huge variety of forms, e.g. a shopping list, a novel, an email, a conversation, a movie, an artwork, or a cereal packet

text producer
the writer, speaker or person who creates a multimodal text

theme
an abstract element (e.g. marriage, trust, duty, civility) in a literary text that is repeated or referred to several times. It should not be confused with the meaning of the novel, play, poem, etc. However, the meaning a reader makes will probably be related to the theme(s); e.g. theme = choice → an associated meaning of text = 'there are no good choices, just the choices we must make'.

tone
the attitude (e.g. casual, defiant, sarcastic, nostalgic, melancholic, positive, negative) of characters (especially the focalising character and/or narrator) that readers infer from a text

U

unreliable narrator
a narrator the reader might not be able to trust

V

values
the things that are highly esteemed by people in particular communities. The term also includes the assumptions people make, and their attitudes towards various topics

values, attitudes and beliefs
perspectives that individuals or groups think are true and important, which therefore shape their world view

w

warrant
a phase in an analytical essay where you establish the link between your examples, your claim and your overall statement of position. The warrant is crucial for making your chain of reasoning clear

whitewashing
involves casting white characters in non-white roles, and historically included the use of blackface and yellowface makeup

world view
(or *worldview*) encompasses a person's experiences, assumptions and beliefs about the world, and their valuing of certain ideas and things. Broad world views are shared by groups of people within a community

Write down other words and meanings you encounter while studying Units 1 and 2 English here:

Index

A

'A Watershed of History' by Ross Clark 115–17
action in images 101
alignment of values 26, 52
Allan, Stuart 137
alliteration 82, 90
analogues 54
analogy 83
analysing texts 5
analytical essays
  evaluation 258–69
  interpreting the question 250
  planning 252–5, 279
  positioning 260–1
  sample 256–7
anaphora 78, 116
anecdotes 21, 191, 197, 211–13
antagonists 238, 239
appeals in persuasion 72
archetypes 243
arguments 21
  aspects and structure 105–11
'assimilation' policies as context 211
assonance 90
atmosphere in text 52, 85
attitudes 124
audience 20, 197
  (see also positioning)
Australian Human Rights Commission 211
authors in storytelling 191

B

Bailin, Emily 195
Bananas in Pyjamas 74
Baylor, Ray 200, 216
beliefs and culture 124
'Beyond Black and White' by Greg Dolgopolov 221
bio (biography) 80
'Birches' by Robert Frost 98–9
Blair, Wayne 203
blogs 145–9, 276, 281
Bonaparte, Napoleon 235
Boswell, John 120–3
Briggs, Beverly 203
Briggs, Tony 203, 204
Brown, Bob 107–8
Brown, Warren 216–17

C

Capture Wales project 198
Carson, Rachel 80–2
centre-margins orientation 100–1
challenge genre 21
character analysis genre 21
characters
  construction 237–8
  sorting and classifying 241–3
Charles, Jack 221–2
'China...Woman' by Kath Walker (Oodgeroo Noonuccal) 91
citations from texts 268
claims in essays 261, 262
Clark, Ross 115–16
Clarke, John (forester) 109–10
clauses 42, 44, 81
cohesion in texts 81, 217–18, 262–4
Cohn, Rachel 233
Coleridge, Samuel Taylor 94
Colquhuon, Glenn 125
community storytelling 197–201
composition of images 100
concepts in texts 114
concession as a rhetorical device 74–5
conjunctions 45, 263–4
contentions 126
context 4
  'assimilation' policies 211
  identities and history 211
  and positioning 204
  retrieval tables 280
  in The Sapphires 204
contrast as a rhetorical device 74–5
conventions 26, 54
coordinating conjunctions 45
Corroboree 1946 (ballet) 221
Cosmos: A Personal Voyage by Carl Sagan 118
Cosmos: A Spacetime Odyssey by Neil de Grasse Tyson 118–19
creating text 5
critical evaluation genre 21
critical frames 7, 9
  in The Sapphires 220–4
  and video analysis 123
Cullis-Suzuki, Severn 105–6
cultural artefact 88
cultural frames 6–7, 9, 128
  in 'indigenous' films 220–3
  in Othello 171–4
  and video analysis 122–3
cultural repertoire 20
culture 37, 67, 161

D

Dicinoski, Michelle 127–8
digital stories 191, 198
  checklist 281
  contextual elements 225
  planning 276
discussion genre 21
Dolgopolov, Greg 221
dramatic irony 165

E

embedded position 138
emphasising information 60
environmental writing 67–8, 80
'Eroded Hills' by Judith Wright 92
essays
  analytical 250–7
  evaluation 258–69
  interpreting the question 250
  planning 252–5, 262, 278–9
  positioning 260–1
  sample 256–7
ethos 72, 105, 142
evaluation of a text 5, 73
evaluative language 52, 72, 88, 267–8
  analysis 240–1, 274–5
  definition 53
  effect on readers 274
events stage 76
exemplum
  as a genre 21, 197
  in The Sapphires 211–13
  in storytelling 191
experiences 158
exposition 105–11
  as a genre 21
  planning 278

F

fantasy novel conventions 231
feature articles 138–40
fields
  within cultural frames 124
  effect on language use 25
  in storytelling 191
  and subject matter 18–19, 24–5
figurative language 82
First Nations people in Australia 67
focus questions 258–9
foil 177
fonts 60, 102
frames 119
  in images and video 119
  in video analysis 121–3
frameworks 100
  interpreting novels 232
  and textual analysis 54
free indirect discourse 234
frenetic 42
'Frog Prince' by Brothers Grimm 24–5
Frost, Robert 97–9

G

gaze 54–7, 224
gender
  identity and text 156
  perspectives 175

genre novel 230
genres 18–23, 46, 71
  analytical essays 250–7
  blogs 146
  and language use 155
  social purpose 21
  stages 21
  story types 197
George III, king 229
Ghost Wife by Michelle Dicinoski 127–8
given-new orientation 100–1
grading evaluations 88
de Grasse Tyson, Neil 118–19
Green oration by Bob Brown 107–8

H

Hamlet by William Shakespeare 39
heightened tone 88
historical contexts 115–16
human interest news 138

I

I Am From project 197–8
'I Was Only 19...' by John Schumann 135
iambic pentameter 94
ideal-real orientation 100–1
identity 114
  within cultural frames 124, 206
  and historical context 211
  and language 124, 157–8, 205
  and perspective 155–6
  in storytelling 190
  and texts 155
'If -' by Rudyard Kipling 10–11
images
  analysis 102–4
  orientations 100–1
  roles & relationships 54–7
  subject matter 101–4
inferences 235, 242
infographics 118–19
interactants 26, 50
interpreting texts 5–13, 43
intonation 95
inverted pyramid structure 60
issues
  definition 114
  research 129, 133
  taking a position 131–4

J

journalism 137–8
juxtaposition 62

K

kairos 72, 142
Kath Walker in China by Kath Walker (Oodgeroo Noonuccal) 91
King, Martin Luther, Jnr 203
Kipling, Rudyard 10–11
Kircher, Madison Malone 147–9

L

La Belle Assemblée 236
Lady Helen and the Dark Days Club by Alison Goodman 228, 234–48
  context 229
  synopsis 230–1
language 5, 39, 70
  academic mode 30
  and cultural affiliation 205–6
  evaluative 52, 53, 240–1, 267–8, 274
  in-use model 18–32
  influence on position 114
  modes 215
  and personal identity 205–6
  and relationships 208–10
  in use 14
  use in judgment 241
  visual analogues 54–7
Laurinda by Alice Pung 166–7, 169, 233
Levithan, David 233
'Lines Written a Few Miles Above Tintern Abbey...' by William Wordsworth 94–7
logos 72, 142
Lyon, George Ella 193

M

Mamamia website 147
marginalisation 58
  of groups 166
  of information sources 60
  of voices 223
mashups 120
Mayers, Naomi 203
McGee-Sippel, Lorraine 213
Meadows, Daniel 198, 225
media (news media) 137–8
memes 124–5
metaphors 43, 82
Miwok Nation (USA) 87
modes 18–19, 24, 29–31
  within cultural frames 124
  of language 215
mood in text 52, 85
morphemes 14
motifs 247
moving images 120–2
Muir, John 86–7
multimodal storytelling 54, 195
Munro, Kate 222
music gig scenario 14–17

N

narration 232–4
narrative genre 21, 197
narrator reliability 234
New Yorker Magazine 147
news stories 21, 60–2, 64–5, 137–8, 197
Nick and Norah's Infinite Playlist by Rachel Cohn & David Levithan 40–7, 58, 233
nominalisation 266
novels
  analysis 232–49
  fantasy 231
  narrators 234
  responses 250–7

O

O'Donnell, Kate 159–64
online writing 145–9
onomatopoeia 90
Oodgeroo Noonuccal 91
opinion articles 138, 142–4
orientation stage 76
Othello by William Shakespeare 171–88
  characters 177
  cultural context 171–4, 177–8
  perspectives 175–6

P

pace 42, 95
pairs in language 82
parables 37
paragraph openers 264–5
parallel scenes 218
parallel sentence structure 73, 116
parallelisms 116
pathos 72, 74, 105, 141, 142
Peppa Pig 74
performance perspectives 40, 48
personal frames 6, 8, 121
personal history 115–16
personal response genre 21
personification 74
perspective 70
  definition 37
  and identity 155–6
  in stories 232–4
persuasive essays 278
phases within stages 72
poetry 90–9
political movements 132
polysemy 160
positioning 73, 114
  within an exposition 72
  authors use of 50, 244
  embedded positions 138
  influence of language 114
  inviting 138
  role of context 204
power and relationships 26, 50
prepositions 116
Pride and Prejudice by Jane Austen 230
Prince Regent 229
privilege 58, 223
pronoun reference 262
pronouns 116
propositions 71, 205
protagonists 238
protest songs 134–5
Pung, Alice 166–9, 233

Q

quotations from texts 268

R

Rabbit-Proof Fence 2002 (film) 220
race perspectives 175
recounting as a genre 21, 197
Redgum (band) 135
Regency period 229–30
register 18, 24–8
  and language use 155
  in science writing 80
  in storytelling 191
relationships
  alignment of values 209
  in essays 262
  and language use 157–8, 208–10
  physical distance 208
  and power 209
  (see also roles and relationships)
reliable narrators 234
reorientation stage 76
representations 39, 69
  by authors 155
  of the environment 70–89
  in text 4
resistant reading 247
responding to texts 5, 21
retrieval charts 237–8
review genre 21
rhetorical devices 72, 74–5
Rio Earth Summit speech by Severn Cullis-Suzuki 105–6
Robinson, Laurel 203
roles and relationships 26–8
  analytical role 250–7
  in images 54–7
  and language use 157–8
Romantic poets 94

S

Sagan, Carl 118
salience 224
Schumann, John 135
science writing 80
Scott, Kim 233
Seeing the Light by Ambellin Kwaymullina 70–3
sentences
  openers 264–5
  parallel structures 73
  patterns 126
  structure and clauses 44
Shoah by Steven Spielberg 202
short stories 192
shot types 54–7, 272
Sierra Club 87
sijo poetry 90
Silent Spring by Rachel Carson 80
similes 82
slough 81
social context 24–8
social distance 54–7
social movements 132
social purpose 18–23
sophisticated language 20, 72, 73
sound devices 82
'spin' 60
spoken language 30
stage direction 172
stages within genres 21
Stolen Generations Testimonies project 201–2, 213–14
stories 190–2
  digital stories 191
  genres 21, 197
StoryCenter project 199
StoryCorps project 200–1
storyworld 235–6
structural frames 6, 8, 42–3, 116
  of expositions 21, 72
  newspaper articles 60
  in poetry 126
  in The Sapphires 220–4
  and video analysis 121–2
style 72, 73
subjects 116
Sullivan, Andrew 145–6
Sultana,Tash 54–7
Sunset in a Spider Web by Virginia Baron & Mindja Kim 90
symbolism 236
synonyms 262
synthesising information 235

T

Taboo by Kim Scott 233
Teenage Mutant Ninja Turtles 74
tenor and cultural frames 124
texts 5, 39, 67
  analysis 5
  cohesion 81, 217–18, 262–4
  concepts 114
  connectives 263–4
  and identity 155–6
  interpretation 4, 5–13
  juxtaposition 62
  and perspective 155
  The Sapphires 207
  structures 126
textual authority 129–30
'The Blind Men And The Elephant' by Augusta Stevenson 37–8
The First Book of Moses: Called Genesis 76–8
The Love Song of Jonny Valentine by Teddy Wayne 48–9, 58
The National Parks (film) 87
'The Power of Digital Storytelling' by Emily Bailin 195
The Sapphires 2012 (film) 203–6, 209, 212–13, 215–19
'The Word As a Memory' by Glenn Colquhon 125
The Yosemite (1912) by John Muir 86–7
themes 245, 247
thesis 72
Thompson, Keith 203
Thoreau, Henry David 85–6
Timelapse of the Entire Universe by John Boswell 120–3
tone 71
tricolons 82
typography 102, 273

U

Under the Sea-Wind by Rachel Carson 80–2
unreliable narrators 234
Untidy Towns by Kate O'Donnell 159, 162, 164
Unweaving the Rainbow by Richard Dawkins 83–4

V

values 19, 52, 67
  alignment 26
  cultural frames 124
  effect on relationships 26
  personal frames 156
vectors in images 101
Venn diagrams 124
verbs 43
video 120–3, 195
visual language 215–19
  analogues 54–7
  features 224
  grammar 272
voice in stories 232–4
volume 95

W

Walden... by Henry David Thoreau 85–6
Walker, Kath 91
warrants in essays 261
'Where I'm From' by George Ella Lyon 193
whitewashing 220
Witness for the Prosecution by Agatha Christie 75
Wordsworth, William 94–7
world views 39, 67, 155
'Wrecking/Renewal' by Ray Baylor 200, 216
Wright, Judith 92
written language 30

Y

Yi Hyun-Bo 90



OXFORD
UNIVERSITY PRESS
AUSTRALIA & NEW ZEALAND

ISBN 978-0-19-031309-8
9 780190 313098

visit us at: **oup.com.au** or
contact customer service: **cs.au@oup.com**