



WORKBOOK

National English Skills



■ Rex Sadler ■ Tom Hayllar ■ Viv Winter

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National English Skills WORKBOOK

■ Rex Sadler ■ Tom Hayllar ■ Viv Winter

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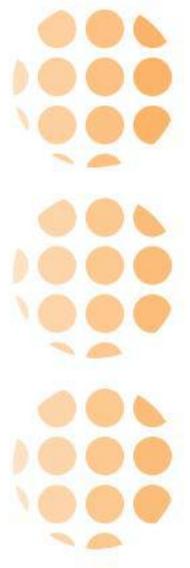
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Preface

National English Skills 9 is a practical workbook that addresses the Australian Curriculum by broadening students' understanding of language and literature and further developing their literacy skills. It seeks, through a diversity of texts, to engage the interest of the students and to enrich their English experience. In addition to literary texts, it draws on news media (both print and online), film and television, photography, graphic novels and computer games. Extracts have been chosen to represent a wide variety of cultural perspectives, including Aboriginal and Asian.

The focus of *National English Skills 9* is on developing the reading, writing, speaking, listening, language, spelling and thinking skills that are at the heart of the Australian Curriculum. Throughout the workbook there is a logical and sequential development of skills and knowledge. Opportunities are provided for students to engage in imaginative and critical thinking. The exercises and activities are suitable for both classroom use and homework tasks.

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Intertextuality

1

What is intertextuality?

Intertextuality is the connection that some texts share with other texts. Texts may make connections through their storylines, settings, themes, contexts, characters and language. A text may be transformed into another text, referred to or borrowed from. For example, the teenage romance film *10 Things I Hate About You* is based on Shakespeare's play *The Taming of the Shrew*.

The Titanic

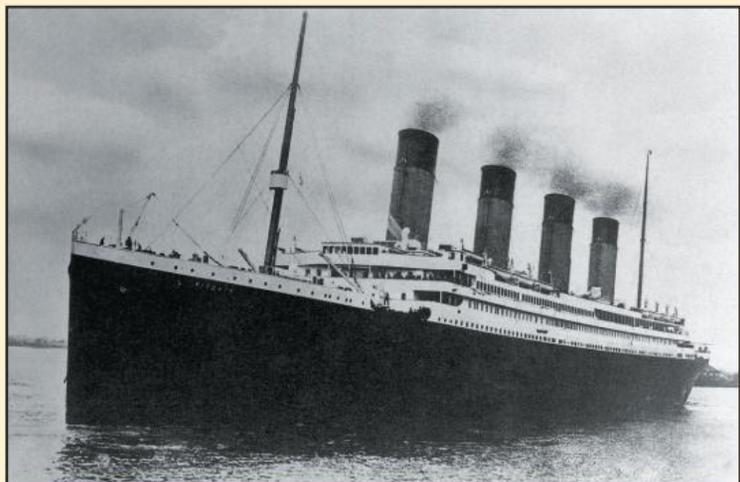
The story of a famous event may exist in various forms such as a film, photo, poem, novel, information report or newspaper article. The texts that follow are all derived from actual happenings related to the sinking of the *Titanic*.

Information text

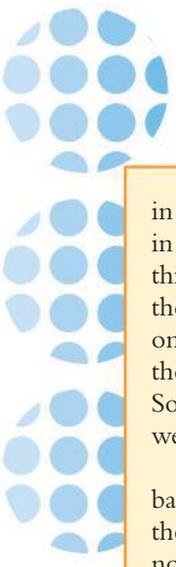
What happened to the *Titanic*?

When the *Titanic* was launched it was the largest and most luxurious passenger ship afloat. It had shops, lounges, a gymnasium and even a squash court. Added to this, the *Titanic* was believed to be unsinkable. It had a double bottom and 16 watertight compartments. Yet, on its maiden voyage in the early hours of Monday morning, 15 April 1912, the *Titanic* was to slip quietly to the depths of the Atlantic Ocean.

Shortly after 1.30 am on Sunday morning, the *Titanic* collided with an iceberg which ripped a great gash about 90 metres long in its hull. Captain Smith realised that it would undoubtedly sink because most of the watertight compartments would have been flooded. SOS messages were sent out to ships



The RMS *Titanic* on its maiden voyage from Southampton, England, to New York City, 1912.



in the area. Captain Smith ordered the ship to be stopped in mid-ocean and for lifeboats to be lowered. Even at this stage many passengers could not be convinced that the *Titanic* was sinking. Moreover, the *Titanic* carried only enough lifeboats for 1178 people, even though there was nearly twice that number of people aboard. Some of the lifeboats were not fully loaded when they were launched.

Most of the passengers and crew acted calmly. The band played on deck. Women and children went into the lifeboats first. When it was discovered that there was not enough room for everybody, those left on board

prepared for death in their own way. By 1.45 am, the sea was washing onto the *Titanic's* forward deck. At 2.05 am, Captain Smith gave his final instructions to the crew. 'You've done your duty, boys. Now it's every man for himself.' At 2.20 am the *Titanic* slipped beneath the surface. The icy waters soon choked the cries of those who had been unable to board the lifeboats. Unfortunately, a rescue ship, the *Carpathia*, did not reach the tragic scene till 4 am and was too late to save most of those swimming in the water. Only 705 of the passengers and crew survived.

How well did you read?

- 1 What is the writer's purpose in this text?

- 2 What evidence is there in this text that shows that the *Titanic* was both very large and luxurious?

- 3 Why was the *Titanic* claimed to be 'unsinkable'?

- 4 Give the meaning of 'its maiden voyage'.

- 5 What caused the *Titanic* to sink?

- 6 What was done to bring help to those on board the sinking ship?

- 7 Why were there only 705 survivors?

- 8 Why was the *Carpathia* too late to rescue those swimming in the water?

Eyewitness account

On 19 April, the very day after the *Titanic* survivors reached New York, a United States Senate Committee began an inquiry into the sinking of the *Titanic*. The witness in this brief excerpt from the hearing is Able Seaman Edward John Buley.



•• *The Titanic disaster hearings* ••

- Senator Fletcher: Before the ship went down you did not hear any cries for help?
- Mr Buley: No cries whatever, sir. Her port bow light was under water when we were lowered.
- Senator Fletcher: How long after you were lowered and put in the water was it before she went down?
- Mr Buley: I should say about 25 minutes to half an hour.
- Senator Fletcher: Was yours the last boat?
- Mr Buley: Mine was the last lifeboat, No. 10.
- Senator Fletcher: Were the collapsibles lowered after that?
- Mr Buley: The collapsibles were washed off the deck, I believe, sir. The one we picked up that was swamped, I think they dropped her and broke her back, and that is why they could not open her.
- Senator Fletcher: Were there people in that collapsible?
- Mr Buley: She was full up, sir; that is the one we rescued the first thing in the morning.
- Senator Fletcher: How soon after the *Titanic* went down was it before your boat went back there with Lowe to help rescue people?
- Mr Buley: From an hour to an hour and a half.
- Senator Fletcher: And your idea is that the people were frozen.
- Mr Buley: Yes, frozen.
- Senator Fletcher: Frozen in the meantime?
- Mr Buley: If the water had been warm, I imagine none of them would have been drowned, sir.
- Senator Fletcher: Then you got some people out of the water, and some of those died after you rescued them, did they?
- Mr Buley: Yes, sir.
- Senator Fletcher: Were they injured in any way?
- Mr Buley: No, sir. I think it was exposure and shock.
- Senator Fletcher: On account of the cold?
- Mr Buley: Yes, sir. We had no stimulants in the boat to revive them, at all.
- Senator Fletcher: They seemed to be very cold when you got them out of the water?



Mr Buley: Yes, sir, and helpless.

Senator Fletcher: Numb?

Mr Buley: Yes, sir. There were several in the broken boat that could not walk. Their legs and feet were all cramped. They had to stand up in the water in that boat.

from the Titanic Disaster Hearings, the official transcripts of the 1912 US Senate Investigation

How well did you read?

- 1 Why do you think there was a senate investigation into the sinking of the *Titanic*?

- 2 These disaster transcripts were recorded over one hundred years ago. Why are they still valuable today?

- 3 What evidence does Mr Buley give that shows the *Titanic* was very close to sinking as his lifeboat was lowered?

- 4 What caused the swamping of the collapsible lifeboat?

- 5 What did Mr Buley feel had caused most of the deaths of the survivors?

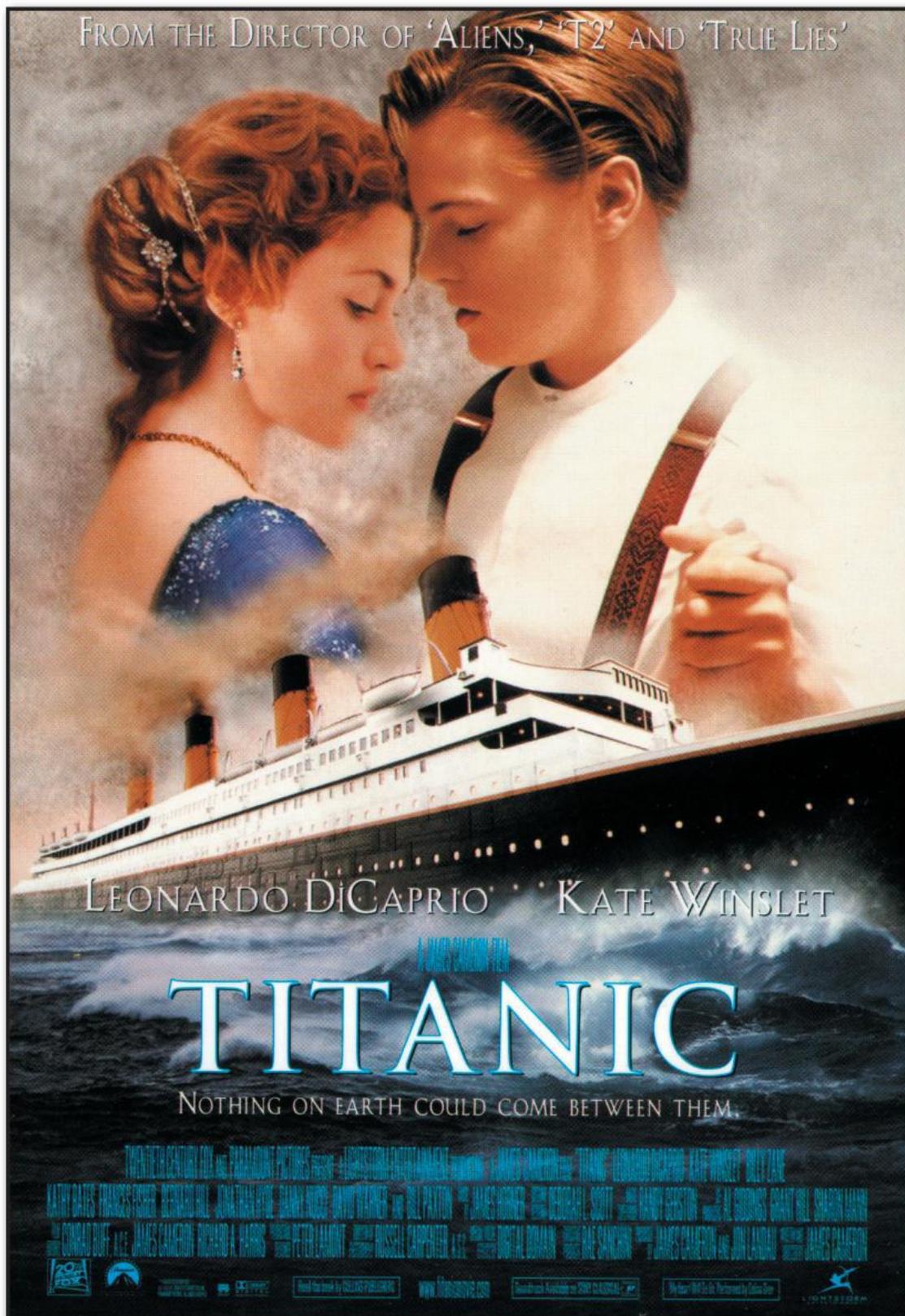
- 6 What reason did Mr Buley give for not being able to keep alive those rescued from the water?

- 7 What does Mr Buley's testimony reveal about his character?

- 8 Why were several people in the broken boat unable to walk after being rescued?

Film poster

In the 1997 film *Titanic*, James Cameron, the writer and director, has recreated the voyage and sinking of the ship. To give the film increased emotional impact, Cameron has added a fictionalised love story between a boy and a girl from two different social backgrounds. Leonardo DiCaprio as Jack Dawson and Kate Winslet as Rose deWitt Bukater star as the ill-fated lovers. Here is the poster that was designed to advertise the film.



ISBN: 978 | 4202 2990 5

1: Intertextuality

5



How well did you read?

- 1 How has the designer emphasised the title of the film?

- 2 Where does the poster suggest that the main action of the film is to take place?

- 3 What layout techniques has the designer used to show that a love story dominates the film?

- 4 How does the image of the young people suggest they are deeply in love?

- 5 Why has the designer placed the names of the actors Leonard DiCaprio and Kate Winslet in large block letters?

- 6 Explain the meaning of the sentence, 'Nothing on earth could come between them'.

- 7 Why have the director's previous movies been printed at the top of the poster?

- 8 How does the poster create the impression that the *Titanic* is a gigantic, powerful ship?

Frankenstein

In her famous novel *Frankenstein*, Mary Shelley describes how a scientist, Dr Victor Frankenstein, discovers the means to create a living creature from the body parts of different people. In trying to create a perfect creature, he ends up creating a monster.

Frankenstein's monster has been the subject of many films, plays and cartoons and has become part of our literary heritage.

Novel

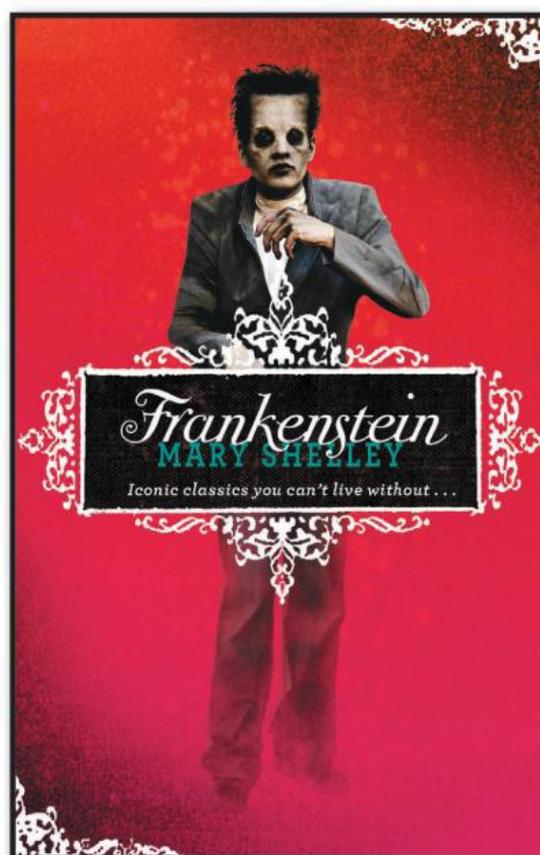
Here is the scene from the novel where Frankenstein gives life to his monster.

•• *Creating the monster* ••

It was on a dreary night of November that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful!—Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion and straight black lips.

... I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart.



... I beheld the wretch—the miserable monster whom I had created. His eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped, and rushed out of the room.

from *Frankenstein* by Mary Shelley



How well did you read?

- 1 At the beginning of the passage what is Dr Frankenstein preparing to do?

- 2 What indications are there to show that the monster has come to life?

- 3 In the first paragraph, what evidence is there to suggest that the events were taking place over a hundred years ago?

- 4 In the first paragraph, what emotion does Dr Frankenstein experience?

- 5 What is ugly about the monster's skin?

- 6 'I had worked hard for nearly two years.' What effect has this had on Dr Frankenstein's life?

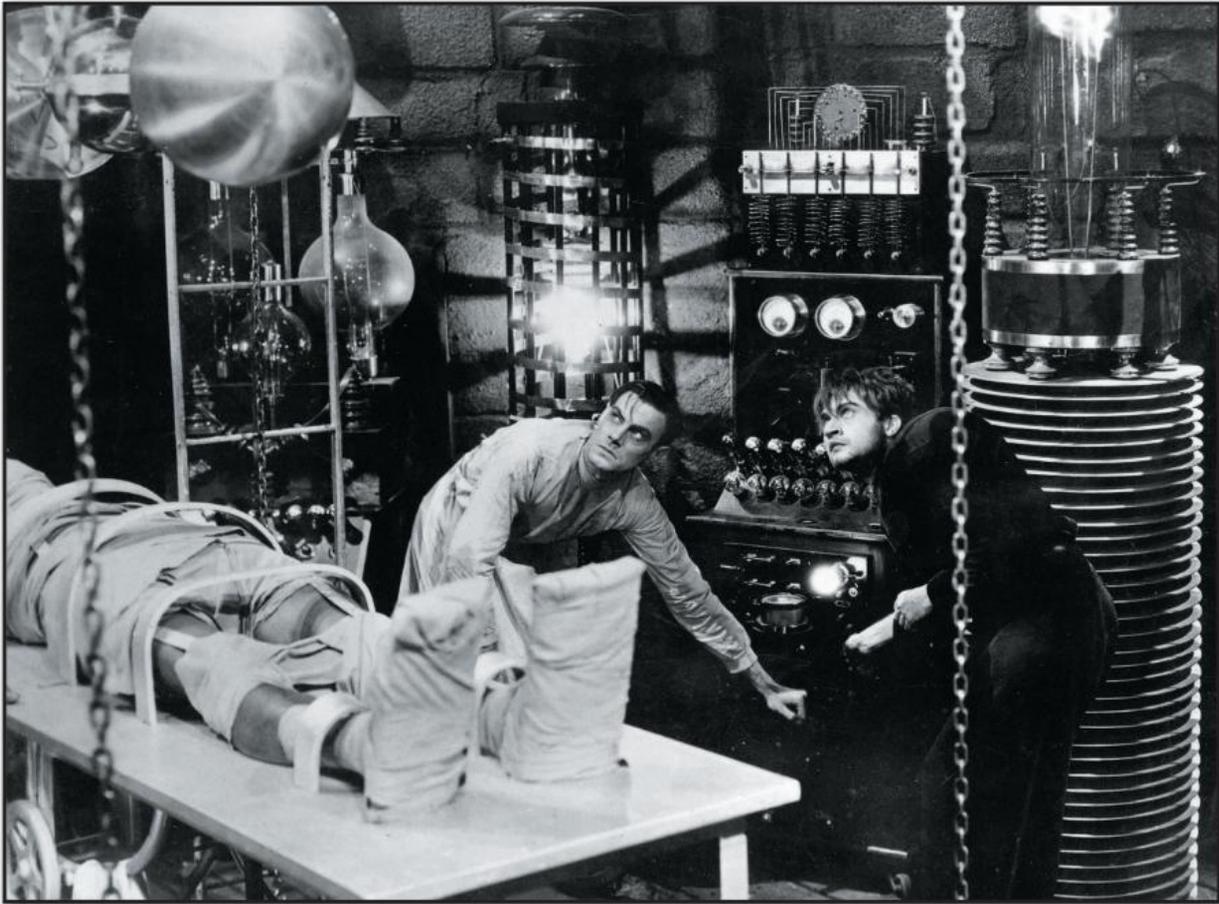
- 7 In the third paragraph, what are Dr Frankenstein's feelings towards the monster he has created?

- 8 'One hand stretched out.' How does Dr Frankenstein react to this?

- 9 Using the back-of-the-book dictionary, write down the meanings of these words:
 - a lustrous: _____
 - b dun: _____
 - c inanimate: _____
 - d ardour: _____

Film still

This still is from the 1931 film *Frankenstein*, which starred Boris Karloff as the monster. Look carefully at the film still and answer the questions that follow.



How well did you read?

1 Where is the setting for this scene?

2 Why would this shot be a good one to use to promote the movie?

3 How has the director made the creature's presence important in the shot?

4 Why is Dr Frankenstein's clothing important in the photo?

5 What comments would you make about the facial expression of Dr Frankenstein and his assistant?

6 In what ways is this laboratory different from the one in the extract from the novel?

Comic strip

'Insanity streak' is a popular comic strip series that appears in newspapers around the world. Here the joke relates to the story of *Frankenstein*.



How well did you read?

1 What is the cartoonist's purpose?

2 How does the sign on the wall help to create humour in this comic strip?

3 How does the cartoonist give the *Frankenstein* story a modern setting?

4 What techniques does the cartoonist use to make the 'client' resemble the monster?

Language Nouns

Nouns are naming words. There are four different kinds of nouns: common, proper, collective and abstract.

Common and proper nouns

- **Common nouns** are words used to name any person, animal, place or thing. For example:

nurse mechanic kangaroo goanna supermarket church car helicopter

- **Proper nouns** are words used to name a special or particular person, place or thing. Proper nouns always begin with a capital letter. For example:

Jane Matthew Brisbane Darwin Wednesday July Mazda Nescafe

Missing nouns

The following passage is presented in three sections: the orientation, the complication and the resolution. Complete each section by inserting the missing common and proper nouns from each box.

The unsinkable Titanic

Orientation

palace Southampton vessel April voyage passengers New York

On 10th _____ 1912, the *Titanic* set out on its maiden _____ from _____ to _____. The _____ was called 'a floating _____' and was believed to be unsinkable. On board were 2200 _____.

Complication

icebergs Titanic knots Friday sailor
Smith hull shape messages speed

On _____ 12th April, Captain _____ received warning _____ about _____. However the _____ did not slacken her _____ of 22 _____ per hour. At 11:39 pm a _____ on duty saw a huge iceberg looming closer and closer and at 11:40 pm it severely damaged the ship's _____.



Resolution

children	<i>Carpathia</i>	lifeboats	ship	lives
catastrophe	scene	survivors	hours	crew

Orders were given to abandon _____. First of all, women and _____ were moved into the _____, but there were not enough to take all the passengers and _____. The _____, which had heard the *Titanic*'s distress calls, arrived on the _____ about two _____ later and rescued 705 _____. Unfortunately, as a result of the _____, 1522 people lost their _____.

Collective nouns

A collective noun is a word used for a collection or group of similar people, animals or things. For example:

a *gang* of thieves

a *herd* of cattle

a *bunch* of bananas

Identifying collective nouns

Insert the correct collective noun from the box for each of the phrases below.

flotilla	anthology	flock	troupe	library
board	regiment	pod	colony	block

- 1 A _____ of books
- 2 A _____ of birds
- 3 An _____ of poems
- 4 A _____ of ships
- 5 A _____ of flats
- 6 A _____ of dolphins
- 7 A _____ of ants
- 8 A _____ of soldiers
- 9 A _____ of dancers
- 10 A _____ of directors



Abstract nouns

Abstract nouns are nouns that name qualities, emotions, ideas and actions—things that you cannot see or touch. For example:

love strength obstinacy deception inferiority freedom

Forming abstract nouns

1 Form abstract nouns ending in ‘-ion’ from these words:

- | | |
|------------------------|------------------------|
| a perfect _____ | d devote _____ |
| b promote _____ | e confuse _____ |
| c precise _____ | f exclude _____ |

2 Form abstract nouns ending in ‘-ance’ from these words:

- | | |
|-------------------------|------------------------|
| a arrogant _____ | d annoy _____ |
| b assure _____ | e elegant _____ |
| c assist _____ | f comply _____ |

3 Form abstract nouns ending in ‘-cy’ from these words:

- | | |
|--------------------------|--------------------------|
| a efficient _____ | d accurate _____ |
| b supreme _____ | e obstinate _____ |
| c private _____ | f hesitant _____ |

4 Form abstract nouns ending in ‘-ment’ from these words:

- | | |
|--------------------------|--------------------------|
| a improve _____ | d develop _____ |
| b accompany _____ | e argue _____ |
| c embarrass _____ | f encourage _____ |

5 Form abstract nouns ending in ‘-ness’ from these words:

- | | |
|--------------------------|--------------------------|
| a forgive _____ | d happy _____ |
| b lonely _____ | e impulsive _____ |
| c regretful _____ | f decisive _____ |

2

Context

What is context?

Context is the surrounding circumstances, background and setting of a particular situation or event. In order to understand and appreciate any kind of text, it is helpful to know about the personal, social, cultural, historical and technological context in which it was written. These contexts are usually interrelated. For example, a predominantly personal piece of writing may also portray historical events and reflect cultural beliefs. Looking at the various contexts of a text will enable you to discover new layers of meaning.

Personal context

Writers and other artists are often inspired by their own life experiences and the lives of those around them. These personal experiences may range from a single happy childhood memory through to the overwhelming devastation of living through a war. Family background is a particularly powerful force that helps shape an individual's values, attitudes and beliefs. Diaries, autobiographies and memoirs are clear examples of personal writing, but novels, stories and poems may also reflect the life experiences of the creator.



Diary

In July 1942, after the German invasion of Holland, 13-year-old Anne Frank and her Jewish family went into hiding in an Amsterdam warehouse to avoid capture by the German Secret Police. Anne kept a diary from 12 June 1942 to 1 August 1944, recording the events and her innermost feelings. On the morning of 4 August 1944, she and the other seven people in hiding with her were arrested by the Secret Police and sent to concentration camps in Germany and Poland. Only her father, Otto Frank, survived and when he was repatriated to Amsterdam he set about having his daughter's diary published.

Here is an early entry from Anne Frank's diary that will give you a more detailed understanding of her personal context.

•• Anne Frank's family ••

Saturday, 20 June 1942

... Now I'm back to the point that prompted me to keep a diary in the first place: I don't have a friend.

Let me put it more clearly, since no one will believe that a 13-year-old girl is completely alone in the world. And I'm not. I have loving parents and a 16-year-old sister, and there are about thirty people I can call friends. I have a throng of admirers who can't keep their adoring eyes off me and who sometimes have to resort to using a broken pocket mirror to try and catch a glimpse of me in the classroom. I have a family, loving aunts and a good home. No, on the surface I seem to have everything, except my one true friend. All I think about when I'm with friends is having a good time. I can't bring myself to talk about anything but ordinary everyday things. We don't seem to be able to get any closer, and that's the problem. Maybe it's my fault that we don't confide in each other. In any case, that's just how things are, and unfortunately they're not liable to change. This is why I've started the diary.

To enhance the image of this long-awaited friend in my imagination, I don't want to jot down the facts in this diary the way most people would do, but I want the diary to be my friend, and I'm going to call this friend *Kitty*.

Since no-one would understand a word of my stories to *Kitty* if I were to plunge right in, I'd better provide a brief sketch of my life, much as I dislike doing so.

My father, the most adorable father I've ever seen, didn't marry my mother until he was 36 and she was 25. My sister Margot was born in Frankfurt am Main in Germany in 1926. I was born on 12 June 1929. I lived in Frankfurt until I was four. Because we're Jewish, my father emigrated to Holland in 1933, when he became the Managing Director of the Dutch Opekta Company,

which manufactures products used in making jam. My mother, Edith Holländer Frank, went with him to Holland in September, while Margot and I were sent to Aachen to stay with our grandmother. Margot went to Holland in December, and I followed in February, when I was plonked down on the table as a birthday present for Margot.

I started right away at the Montessori nursery school. I stayed there until I was six, at which time I started in the first form. In the sixth form my teacher was Mrs Kuperus, the headmistress. At the end of the year we were both in tears as we said a heartbreaking farewell, because I'd been accepted at the Jewish Lyceum, where Margot also went to school.

Our lives were not without anxiety, since our relatives in Germany were suffering under Hitler's anti-Jewish laws. After the pogroms in 1938 my two uncles (my mother's brothers) fled Germany, finding safe refuge in North America. My elderly grandmother came to live with us. She was 73 years old at the time.

After May 1940 the good times were few and far between: first there was the war, then the capitulation and then the arrival of the Germans, which is when the trouble started for the Jews. Our freedom was severely restricted by a series of anti-Jewish decrees: Jews were required to wear a yellow star; Jews were required to turn in their bicycles;





Jews were forbidden to use trams; Jews were forbidden to ride in cars, even their own; Jews were required to do their shopping between 3.00 and 5.00 pm; Jews were required to frequent only Jewish-owned barbershops and beauty salons; Jews were forbidden to be out on the streets between 8.00 pm and 6.00 am; Jews were forbidden to go to theatres, cinemas or any other forms of entertainment; Jews were forbidden to use swimming pools, tennis courts, hockey fields or any other athletic fields; Jews were forbidden to go rowing; Jews were forbidden to take part in any athletic activity in public; Jews were forbidden to sit in their gardens or those of their friends after 8.00 pm; Jews were forbidden to visit

Christians in their homes; Jews were required to attend Jewish schools, etc. You couldn't do this and you couldn't do that, but life went on. Jacque always said to me, 'I don't dare do anything any more, 'cause I'm afraid it's not allowed'.

In the summer of 1941 Grandma fell ill and had to have an operation, so my birthday passed with little celebration. In the summer of 1940 we didn't do much for my birthday either, since the fighting had just ended in Holland. Grandma died in January 1942. No-one knows how often I think of her and still love her. This birthday celebration in 1942 was intended to make up for the others, and Grandma's candle was lit along with the rest.

from *The Diary of a Young Girl* by Anne Frank

How well did you read?

- 1 As she begins, what reason does Anne give for keeping her diary?

- 2 What is Anne's attitude to her parents and her relations?

- 3 Which comments suggest that boys at her school liked her?

- 4 Why does Anne call her diary 'Kitty'?

- 5 What information does Anne give that shows her father was a businessman?

- 6 'My two uncles (my mother's brothers) fled Germany.' Why?

- 7 How did the anti-Jewish decrees enforce the identification of all Jews?

8 How did the anti-Jewish decrees stop the use of transportation for Jews in Holland?

9 Anne's diary entry from 20 June 1942 was written when she had just turned 13. What evidence in the diary entry shows that she was highly intelligent?

10 What were Anne's feelings towards her grandmother?

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

a pogroms: _____

b capitulation: _____

c decrees: _____



Social context

Social context is the general social environment in which a literary text is created. The social context of the time, whether it is in the past or present, will affect how characters interact with each other, what kind of social groups they belong to, and the values and beliefs they share. Some examples of social groups that exist in our society are:

families

farming communities

trade unions

social classes

sporting teams

youth clubs

university students

suburban neighbourhoods

street gangs

We all belong to more than one social group and will have differing roles, relationships, attitudes and values in each group.

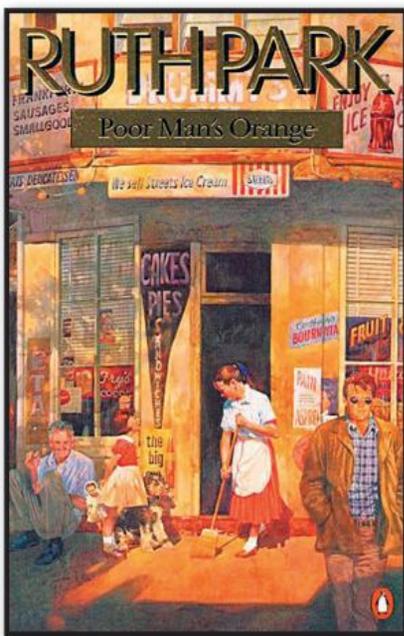
A writer's own social environment will have a considerable effect on their message. For example, some writers are content to endorse their society's values, while others set out to condemn them. As readers, we also need to be aware of the social attitudes, value systems and experiences that we bring to a text.



Novel

Ruth Park, the author of the novel *Poor Man's Orange*, fully understood what it was like to live in the social context of the slums of Sydney in the late 1940s. As a young married woman, she lived in a rundown tenement house in Surry Hills. Her dramatic depiction of this environment helped to make people aware of the plight of families who lived under conditions of extreme poverty, squalor and violence.

Poor Man's Orange focuses on the trials and tribulations of the Darcy family. As they struggle to survive, the family has to overcome the problem of a serious rat infestation in their neighbourhood. In the following extract, Roie hears the screams of her child Motty and rushes into the bedroom to find her being attacked by a huge rat.



•• Roie's encounter with a rat ••

Roie burst open the door and flicked on the light. She saw Motty sitting up in her cot, blood on her cheek streaming down in a blackish map. Her eyes were screwed up tight, but she was beating with both fists at the thing that crouched on the blankets in front of her.

Roie dragged Motty out of the cot and retreated a step, but the rat merely scuttled to the end of the bedding and sat there, its teeth bared. It was as big as a kitten, an old, scarred warrior with one ear and a dozen shining cicatrices on its hide. Its eyes gleamed like garnets, and its teeth seemed all bunched together in the front of its mouth. It snarled with a kind of self-possessed ferocity that petrified Roie, as she stood with the howling Motty over her shoulder.

Suddenly it leaped out of the cot and flashed across to the door, but it had swung shut after Roie. It bounded against the panels, as though it knew the way to liberty, and the rattle of its filthy claws on the wood made the girl shudder. It slowly turned and looked at her with an almost human intelligence and defiance, then it darted into the old fireplace

and squatted in the ash-pan.

Motty had stopped yelling, so Roie put her down on the bed and wiped away the blood. There was a ring of toothmarks on her cheekbone, but only one had penetrated the flesh. At the sight of the wound a deep, devouring fury seized Roie. She panted with rage. That this carrion prowler should bite her baby! She glared at the rat, and out of the duskiness its garnet eyes glared back.

If Motty had been younger, she might have died as other babies had died in the locality, awaking in the night with a feeble cry, and dying with the same cry, their throats torn into holes, their faces gnawed, and even the tiny bones of their fingers exposed through the nibbled flesh.

For all those babies Roie was enraged to a savagery unknown to her gentle nature. She slammed shut the window through which the rat had come. Then she went to the door, and, keeping her eyes all the time on the fireplace, screamed down the staircase to her father.

'Dadda! Dadda! You got to come!'

But Hughie was unconscious in his methylated sleep, and not even a whisper penetrated.

Roie shut the door. She cautioned the wide-eyed Motty to remain on the bed, and Motty, already recovered from her fright, sat there motionless, her bright eyes following her mother. Roie scabbled in the corner, where there was an old walking-stick of Patrick



Diamond's, kept as a sentimental souvenir by Mumma.

It was a heavy stick, with a broad, splayed rubber point.

She approached the fireplace, holding it like a hockey stick. She gave a sharp poke at the half-seen body of the rat, and the thing scampered out across the floor. It was a small room, and the rat ran along the wainscot, leaping up and falling back every few inches as though looking for an opening. But Roie knew it had come over the rooftops and through the window. She had it imprisoned. Quietly she followed it. It flew into the shadow of the bed and crouched against the wall. But there was a little opening between the bed and the wall, and Roie leaned across and looked down. The eyes shone up at her, like cigarette ends. She stabbed downwards with the stick, and the tip hit something soft. There was a squeal, and Roie made an inarticulate sound of triumph ...

Then suddenly, desperate, it flung itself out and in one almost invisible flash of movement, jumped at her and ran up her skirt on the underside. Roie felt its sharp claws clinging to her bare leg. She screamed and screamed,

beating with the stick at the bulge under the cloth, nearly mad with terror and horror that swamped her like a wave.

'Dadda! Dadda!' she shrieked, and Motty joined in and shrieked too.

She thrashed with the stick. Sometimes the blows fell on the rat and sometimes on her leg, and all the time she felt the cold scaly body slithering and scrabbling for a foothold on her flesh. Then with a thump it fell to the floor and crawled a little way and faced her, squealing on a high-pitched note.

'Beast! Beast!' sobbed Roie.

The rat knew it was helpless and cornered. Its hindquarters dragged and it did not try to crawl away. It stood there, almost with its paws up begging for mercy. A dark ruby of blood quivered on the end of its nose.

Roie hit once and it collapsed. She hit it again and again, until its pelt peeled away and a sharp white splinter of bone stuck out of its shoulder. Still she went on hitting it mechanically, till it was a red squashed mass in the middle of a thick pool. Then she stopped, trembling, realizing almost with shock that there was no need to hit any more.

from *Poor Man's Orange* by Ruth Park

How well did you read?

- 1 How does the writer immediately engage the reader in the first paragraph?

- 2 'An old scarred warrior with one ear ...' What does this show about the rat?

- 3 'It snarled with a kind of self-possessed ferocity.' What does this show about the rat?

- 4 How does the sight of Motty's wound affect Roie?



5 How had rats brought death to babies in the locality?

6 Why does Roie's rage reach 'a savagery unknown to her gentle nature'?

7 'The eyes shone at her like cigarette ends.' Identify the simile and state what it reveals about the rat.

8 How does Roie react when the rat runs up her skirt on the underside?

9 What does the last sentence show about Roie's own reaction to killing the rat?

10 What do Roie's actions in this extract show about her character?

11 What does the writer show about life in a city slum?

12 Using the back-of-the-book dictionary, write down the meaning of these words:

a cicatrices: _____

b garnets: _____

c petrified: _____

d inarticulate: _____

Cultural context

Culture includes the skills, beliefs and customs shared by a group of people and passed on from one generation to another. There are often many cultures within a single country; each with their own traditions, values and ways of living. Aspects of a community's culture may include such things as food, music and family relationships. Myths and legends also form part of cultural heritage.

Speech

Chief Sitting Bull (1831–1890) was a legendary Native American chief. During the westward expansion of white settlers, he led the Sioux against US troops who were forcing tribes from their traditional hunting grounds onto reservations.

Chief Sitting Bull's great love for the natural world and his determination to resist white invaders are revealed in his speech 'Behold, my brothers', which he delivered to the Sioux nation at the Powder River Council in 1877. His speech contrasts the values of the Native American people with those of the white invaders of their lands.

•• *Behold, my brothers* ••

Behold, my brothers, the spring has come;
the earth has received the embraces of the sun
and we shall soon see the results of that love!

Every seed is awakened and so has all animal life.
It is through this mysterious power that we too
have our being and we therefore yield to our
neighbours, even our animal neighbours, the same
right as ourselves, to inhabit this land.

Yet, hear me, people,
we have now to deal with another race—
small and feeble when our fathers first met them
but now great and overbearing. Strangely enough
they have a mind to till the soil. And the love
of possession is a disease with them.

These people have made many rules that
the rich may break but the poor may not.
They take tithes from the poor and the weak
to support the rich who rule. They claim
this mother of ours, the earth, for their own
and fence their neighbours away; they deface
her with their building and their refuse.
This nation is like a spring freshet
that overflows its banks
and destroys all who are in its path.

We cannot dwell side by side. Only
seven years ago we made a treaty
for which we were assured that the buffalo
country should be left to us forever. Now
they threaten to take that away from us.
My brothers, shall we submit or shall we
say to them: 'First kill me
before you take possession of my Fatherland ...'

Chief Sitting Bull





How well did you read?

1 How are the earth and the sun personified in the first stanza?

2 What right does Chief Sitting Bull believe the animals have?

3 'We have now to deal with another race.' Why has this race become more difficult for the Sioux to deal with?

4 'The love of possession is a disease with them.' What criticism is Chief Sitting Bull making of the white settlers?

5 What criticism does he make of 'the rich' whites?

6 'This mother of ours, the earth ...' Why does he use the word 'mother'?

7 A 'freshet' is the overflowing of a stream caused by heavy rains. Why does he compare the coming of the white settlers to a 'freshet'?

8 'Only seven years ago we made a treaty.' How is this treaty about to be broken by the white people?

9 At the end of his speech, what aggressive solution to the seizure of their land does Chief Sitting Bull offer the Sioux?

10 What does Chief Sitting Bull's speech reveal about himself?

11 What contrast is there between the values of Chief Sitting Bull and those of the white settlers?



Historical context

Historical context refers to the positioning of a text within a particular time and place. It is important to learn about the times in which authors and other artists lived as this will have had an impact on their work.

We can often identify the historical context of a text by its language. Our language is constantly evolving—new words are introduced and old words disappear. For example:

- words that are no longer in use or are in the process of disappearing include *thee*, *hadst*, *breeches*, *by jove*
- new words that are created to deal with technological changes include *e-zine*, *emoticon*, *wireless*, *social networking*.

Historical events and settings often provide the backdrop for a story. For example:

- world wars, regional conflicts, gang battles
- famines, depressions, hard times of any kind
- different eras such as the 1920s or the 1960s
- ancient times such as Egyptian, Greek and Roman.

Values, attitudes and beliefs that are associated with different historical periods may change over time. For example, some past wars and conflicts may now be judged to be foolish and unwinnable, or even unjustified and wrong.

Song

In the 1960s the United States sent troops to Vietnam to prevent the spread of communism from North Vietnam to South Vietnam. Australia conscripted young men into the army and sent them to fight with the US against the North Vietnamese army and the Vietcong guerillas. The Vietcong were masters of jungle warfare and used landmines, booby traps and tunnels to destroy the allies. To overcome these tactics the US used large troop-carrying helicopters ('choppers'), B-52 bombers and Agent Orange, a highly toxic defoliant.



In 1983, the Australian folk-pop group Redgum recorded the number one song, 'I was only nineteen' which relates the traumatic experiences of the young soldiers fighting in the Vietnam conflict.

Even though this war is relatively recent, it contains examples of language, such as place names, abbreviations and phrases that were well known at the time but are not as well known or significant anymore. These include:

- **Shoalwater, Canungra, Puckapunyal**—army training bases in Australia
- **Vung Tau, Nui Dat**—army bases in South Vietnam
- **Chinooks**— American twin-engined helicopters used for troop movements and battlefield supply
- **Asian orange sunset**—an orange-coloured sunset resulting from the dropping of Agent Orange
- **SLR**—self-loading rifle



Helicopters pick up Australian troops after completion of Operation Ulmarra, August 1967.

•• *I was only nineteen* ••

Mum and Dad and Denny saw the passing out parade at Puckapunyal,
(It was a 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 MI6?
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.
'Til 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.

John Schumann



How well did you read?

1 Who is the speaker narrating the story?

2 Why do you think he keeps repeating the words, 'I was only nineteen'?

3 What evidence is there to show that the citizens of Townsville were proud of the young soldiers going off to war?

4 What is the meaning of, 'It was war within yourself'?

5 Why was the young soldier determined to keep on fighting?

6 What is the meaning of, 'Frankie kicked a mine the day that mankind kicked the moon'?

7 Explain the meaning of, 'And the Anzac legends didn't mention mud and blood and tears'.

8 'The Channel Seven chopper chills me to my feet.' Why do you think this is so?

9 What are some of the after-effects of the young soldier's experiences in Vietnam?

10 What is the songwriter's message to the audience?

Language Clauses

What is a clause?

A clause is a group of words containing a subject and a verb. For example:

subject verb
Chief Sitting Bull loved the natural world.

Clauses are joined together to form sentences. The following sentence is made up of a main clause and three dependent (subordinate) clauses. There are three kinds of dependent clauses—adjectival, adverbial and noun.

adverbial clause main clause noun clause
As Roie entered the room she quickly saw that Motty was fighting a rat
adjectival clause
which was sitting at the end of the bed.

Main clauses

A main (principal) clause makes sense by itself and can stand alone as a complete sentence.

main clause
Roie pursued the rat around the room.

Dependent clauses

Adjectival clauses

An adjectival clause, like an adjective, describes or gives more information about a noun. Adjectival clauses are dependent (subordinate) clauses that usually begin with words such as *who*, *whose*, *whom*, *which* or *that*. For example:

main clause adjectival clause
Chief Sitting Bull was a Sioux warrior who wished to protect the buffalo.

Adverbial clauses

An adverbial clause, like an adverb, gives more information about a verb. The most commonly used adverbial clause is the adverbial clause of time. It is a dependent clause that begins with words such as *when*, *since*, *before*, *as* or *while*. For example:

adverbial clause main clause
Before the white settlers came, there were huge herds of buffalo.

Noun clauses

A noun clause is so called because it does the work of a noun.

Just as most common nouns can be the subject or object of a verb, so too are most noun clauses the subject or object of a verb.



A noun clause may be the object of a verb:

main clause noun clause
Anne hoped that the war would soon end.

(To test this, ask yourself: what did Anne hope?)

A noun clause may be the subject of a verb:

noun clause main clause
What Anne had written about her mother, did not please her father.

(To test this, ask yourself: what did not please her father?)

Combining clauses to form sentences

In each of the following examples, join the clauses together to form one sentence. Sometimes there is more than one answer.

1 as he moved off it (adverbial clause)

that exploded (adjectival clause)

Frankie stepped on a landmine (main clause)

2 which she called Kitty (adjectival clause)

while she was hiding in the secret annex (adverbial clause)

Anne kept a diary (main clause)

3 which had spread rapidly in the overcrowded conditions (adjectival clause)

where she caught typhus (adjectival clause)

Anne was taken to Belsen concentration camp (main clause)

4 that the white settlers could not live in harmony with the Sioux (noun clause)

because the whites were about to break the treaty (adverbial)

Chief Sitting Bull believed (main clause)

- 5 that roamed the plains (adjectival clause)
 where the white settlers were building their farms (adjectival clause)
 Chief Sitting Bull loved the buffaloes (main clause)
-
-

Dependent and embedded clauses

An embedded clause is a clause that is embedded within another clause. It is unable to stand alone. It may be an adjectival, adverbial or noun clause. In the following sentences, the embedded clauses are in italics.

Roie, *who lived in the slums*, was attacked by a rat.

It tried to escape *when the door shut*.

She knew *that the rat had harmed her baby*.

The three kinds of embedded clauses in italics are an adjectival clause (*who lived in the slums*), an adverbial clause (*when the door shut*) and a noun clause (*that the rat had harmed her baby*).

Embedded clauses are often introduced by words such as *which, who, whose, that, what, after, when, because, if or although*.

Identifying dependent and embedded clauses

In the examples that follow, the main clauses have been given. Your task is to write down the two missing clauses from each of the sentences.

- 1 The secret annex, which had been built by Anne's father, was a safe hiding place because it was concealed behind two book cases.

Main clause: The secret annex was a safe hiding place

Adjectival clause: _____

Adverbial clause: _____





- 2 Anne and her family, who were living in the secret annex, found life difficult because they only had a meagre food supply.

Main clause: Anne and her family found life difficult

Adjectival clause: _____

Adverbial clause: _____

- 3 Anne decided that she needed a record of her ambitions and feelings, which she could not discuss with others.

Main clause: Anne decided

Noun clause: _____

Adjectival clause: _____

- 4 Anne and her family did not know what would happen to them if they were captured by the Nazis.

Main clause: Anne and her family did not know

Noun clause: _____

Adverbial clause: _____

- 5 Margot, who was Anne's sister, completed a shorthand course by correspondence while the family was in hiding.

Main clause: Margot completed a shorthand course by correspondence

Adjectival clause: _____

Adverbial clause: _____

- 6 After the German Secret Police had received a tip-off from an informer, who was never identified, they captured the Frank family hiding in the secret annex.

Main clause: They captured the Frank family hiding in the secret annex

Adverbial clause: _____

Adjectival clause: _____

Words and images

3

What connects words and images?

Words and images are integrated in a wide range of texts, including book covers, cartoons, graphic novels, newspapers, magazines, the internet, picture books and cartoons. At a simple level an image illustrates the words, but the connections between the words and the images can be much more subtle and interesting. Images can be symbolic, they can add a rich meaning to words and sometimes they are more important than the words. This unit looks at making connections between words and images.

Symbols and icons

At the most basic level, an icon is a simple graphic representation of an object or concept that makes it immediately recognisable, either internationally or within a particular culture. Icons are frequently used on road signs, travel signs and computer screens. For example, a sign showing a cup and saucer at an airport indicates that refreshments are available. Icons may also have a deeper meaning within a culture. For example, the cricketer Donald Bradman, the racehorse Phar Lap and the Sydney Opera House are now much-loved Australian icons that represent qualities such as courage or excellence.

A symbol is something that stands for, or represents, something other than itself. Objects, colours, animals and places can all be used as symbols. For example, a red rose is often used as a symbol of love and the Australian flag is a powerful symbol of national identity. Symbols such as these are used in literature, film, photographs, newspapers and many other kinds of texts to represent ideas, emotions and qualities that go far beyond the meaning of the actual item.





Recognising everyday symbols and icons

Look at the photographs of these commonly understood symbols and icons. From the box, choose what each symbol or icon stands for and write your answer under the correct photograph.

•• What the symbols and icons represent ••

- Scorpio peace good luck money excellence
- winding road danger stop bravery marriage
- no dogs winner love royalty evil
- recycling disabled first aid fire extinguisher pride



1 _____



2 _____



3 _____



4 _____



5 _____



6 _____



7 _____



8 _____



9 _____



10 _____



11 _____



12 _____



13 _____



14 _____



15 _____



16 _____



17 _____



18 _____



19 _____



20 _____

Colour symbolism

For centuries, colours have been used in everyday language to symbolise different ideas. This symbolism may vary in different cultures. For example, black represents death and mourning in many cultures whereas yellow represents it in others. The same colour can symbolise both positive and negative things. For example, green can symbolise positive new life in nature or it can symbolise the negative emotion of envy.

Identifying colour symbolism

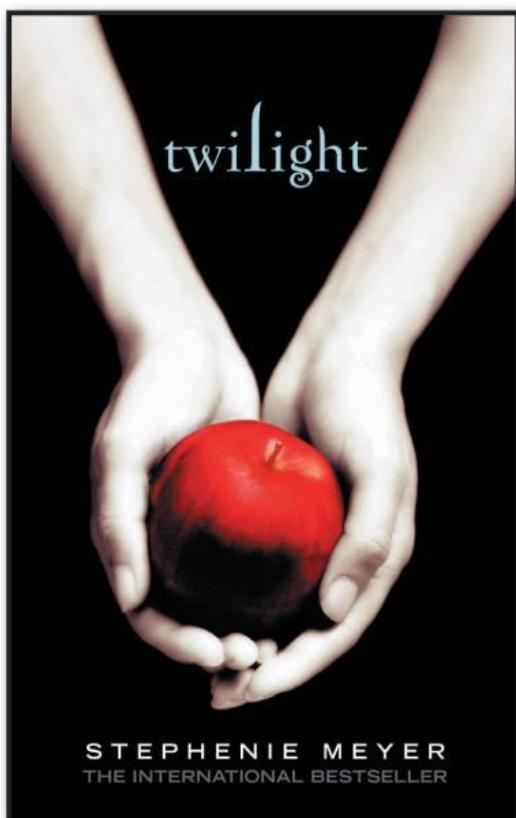
The following sentences each show one possible meaning for a colour. Choose the correct colour from the brackets and write it in the space provided.

- 1 The inexperienced waiter spilt the coffee all over a customer. 'He seems a bit _____ to me,' said Marcus. (green, black, mauve)
- 2 After her boyfriend moved overseas, Lisa felt lonely and _____. (brown, blue, red)
- 3 The army indicated that they would surrender by waving a _____ flag. (white, black, beige)
- 4 'Wearing a _____ suit to a barbecue might give the impression that you are formal and conservative,' said the fashion adviser. (purple, grey, orange)
- 5 'Don't call me a _____-bellied coward,' shouted the man. (yellow, blue, red)
- 6 The room was painted _____ to give it a light, calm and peaceful atmosphere. (orange, blue, black)
- 7 Being _____ means that you will do everything you can to save the environment. (pink, turquoise, green)
- 8 The _____ daisy is a symbol of innocence, simplicity and purity. (white, brown, red)
- 9 In traffic signs, the colour _____ is used to indicate 'stop' or 'danger'. (orange, red, pink)
- 10 The colour _____ is often used for the velvet robes of kings and queens to represent royalty. (purple, apricot, olive green)
- 11 In Western movies, the cowboy wearing a _____ hat is always the villain. (tangerine, black, red)
- 12 A bunch of bright _____ daffodils always makes a room seem cheerful. (brown, burgundy, yellow)

Book cover

Writers often use symbols in complex ways to enrich the meaning of their novels. Stephenie Meyer does this throughout the *Twilight* saga, which tells the love story of the main characters Bella and Edward. Text A, the front cover of the first book in the series, and Text B, an extract from the back cover, use words, colours and simple objects to create symbolic meanings. In Text C, an extract from the 'Frequently asked questions' section of her website, Stephenie Meyer explains how these symbols relate to the novel.

Text A



Text B

About three things I was absolutely positive.

First, Edward was a vampire.

Second, there was a part of him—and I didn't know how dominant that part might be—that thirsted for my blood.

And third, I was unconditionally and irrevocably in love with him.

From *Twilight* by Stephenie Meyer

*Deeply seductive and extraordinarily suspenseful, *Twilight* is a love story with bite.*

Frequently asked questions

What's with the apple?

The apple on the cover of *Twilight* represents 'forbidden fruit'. I used the scripture from Genesis (located just after the table of contents) because I loved the phrase 'the fruit of the knowledge of good and evil'. Isn't this exactly what Bella ends up with? A working knowledge of what good is, and what evil is. The nice thing about the apple is it has so many symbolic roots. You've got the apple in Snow White, one bite and you're frozen forever in a state of not-quite-death ... Then you have Paris and the golden apple in Greek mythology—look how much trouble that started. Apples are quite the versatile fruit. In the end, I love the beautiful simplicity of the picture. To me it says: *choice*.

Stephenie Meyer, from <http://www.stepheniemeyer.com>

Interpreting words and images

Texts A and B

- 1 The three dominant colours used on the front cover are red, black and a pale white skin tone. After reading the blurb, what do you think these colours symbolise?

- 2 Think of three adjectives to describe the apple.

- 3 Describe how the hands are holding the apple.

- 4 In the first line of the back cover blurb, how is the first person 'I' used effectively?

- 5 What three things do we discover about Edward and the way the narrator feels about him?

- 6 What are the two meanings of the word 'bite' in the words 'a love story with BITE'?

Text C

- 7 On her website, what does Stephenie Meyer say about the symbolism of the apple on the front cover?

- 9 What two examples does she give of the apple as a symbol?



... Creating a book cover ...

A black cat has been used to symbolise both good and bad luck. Black cats have been associated with evil, superstition and witchcraft, but also with prosperity, magic and mystery.

Decide what the black cat in this photograph will symbolise and create your own book cover for a novel from any genre. Use the photograph for the front cover and use the blank box for the back cover. If you prefer to use a computer, you can paste your back cover into the box.

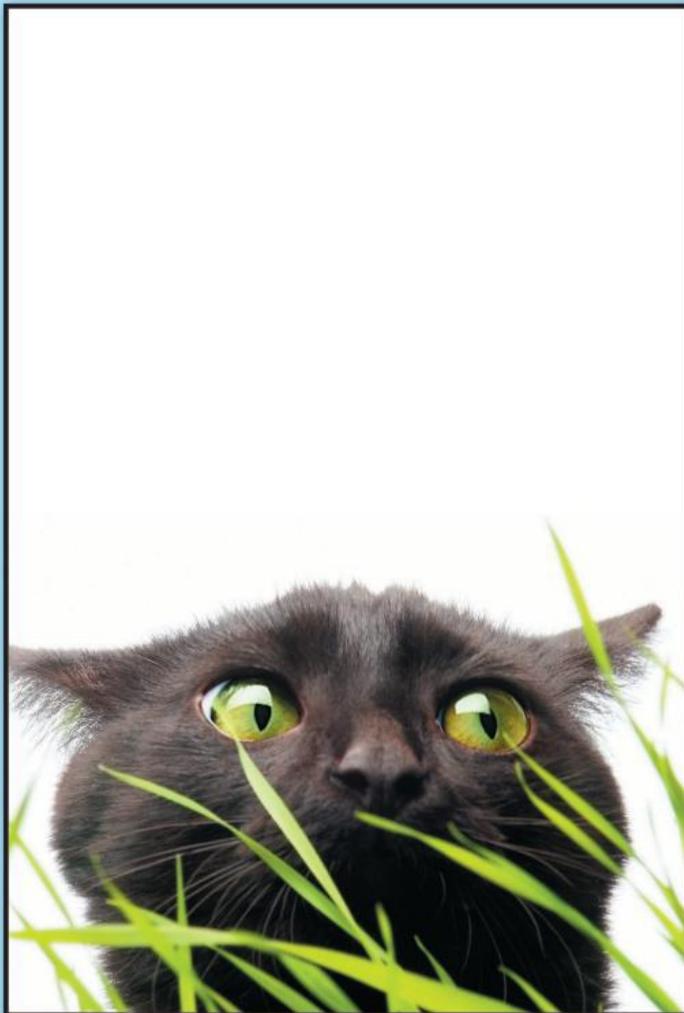
For the front cover you need to create:

- the title—choose a suitable font colour and size, and position it carefully
- the author's name—choose a suitable font colour and size, and position it carefully
- a line of explanatory text, usually in a smaller font, that will help sell the book.

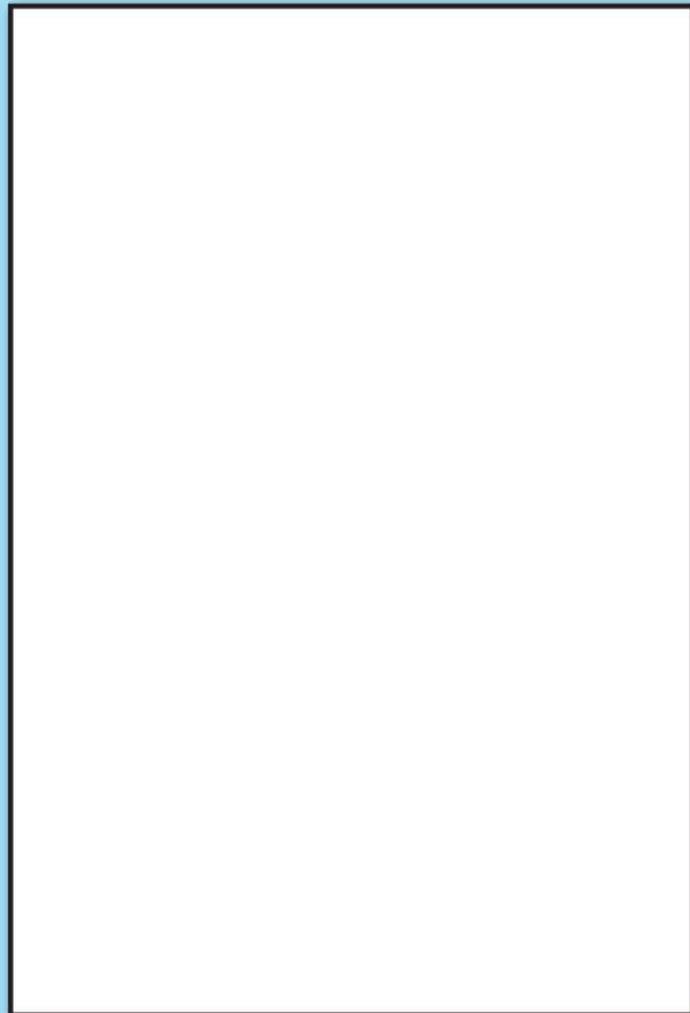
For the back cover you need to create:

- a back cover blurb that makes people want to read the book by giving an indication of the story, characters and themes, but without revealing too much
- a design that ties into the front cover.

Front cover



Back cover



Graphic novel

Graphic novels have become increasingly popular in recent years. Some are newly created, but many are based on existing classic and modern stories.

In Charlotte Brontë's novel *Jane Eyre*, Jane becomes a governess at Thornfield Hall, which is owned by the mysterious Mr Rochester. The following page from the graphic novel shows

Jane saving Mr Rochester from certain death in a fire. In the first panel, Jane is in her bedroom unable to sleep and reflecting on a conversation she has had with Mr Rochester.



Interpreting words and images

First panel

- 1 Jane hears a sound outside her bedroom. How is it presented to the reader in the first panel? What kind of sound is it?

Second panel

- 2 At first Jane thinks the laughter may have come from the servant Grace Poole. What suspicion does she have about Grace?

- 3 What is conveyed by the sound words 'thud', 'creak' and 'clunk'.

Third panel

- 4 The third panel contains no words at all, just an exclamation mark. What is happening?

- 5 Why do you think the artist has made the third panel tall and narrow?

Fourth panel

- 6 What action can you see in the illustration?

- 7 Why do you think the fourth panel is the largest on the page?

- 8 Comment on the character of Jane as it is revealed in the fourth panel.

News story

Photographs are an integral part of many news stories. They are chosen carefully for their maximum impact on the reader. The photo of the growling grass frog that accompanies this article does much more than just illustrate the story. It helps support the gentle humour that runs through the article and the serious purpose of protecting an endangered species.

Three frogs cost property developers \$100 000



The growling grass frog. Photo: Alex Coppel

Evonne Barry

THREE frogs living on land earmarked for Victoria's biggest horse racing precinct are heavily backed for survival—but it's costing the developers more than \$100 000.

Plans for the \$40 million hub, to be built in Tynong, east of Pakenham, hit a hurdle when the tiny amphibians were found during a compulsory 'flora and fauna' audit of the area.

The discovery means the Pakenham Racing Club must build a new home for the growling grass frogs, which are an endangered species.

'We've done our flora and fauna studies and our cultural heritage studies, as required by law for any of these significant developments,' said the club's chief executive, Michael Hodge.

'And yes, we have found what is called the growling grass frog. As a consequence of that, we need to do a "growling grass frog management plan" and submit that to the appropriate government authorities for approval. We'll be looking to relocate those frogs, all three of them, in the next 12-18 months. We're building a new (wetlands) habitat for them.'

Mr Hodge said accommodating the frogs would cost 'in excess of

\$100 000', and admitted that he was initially surprised by the measures required. But he said the club was more than happy to comply.

'We acknowledge it's a lot of time, money and effort, but we don't have a problem with that,' Mr Hodge said. 'The club respects that the frog is an endangered species, and the law is the law.' ...

The growling grass frog, a ground-dweller, is one of Victoria's most endangered frogs. Growing up to 10 cm long, they are bright green and bronze with a 'warty' back and have a distinct three-note call, which has been likened to the sound of a duck being strangled.

Herald Sun, 7 April 2010



Interpreting words and images

1 How does the headline grab the attention of the reader?

2 Look at the caption and the photo. What comments can you make about the contrast between the frog's name and its image?

3 What is the joke, or double meaning, in the first paragraph?

4 What two legal requirements are in place to identify and protect the growling grass frog?

5 What will the club be doing to protect the frogs?

6 How does Mr Hodge, the chief executive of the Pakenham Racing Club, feel about the cost of the project and the measures required?

7 The last paragraph of the article presents further information about the growling grass frog. What slightly unpleasant facts are revealed?

8 What serious issue underlies this article?

9 How is the writer's use of humour likely to affect readers?

- 10 Readers of this article can draw their own conclusions about this topic. If you had the opportunity to add a 'Comment' on this story on the newspaper's website, what would it be? Read some of your comments aloud to the class.



Language Verbs

Verbs express action. They are doing, being and having words. Some verbs may consist of just one word. Others may consist of several words that include auxiliary verbs such as, *is, was, were, am, are, had, have, and will*.

they swim they are swimming they were swimming they had been swimming

Verbs also express time, such as in the present, future, and past tense.

we walk—we are walking we will walk—we will be walking
we walked— we have been walking

When a verb is used in its infinitive form, it is preceded by 'to'.

to illustrate to travel to believe to communicate to hope to remember

Verbs in action

Verbs are action words and you can see their effect in this description of the unbridled power of a tsunami. After you have read each paragraph, jot down the verbs.

The Tsunami

The first wave was trying to reach the sea and the second one was struggling towards the shore.

Like two giants they crashed against each other. They rose high in the air, bending first one way and then the other. There was a roar as if great spears were breaking in battle and in the red light of the sun the spray that flew around them looked like blood.

Slowly the second wave forced the first one backward, rolled slowly over it, and then as a victor drags the vanquished, moved in towards the island.

from *Island of the Blue Dolphins* by Scott O'Dell



Forming verbs

Change the following words into verbs. The first one has been done to help you.

- | | |
|--------------------------------|---------------------------|
| 1 to <u>reduce</u> (reduction) | 11 to _____ (destruction) |
| 2 to _____ (expansion) | 12 to _____ (success) |
| 3 to _____ (recognition) | 13 to _____ (horror) |
| 4 to _____ (marriage) | 14 to _____ (harmony) |
| 5 to _____ (explosion) | 15 to _____ (isolation) |
| 6 to _____ (initiation) | 16 to _____ (sharp) |
| 7 to _____ (deep) | 17 to _____ (application) |
| 8 to _____ (stupid) | 18 to _____ (song) |
| 9 to _____ (denial) | 19 to _____ (applause) |
| 10 to _____ (invasion) | 20 to _____ (belief) |

Similar verbs

Select two verbs from the box which are similar in meaning to those in each of the groups below.

clutch	shudder	reprimand	provide	donate	scold	meditate
clasp	ponder	moan	shake	conquer	whimper	overcome
tease	pester	try	attempt	spurt	spout	

- 1 think, muse, reflect _____
- 2 criticise, rebuke, abuse _____
- 3 strive, undertake, endeavour _____
- 4 groan, wail, whine _____
- 5 contribute, bestow, give _____
- 6 annoy, bother, irritate _____
- 7 tremble, quake, quiver _____
- 8 grab, seize, grip _____
- 9 defeat, overthrow, vanquish _____
- 10 gush, stream, pour _____

Success with words

4

Words are powerful tools that effective writers and speakers know how to use for the desired impact. We successfully communicate our thoughts and ideas when we use words precisely and clearly.

Word meanings

The following exercises will help you to increase your word power.

Focusing on word meanings

Underline the correct meaning of each of the words in heavy type.

- | | | | |
|--------------------------------|-------------------|-----------------|----------------|
| 1 Impetuous action | a foolish | b rash | c thoughtful |
| 2 Feeling complacent | a self-satisfied | b intelligent | c reckless |
| 3 Depleted supply | a increased | b reduced | c expensive |
| 4 Orthodox behaviour | a humorous | b conventional | c bad |
| 5 Frugal spending | a economical | b wasteful | c legitimate |
| 6 Eccentric lifestyle | a peculiar | b wealthy | c dangerous |
| 7 An astute mind | a obsessive | b narrow | c shrewd |
| 8 Urbane behaviour | a antisocial | b sophisticated | c aggressive |
| 9 To revoke a privilege | a extend | b allow | c withdraw |
| 10 The book's prologue | a introduction | b conclusion | c review |
| 11 A word's derivation | a meaning | b origin | c function |
| 12 Luxuriant vegetation | a growing thickly | b spreading | c sparse |
| 13 Incessant noise | a not stopping | b irritating | c intermittent |



- | | | | |
|----------------------------------|---------------------|-------------------|----------------------|
| 14 Nocturnal creature | a creeping | b of the night | c secretive |
| 15 An indolent student | a industrious | b enthusiastic | c lazy |
| 16 Desist at once! | a stop | b start | c continue |
| 17 Peruse this document | a copy | b read carefully | c close |
| 18 A great edifice | a building | b natural feature | c school |
| 19 Impecunious students | a lacking money | b wealthy | c lacking confidence |
| 20 A petty dispute | a serious | b unimportant | c embarrassing |
| 21 Excruciating pain | a bearable | b alarming | c intense |
| 22 A pernicious complaint | a extremely harmful | b irritating | c childhood |
| 23 A recalcitrant student | a disobedient | b helpful | c bright |
| 24 Encompassing the facts | a supporting | b questioning | c containing |
| 25 A candid opinion | a deceitful | b unconvincing | c honest |

Identifying the word meanings

Using the clues and definitions, write the appropriate words from each word group in the spaces provided.

1 dinghy, catamaran, trawler

twin-hulled ship _____

fishing boat _____

small rowing boat _____

2 lance, arrow, cutlass

the pirate's _____

the archer's _____

the knight's _____

3 maestro, prodigy, monarch

a very gifted child _____

a master musician _____

a hereditary ruler _____

4 genial, slovenly, naive

ignorantly simple _____

untidy, dirty _____

friendly and cheerful _____

5 speleology, zoology, ornithology

study of animals _____

study of caves _____

study of birds _____

6 platoon, congregation, assembly

a church _____

a school _____

an army _____



7 equine, canine, feline

of a dog _____

of a horse _____

of a cat _____

8 vigilant, serene, pensive

calm and relaxed _____

very thoughtful _____

watchful _____

9 pacifist, plagiarist, protagonist

a main character _____

a literary thief _____

desires peace _____

10 podiatrist, apiarist, botanist

beekeeper _____

studies plants _____

foot doctor _____

Synonyms and antonyms

Words that are similar in meaning to other words are called **synonyms**.

Allow is a synonym of permit.

Words that are opposite in meaning to other words are called **antonyms**.

Vanish is an antonym of appear.

Finding synonyms and antonyms

Find the synonyms and antonyms for the words in the middle column. The first letters of the synonyms and antonyms have been given to help you.

Synonyms

conclude rude cautious hazardous
feeble show recall debate
amicable docile demolish decrease
forbid industrious angry peculiar
dubious interest courage disperse

Antonyms

careless safe courteous strong
hostile cowardice certain wild
lazy allow create agreement
familiar collect calm begin
forget conceal indifference lengthen

Synonyms

1 c _____

2 a _____

3 c _____

Middle words

careful

friendly

bravery

Antonyms

c _____

h _____

c _____



4	r _____	remember	f _____
5	d _____	shorten	l _____
6	i _____	fascination	i _____
7	f _____	prohibit	a _____
8	a _____	irate	c _____
9	h _____	dangerous	s _____
10	i _____	busy	l _____
11	c _____	finish	b _____
12	r _____	insolent	c _____
13	d _____	destroy	c _____
14	d _____	argument	a _____
15	d _____	scatter	c _____
16	s _____	reveal	c _____
17	p _____	strange	f _____
18	d _____	tame	w _____
19	d _____	doubtful	c _____
20	f _____	weak	s _____



Homonyms

Homonyms are words that have the same sound but have different meanings.

Supplying the homonyms

Fill in the spaces below with the words that have the same sounds but have different meanings. The first one has been done as an example and the first letter of each word has been given to help you.

- | | |
|--------------------------------|---------------------------------|
| 1 not tight <u>loose</u> | 10 used for tennis <u>c</u> |
| misplace <u>lose</u> | taken from a throw <u>c</u> |
| 2 a lion's noise <u>r</u> | 11 ground from wheat <u>f</u> |
| uncooked <u>r</u> | part of a plant <u>f</u> |
| 3 a biting insect <u>f</u> | 12 head of a school <u>p</u> |
| to run away <u>f</u> | a scientific law <u>p</u> |
| 4 an ape <u>g</u> | 13 rise in the air <u>s</u> |
| a rebel fighter <u>g</u> | an inflammation <u>s</u> |
| 5 an animal's feet <u>p</u> | 14 to advise against <u>w</u> |
| a rest <u>p</u> | not new <u>w</u> |
| 6 consumed <u>a</u> | 15 the sound of a bell <u>r</u> |
| a number <u>e</u> | to grip and twist <u>w</u> |
| 7 the opposite of day <u>n</u> | 16 a crew <u>t</u> |
| a soldier on a horse <u>k</u> | to rain heavily <u>t</u> |
| 8 used for walking <u>f</u> | 17 a male pig <u>b</u> |
| a great achievement <u>f</u> | to make a hole <u>b</u> |
| 9 a flow of water <u>c</u> | 18 a door in a fence <u>g</u> |
| a small berry <u>c</u> | a style of walking <u>g</u> |

Overused words

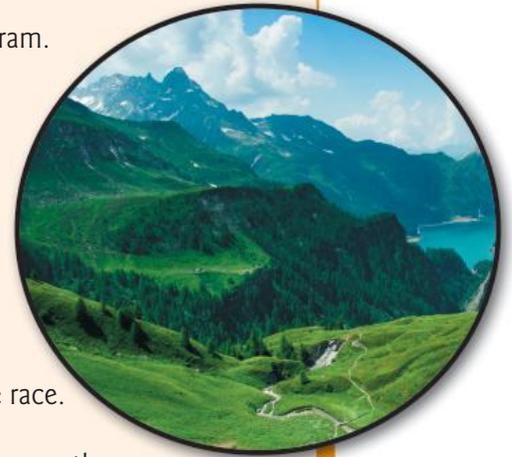
Words such as 'nice', 'good', 'got' and 'great' are often overused in speech and writing. You can improve your communication skills if you consciously try to think of words that are lively and interesting.

Using expressive words

Replace the words in **heavy type** in the sentences by using a better, more expressive word from the box. The first one has been done to help you.

borrowed	tedious	dangerous	stylish	loud
dislocated	graceful	painful	caught	delicious
colourful	won	panoramic	stormy	putrid

- 1 The meals were **great** *delicious*.
- 2 She **got** _____ a prize at the show.
- 3 The dancers gave a **nice** _____ performance on the stage.
- 4 The rotten fruit had a **bad** _____ smell.
- 5 We kept falling asleep as we listened to the **awful** _____ speech.
- 6 She **got** _____ a cold after sitting in the crowded tram.
- 7 The display of flowers was **wonderful** _____.
- 8 I had a **dreadful** _____ experience at the dentist.
- 9 He is a **terrible** _____ driver.
- 10 The **nice** _____ suit fitted him perfectly.
- 11 He had a **bad** _____ ankle after sprinting in the race.
- 12 Sport was cancelled because of the **dreadful** _____ weather.
- 13 The truck was making a **nasty** _____ noise.
- 14 I just **got** _____ a music CD from the library.
- 15 The lookout has a **nice** _____ view of the surrounding mountains.



Word practice

Completing the word groups

Choose the appropriate word from the box to complete each of the word groups.

war	sprint	highway	state	inferno
galaxy	forest	book	hurricane	luggage
hilarious	day	roar	ballad	microscopic
body	ocean	enrage	liner	laugh

- 1 satellite, moon, planet _____
- 2 second, minute, hour _____
- 3 word, page, chapter _____
- 4 leaf, branch, tree _____
- 5 hand, arm, shoulder _____
- 6 sonnet, ode, elegy _____
- 7 raft, boat, ship _____
- 8 pool, lake, sea _____
- 9 small, tiny, minute _____
- 10 grin, smile, chuckle _____
- 11 call, shout, bellow _____
- 12 walk, jog, run _____
- 13 lane, street, road _____
- 14 breeze, wind, gale _____
- 15 wallet, briefcase, suitcase _____
- 16 spark, flame, fire _____
- 17 irritate, annoy, anger _____
- 18 funny, humorous, comical _____
- 19 village, town, city _____
- 20 duel, fight, battle _____

A word for a phrase

Using the definitions and the given letters, complete each sentence by filling in the missing words. Make sure the words you add are spelt correctly.

- 1 The day of the year when an event is remembered is an a _____ y.
- 2 The job or profession in which you earn money is a c _____ r.
- 3 An expression of regret for having done something wrong is an a _____ y.



- 4 A table showing the months and days of the year is a c _____ r.
- 5 A trip or an outing is an ex _____ n.
- 6 Rooms in a house or hotel in which to live is a _____ n.
- 7 To take part in is to p _____ e.
- 8 Height above sea level is a _____ e.
- 9 A jury's decision is a v _____ t.
- 10 All of one mind is u _____ s.
- 11 A narrow piece of land jutting into the sea is a p _____ a.
- 12 Materials that allow light to pass through are t _____ t.
- 13 A long-term quarrel is a f _____ d.
- 14 Being able to read and write is being l _____ e.
- 15 To put up with is to t _____ e.
- 16 Difficult to persuade is o _____ e.
- 17 The leaves on a tree or plant is f _____ e.
- 18 To put off something to another date is to p _____ e.
- 19 Occurring only on the surface is s _____ l.
- 20 A wide view all around is a p _____ a.
- 21 To pass the winter in sleep is to h _____ e.
- 22 Unable to be read is i _____ e.
- 23 A great flood is a d _____ e.
- 24 A broad elevated plain is a pl _____ u.
- 25 The head of a university is a ch _____ r.



Persuasion and argument

5

What is persuasion and argument?

Writers and speakers often set out to persuade their audience to agree with their point of view. To do this, they draw on numerous persuasive techniques such as emotional appeals and effective language choices. An argument presents a point of view that is supported by logical reasoning, examples and evidence. Persuasion and argument are used simultaneously in many different texts, such as newspaper editorials, letters to the editor, essays, reviews, speeches, debates and some advertisements.

Constructing an argument

Constructing an argument involves presenting your opinion or point of view on a controversial issue and supporting it. Whenever you are asked to write a persuasive or argumentative essay, it is useful to plan your response. Here are sample planning notes on the topic of capital punishment.

Topic: Should capital punishment be reintroduced in Australia?

Point of view: Capital punishment should never be reintroduced in Australia.

Supporting arguments:

- There is no evidence that capital punishment deters others from committing terrible crimes. (Find reports and statistics to support this argument.)
- There are numerous cases of innocent people being executed for crimes they did not commit. (Give examples of specific cases to support this argument.)
- Capital punishment is a barbaric practice that is out-of-step with modern humanitarian values and morally wrong. (Support this argument with reasons.)

Of course, many people would argue the opposite point of view. Think of one argument in favour of reintroducing capital punishment.

Persuasive strategies

Here are some persuasive strategies that you will encounter in this unit.

Language choices

Writers and speakers often deliberately choose positive or negative words to help persuade their audience to accept their point of view. For example:

- The *gentle whirring* of the approaching UFO filled him with *wonder*. (positive)
- The *sinister shuddering* of the approaching UFO filled him with *horror*. (negative)

Repetition

The repetition of powerful words, phrases or ideas is often used to reinforce the main message and persuade the audience to relate to and accept a point of view. For example:

Let there be justice for all.

Let there be peace for all.

Let there be work, bread, water and salt for all.

Nelson Mandela, Inaugural address, 10 May 1994

Emotional appeals

Appealing to the emotions of an audience is a strategy used frequently in all kinds of persuasive writing and speaking. Appeals may be made to the audience's fears, their desire to do the right thing, their patriotism or the empathy they may feel for others. One way of appealing to emotions is to use interesting or moving anecdotes or examples when supporting your opinion. For example:

Point of view: Homework should be banned.

Example: Dan, a Year 9 student, was so stressed by the amount of homework he was given that he broke out in a painful nervous rash.

Emotional appeal: The audience feels sorry for Dan.

Point of view: Endangered wildlife must be better protected.

Example: 'It has been shown that the beautiful orange-crested parrot is facing extinction because most of its coastal habitat has been destroyed by housing developments.'

Emotional appeal: The audience feels anxious about the plight of the parrot.

Rhetorical questions

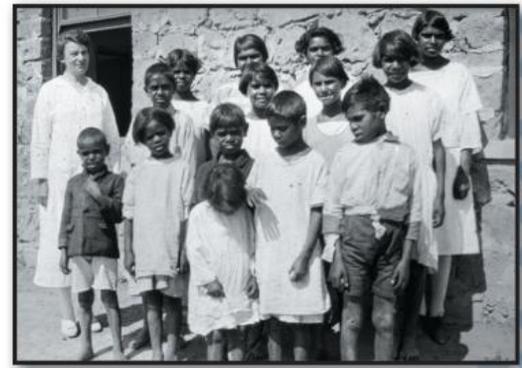
A rhetorical question is a question that is asked in speech or writing purely because it will have a persuasive effect on the audience. It doesn't require an answer because the answer is obvious. The use of first person can add to that sense of involvement. Here is an extract from a famous historical speech that was made to the British Parliament against the slave trade. The rhetorical question is at the end.

Let any one imagine to himself six or seven hundred of these wretches chained two and two, surrounded with every object that is nauseous and disgusting, diseased and struggling under every kind of wretchedness! **How can we bear to think of such a scene as this?**

William Wilberforce, Abolition speech, 12 May 1789

Speech

On 13 February 2008, the then Prime Minister Kevin Rudd made a long-awaited apology to the nation's Aboriginal and Torres Strait Islander people. The speech was delivered to Parliament and the whole nation stopped to listen. Here is the opening of the speech.



•• Apology to the Stolen Generations ••

Structure

Format is a motion to Parliament

I move:

That today we honour the Indigenous peoples of this land, the oldest continuing cultures in human history.

We reflect on their past mistreatment.

Reflection

We reflect in particular on the mistreatment of those who were Stolen Generations—this blemished chapter in our nation's history.

The time has now come for the nation to turn a new page in Australia's history by righting the wrongs of the past and so moving forward with confidence to the future.

We apologise for the laws and policies of successive Parliaments and governments that have inflicted profound grief, suffering and loss on these our fellow Australians.

We apologise especially for the removal of Aboriginal and Torres Strait Islander children from their families, their communities and their country.

Apology

For the pain, suffering and hurt of these Stolen Generations, their descendants and for their families left behind, we say sorry.

To the mothers and the fathers, the brothers and the sisters, for the breaking up of families and communities, we say sorry.

And for the indignity and degradation thus inflicted on a proud people and a proud culture, we say sorry.

We the Parliament of Australia respectfully request that this apology be received in the spirit in which it is offered as part of the healing of the nation.

For the future we take heart; resolving that this new page in the history of our great continent can now be written.

We today take this first step by acknowledging the past and laying claim to a future that embraces all Australians.

A future where this Parliament resolves that the injustices of the past must never, never happen again.

A future where we harness the determination of all Australians, Indigenous and non-Indigenous, to close the gap that lies between us in life expectancy, educational achievement and economic opportunity.

The future

A future where we embrace the possibility of new solutions to enduring problems where old approaches have failed.

A future based on mutual respect, mutual resolve and mutual responsibility.

A future where all Australians, whatever their origins, are truly equal partners, with equal opportunities and with an equal stake in shaping the next chapter in the history of this great country, Australia.

There comes a time in the history of nations when their peoples must become fully reconciled to their past if they are to go forward with confidence to embrace their future.

Our nation, Australia, has reached such a time.

Language features

Use of negative language to emphasise past injustice

Repetition of key ideas

Use of first person plural to involve audience

Use of positive language to emphasise better future

Appeals to a sense of justice and national pride

Kevin Rudd, 13 February 2008



Members of the audience are overcome with emotion as they watch the apology speech on a large screen in Sydney.

Responding to the speech

1 What is the purpose of the speech?

2 Who is the intended audience of the apology?

3 What fact about Indigenous Australians does Kevin Rudd acknowledge in his opening sentence?

4 What point of view is expressed in the paragraph beginning 'The time has now come...'?



5 The heart of the speech is when Kevin Rudd apologises for government laws and policies that inflicted suffering on Indigenous Australians. How does he convey the true extent of this suffering?

6 In the same section of the speech, what is the effect of repeating the words 'we apologise' and 'we say sorry'?

7 What 'first step' is being taken?

8 What other positive steps are mentioned in the next two paragraphs?

9 In the last two paragraphs, how can you tell from the language that this is a significant moment for Australia?

10 What added meaning does the photograph give to the speech?

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

a profound: _____

b indignity: _____

c inflicted: _____

d mutual: _____

e reconciliation: _____

Editorial

This newspaper editorial puts forward a persuasive argument about gambling advertisements.

Ads not helping gambling problem

AUSTRALIANS love to gamble. One of our most sacred annual events, Anzac Day, even allows a unique exemption for the playing of two-up.

For a huge number of Aussies, Tibet isn't a Himalayan country under Chinese control, it's why you go to the TAB.

And there's nothing at all wrong with the occasional wager. The majority of gamblers, in fact, are able to keep their gaming expenses within a reasonable level but a significant number, too, fall victim to the lure of a quick dollar. They will raid their savings for another bet when previous bets have failed.

They will put at risk their jobs and home ownership. Their marriages will collapse, all for the sake of gambling.

These people—and repeated studies attest to their proportion within the gaming community—don't need any further encouragement to risk their money. Yet the growing proliferation of billboards that promote myriad gambling outlets mean there is little chance of avoiding reminders.

The Minister for Hospitality, Gaming and Racing is right to indicate his deep concern over advertising billboards that push gambling, particularly those at many major NSW sporting venues.

Anyone with an inclination towards problem gambling is not going to be able to avoid a gambling



prompt whenever attempting to enjoy a day out at such venues. Nor is watching on television an option, due to the ubiquity of these ads. We now even have an entire sports arena named after a betting organisation.

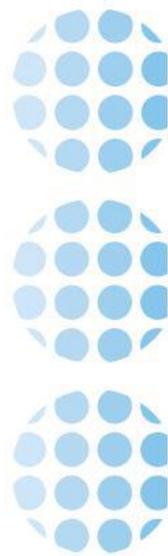
It's making a bad problem worse. You can bet on that.

The Daily Telegraph, 6 April 2011

Analysing the editorial

- 1 'Australians love to gamble.' What example is given as evidence to support this general statement?

- 2 Explain the joke around the word 'Tibet' in the second paragraph.



3 In the first sentence of the third paragraph, what point of view about gambling is expressed? What reason is given?

4 '...but a significant number, too, fall victim to the lure of the dollar.' How does the editorial position the reader to view these gamblers?

5 What happens when people can no longer control their gambling?

6 What three forms of advertising for gambling are mentioned in the editorial?

7 What argument has the editorial constructed about this advertising?

8 Why is the last paragraph an effective conclusion to the editorial?

9 How would you describe the tone of this editorial?

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

a lure: _____

b proliferation: _____

c myriad: _____

d ubiquity: _____

Print advertisement

This advertisement is part of the Australian Government's National Tobacco Campaign that targets a range of different audiences including women who smoke.

Advertisement

STOP SMOKING START REPAIRING



In 1 week
your sense of taste and smell improves

In 1 month
skin appearance is likely to improve

In 3 months
your lung function begins to improve

In 5 days
most nicotine is out of your body

In 8 hours
excess carbon monoxide is out of your blood

In 12 months
your risk of heart disease has halved

Today
quit before getting pregnant and your risk of having a pre-term baby is reduced to that of a non-smoker

In 1 year
a pack-a-day smoker will save over \$4,000

EVERY CIGARETTE YOU DON'T SMOKE IS DOING YOU GOOD

Quitline 13 7848
australia.gov.au/quitnow



Australian Government

Authorised by the Australian Government, Capital Hill, Canberra

Viewing the advertisement

- 1 What is the purpose of the advertisement?

- 2 What message is conveyed in the main heading?

- 3 What do the eight factual statements that surround the image of the woman tell you?

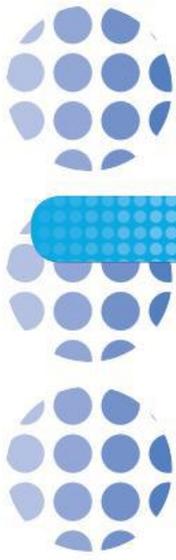
- 4 As far as you can tell, are these facts coming from a reliable source?

- 5 The factual statements are used to persuade the viewer. What is persuasive about these facts?

- 6 What is persuasive about the photograph?

- 7 Many anti-smoking advertisements appeal to the emotion of fear by pointing out the harmful consequences of smoking. Comment on the advertising strategy used in this advertisement.

- 8 How does the statement at the bottom of the advertisement sum up its message?



Language Shades of meaning

Writers and speakers often choose words that have positive or negative emotional overtones. For example, the word 'work' is a neutral word. The term 'slave labour', which also refers to work, has strong overtones of disapproval and negativity. It is an emotive term that can be used to persuade an audience that a worker is being mistreated.

Identifying emotive language

Here is a list of neutral words and emotive words. Place the emotive words in the column that best describes their emotional meaning, either positive negative.

Positive	Neutral	Negative	Emotive words
1 <u>traditional</u>	old	<u>outdated</u>	outdated, traditional
2 _____	unusual	_____	peculiar, extraordinary
3 _____	pale	_____	fair, sickly
4 _____	fashionable	_____	bizarre, trendy
5 _____	smell	_____	stench, fragrance
6 _____	known	_____	celebrated, notorious
7 _____	wild (animal)	_____	untamed, feral
8 _____	house	_____	shack, chalet
9 _____	youthful	_____	ageless, childish
10 _____	clever	_____	sly, inventive
11 _____	march	_____	riot, demonstration
12 _____	amusing	_____	hilarious, ridiculous
13 _____	purchase	_____	haggle, negotiate
14 _____	small	_____	stunted, petite
15 _____	fighter	_____	soldier, terrorist
16 _____	strong-minded	_____	pig-headed, determined

Choosing the right word

The words in the box below relate to emotions. Match each word with its definition. The first letter has been given to help you.

sulky	triumphant	miserable	ecstatic
irritable	envious	contented	enraged
exhausted	ashamed	serene	vindictive

Definitions

- 1 satisfied with what you have
- 2 easily annoyed or exasperated
- 3 extremely sad or unhappy
- 4 overjoyed, delighted
- 5 infuriated or intensely angry
- 6 victorious
- 7 being in a sullen or offended mood
- 8 wanting someone else's success or good fortune
- 9 having a strong desire for revenge
- 10 calm, peaceful
- 11 worn out, drained
- 12 feeling remorseful or guilty



Words

- c _____
- i _____
- m _____
- e _____
- e _____
- t _____
- s _____
- e _____
- v _____
- s _____
- e _____
- a _____



Identifying different meanings

Each noun in the following groups has a related but different meaning. Using the back-of-the-book dictionary, write down the meaning of each word.

- 1 a burglar _____
- b pickpocket _____
- c mugger _____
- 2 a punch _____
- b lashing _____
- c assault _____



- 3 a** design _____
b strategy _____

- c** plot _____
- 4 a** kayak _____
b yacht _____
c barge _____
- 5 a** invasion _____
b ambush _____
c counterattack _____
- 6 a** opulence _____
b affluence _____
c extravagance _____

... Opposing points of view ...

In pairs, choose one of the topics listed below and prepare a mini-debate to present to the class. Each student is to speak for two minutes. Decide who will present the positive point of view (the affirmative) and who will present the negative. In the space provided below, write down your topic, your point of view and list your supporting arguments with evidence. Then, with your partner, present your mini-debate to the class as persuasively as you can.

Remember to use persuasive strategies such as:

- effective language choices—positive or negative words and phrases
- repetition of key words and ideas for emphasis
- emotional appeals
- rhetorical questions.

Topics

Should parents be allowed to smack their children?

Do we hero-worship our sports stars too much?

Should dangerous dogs be banned?

In this digital world, are books on the way out?



6

A new country for a new life

What is cultural understanding?

Cultural understanding is developed by being aware that people from cultures that are different from your own will have a shared language, customs, values and even experiences that shape how they see the world. This unit focuses on how individuals feel about changing from one culture to another.

Getting to Australia

In his book *The Happiest Refugee*, Anh Do describes how he left Vietnam with his parents, their extended family and other refugees and became one of the boat people who had to endure storms and pirates on the dangerous voyage to Australia. It was an escape from the effects of war and a move from the Asian culture of his homeland to the western culture of Australia. However, he and his family nearly lost their lives at sea during storms and in two attacks by pirates on their broken-down boat. Here is Anh Do's description of their second experience with pirates on their boat journey. As the extract begins, Uncle Eight has swallowed a gold cross to save it during the first pirate attack.

•• *Boat people and pirates* ••

Uncle Eight was staring at the blue horizon, thinking about his mother whom he'd left behind, thinking about food, and thinking about how he was going to retrieve the cross he'd just swallowed. All of a sudden he yelled out, 'Boat!'

We all squeezed onto the deck again and looked out across the blue. This time the thirty-nine bodies dressed in dirty clothes were stiff with fear. We had no weapons and

nowhere to hide. We were an exposed pimple on the vast face of the ocean. But there was still a chance, still a small amount of hope that the boat approaching us was benevolent. We might be rescued. We waited.

As the boat got closer we realised they were also pirates, but Dad could do nothing. The vessel rammed into ours and within minutes a gang of nine men were on our boat waving guns in the air and screaming.

It was too much. We stood there silent and numb, like sheep awaiting slaughter. We were forced to strip off our clothes again, and the pirates stalked up and down the rows of naked bodies, inspecting opened, trembling mouths, occasionally pulling out a gold capping. My father stated what appeared to be obvious, 'We have nothing left'.

A pirate with black front teeth leered at Auntie Huong. He muttered something and then without warning, grabbed her arm and dragged her onto the other boat.

'Huong!' Uncle Thanh screamed and lunged for his wife. A rifle butt cracked him across the back of the head. With a tip of a gun sticking into her lower back, my Auntie was pushed into the pilot-house on the pirate vessel. Black teeth was breathing heavily on her naked flesh and words tumbled from her mouth:

*Hail Mary, full of grace,
The Lord is with thee.
Blessed are thee amongst women,
And blessed is the fruit of thy womb,
Jesus.*

*Holy Mary, mother of God,
Pray for us sinners, now
And at the hour of our death ...*

Back on our boat one of the pirates grabbed hold of the smallest child. He lifted up the baby and ripped open the child's nappy. A tiny slice of gold fell out. The pirate picked up the metal and wantonly dangled the baby over the side of the boat, threatening to throw the infant in. My father screamed at the top of his lungs, 'We must save the child! We will fight to the death to SAVE THE CHILD!'

Suddenly guns were lifted and machetes raised. The robbery now turned into a full-blown standoff: nine men with weapons against thirty-seven starving refugees, a baby dangling over the ocean, and a naked woman awaiting hell.

The most dangerous animal is the one cornered and fearful. My uncles, ex-army paratroopers, suddenly felt a surge of adrenalin and stood up in unison. They were tired and

hungry and weak, but they had one last fight left in them. Then the teenage boys started calling out to each other, psyching each other up, their fear now turned into desperate rage. Everyone was ready to fight till the end. If the child was thrown into the ocean, there would be no survivors.

The head pirate sized up the situation and barked frantically at the man dangling the baby. The child was thrown to the feet of his mother. His life was spared.

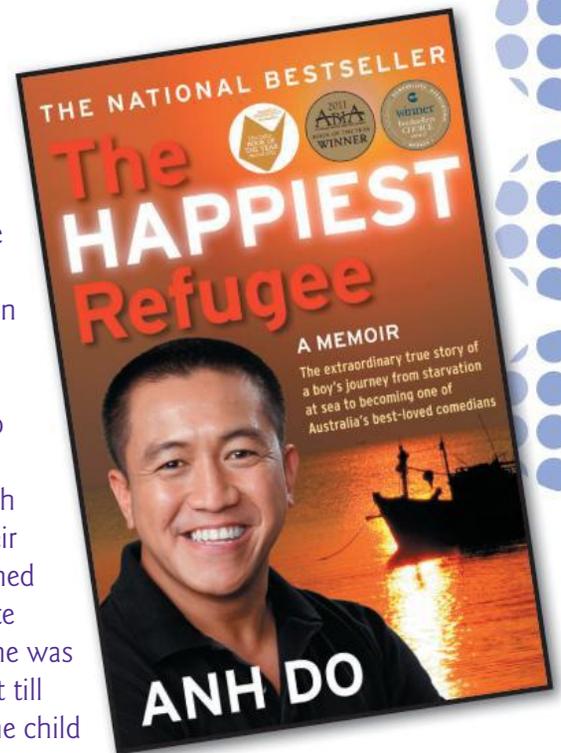
The baby was my brother Khoa. My crying mother gathered him up and held him tight, like a son who had returned from the dead.

One by one the pirates went back to their vessel, taking with them every little thing they could find, even our broken second engine. The pirate with black teeth angrily yanked my auntie out of the pilothouse and shoved her back onto our boat. She fell on the deck and was protectively covered by the arms and bodies of our family, grateful that nothing further had happened to her. The pirate's noisy diesel motor started up and fumes filled the air.

As their boat veered away, one of the pirates did something strange. He was a young kid according to my uncles, no more than eighteen years old, and had been less aggressive throughout the whole encounter. Suddenly and for no apparent reason he threw us a gallon of water.

That water saved our lives.

You can't drink jewellery or eat gold teeth caps, but the water meant everything because it bought us an extra day. That second pirate attack saved our lives.



from *The Happiest Refugee* by Anh Do

Reading for understanding

1 'Boat!' Why does this exclamation by Anh Do's uncle gain the reader's attention?

2 How do the refugees feel as the unknown boat approaches theirs?

3 Identify the metaphor the writer uses to show how exposed they were to danger.

4 How do the pirates threaten the refugees?

5 How do the refugees react to the pirates' threats?

6 Why does Anh Do think his father's comment, 'We have nothing left' is obvious?

7 What is repulsive about the appearance of the pirate who grabbed Auntie Huong?

8 Why is Uncle Thanh hit on the back of the head by the pirates?

9 'SAVE THE CHILD!' Why do you think these three words are in capital letters?

10 Why do the refugees become like a dangerous animal?

11 What happens as the pirate boat leaves them?

12 What does the second pirate attack do for the refugees?

Fitting in

The extract below is from *Red Dog*, a novel by Louis de Bernières. The novel focuses on the adventures and relationships of a real dog that used to live in and around the town of Dampier, Western Australia. At first Dampier was a small outback town but it later became the centre of a rapidly expanding iron ore industry that employed workers from many different cultures.

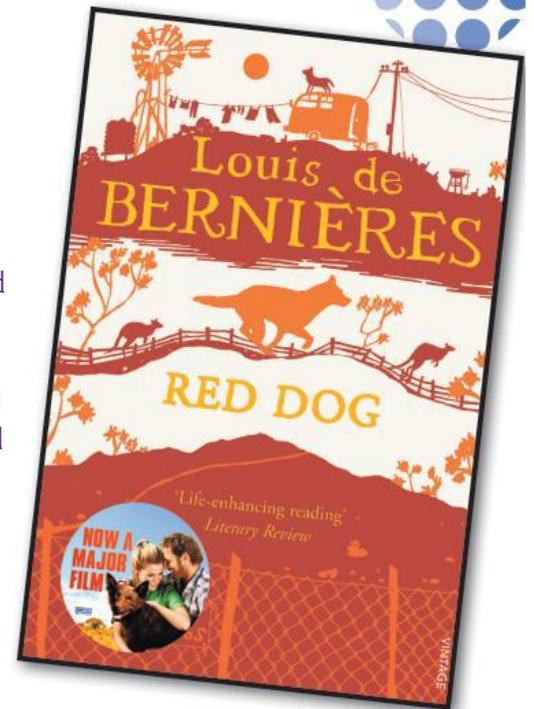
•• *A dog finds an owner* ••

New docks were constructed, new roads, new houses for the workers, a new railway and a new airport. In order to build all this, hundreds of men had arrived from all corners of the world, bringing nothing with them but their physical strength, their optimism and their memories of distant homes. Some of them were escaping from bad lives, some had no idea how they wanted their lives to be, and others had grand plans about how they could work their way from rags to riches.

They were either rootless or uprooted. They were from Poland, New Zealand, Italy, Ireland, Greece, England, Yugoslavia, and from other parts of Australia too. Most had brought no wives or family with them, and for the time being they lived in big huts that had been towed on trailers all the way up from Perth. Some of them were rough and some gentle, some were honest and some not. There were those who got rowdy and drunk, and picked fights, there were those who were quiet and sad, and there were those who told jokes and could be happy anywhere at all. With no women to keep an eye on them, they easily turned into eccentrics. A man might shave his head and grow an immense beard. He might go to Perth for a week, go 'blotto or Rotto', and come back with a terrible hangover and lots of painful tattoos. He might wear odd socks and have his trousers full of holes. He might not wash for a week, or he might read books all night so that he was red-eyed and weary in the morning when it was time to go to work. They were all pioneers, and had learned to live hard and simple lives in this landscape that was almost a desert.

These brawny individuals took a rapid shine to Tally. They had little affection in their lives, and they could feel lonely even with all their workmates around them, so it was good to have a dog that you could stroke, and have playfights with. It was good to have a dog to talk to, who never swore at you and was always glad to see you. Tally liked them, too, because they ruffled his ears and roughed him up a bit, and rolled him on his back to tickle his stomach. They fed him meaty morsels from their sandwiches and dinner plates, and they brought him special treats from the butcher. Even though he was sometimes absent for days on end, there would always be a can of dogfood on the shelf, along with all the tools and oily rags, and there would always be a bit of steak left over from the weekend's barbecue.

No-one knew his real name, and before long he was simply called 'Red Dog'. A dog is happy to have lots of names, and it was no bother to him if someone wanted to call him 'Red'. In any case, a red dog is exactly what Tally was. He was a Red Cloud kelpie, a fine old Australian breed of sheepdog, very clever and energetic, but some people thought that Red Dog might have had some cattle dog in his ancestry. He was one of three puppies,





and Tally turned out a lovely dark, coppery colour, with amber-yellow eyes and pricked-up ears. His tail was slightly bushy, and on his shoulders and chest the fur was thick like a mane. His forehead was broad and his nose was brown, a little bit turned up at the end. His body was solid and strong, and if you picked him up you were surprised by how heavy he was.

Red Dog and the men from Hamersley Iron Transport section got to know each other, because one of their bus drivers adopted him and became the only person to whom he ever belonged.

John was not a big fierce man like some of the miners. He was small and quite young, and he loved animals almost more than anything else. He had high cheekbones because he was half Maori, and people used to say of him that he was a friend to everyone. One day John met Red Dog in a street in

Dampier, when he was standing outside his bus waiting for some of his daily passengers to arrive. When he caught sight of Red Dog he reacted with instinctive pleasure, crouching down on one knee and saying, 'Hey, boy! Here!' and clicking his fingers and tongue. Red Dog, who had been busy with his own thoughts, stopped and looked at him. 'Come on, mate,' said John, and Red Dog wagged his tail. 'Come and say g'day,' said John.

Red Dog came over and John reached down and took his right paw. He shook it and said, 'Pleased to meet you, mate.' John took Red Dog's head in both hands, and looked into his eyes. 'Hey, you're a beauty,' he said, and Red Dog knew straight away that from now on his life was going to take a new direction.

When the miners turned up to take their big yellow bus to work they found John sitting in the driver's seat and Red Dog sitting in the seat behind him.

from *Red Dog* by Louis de Bernières

Reading for understanding

1 What did the men from overseas bring with them?

2 Why do you think the writer uses contrasts to describe the miners?

3 Why are many of the miners 'eccentrics'?

4 How do the miners show their affection and friendship towards Tally?

5 What do the miners share with Tally?

6 As a Red Cloud Kelpie, what kind of qualities does Tally possess?



7 What is surprising about Red Dog?

8 What is the most important thing we learn about John's character?

9 As John looks into Red Dog's eyes what does Red Dog know about his life?

10 How does Red Dog show that he accepts John as his owner?

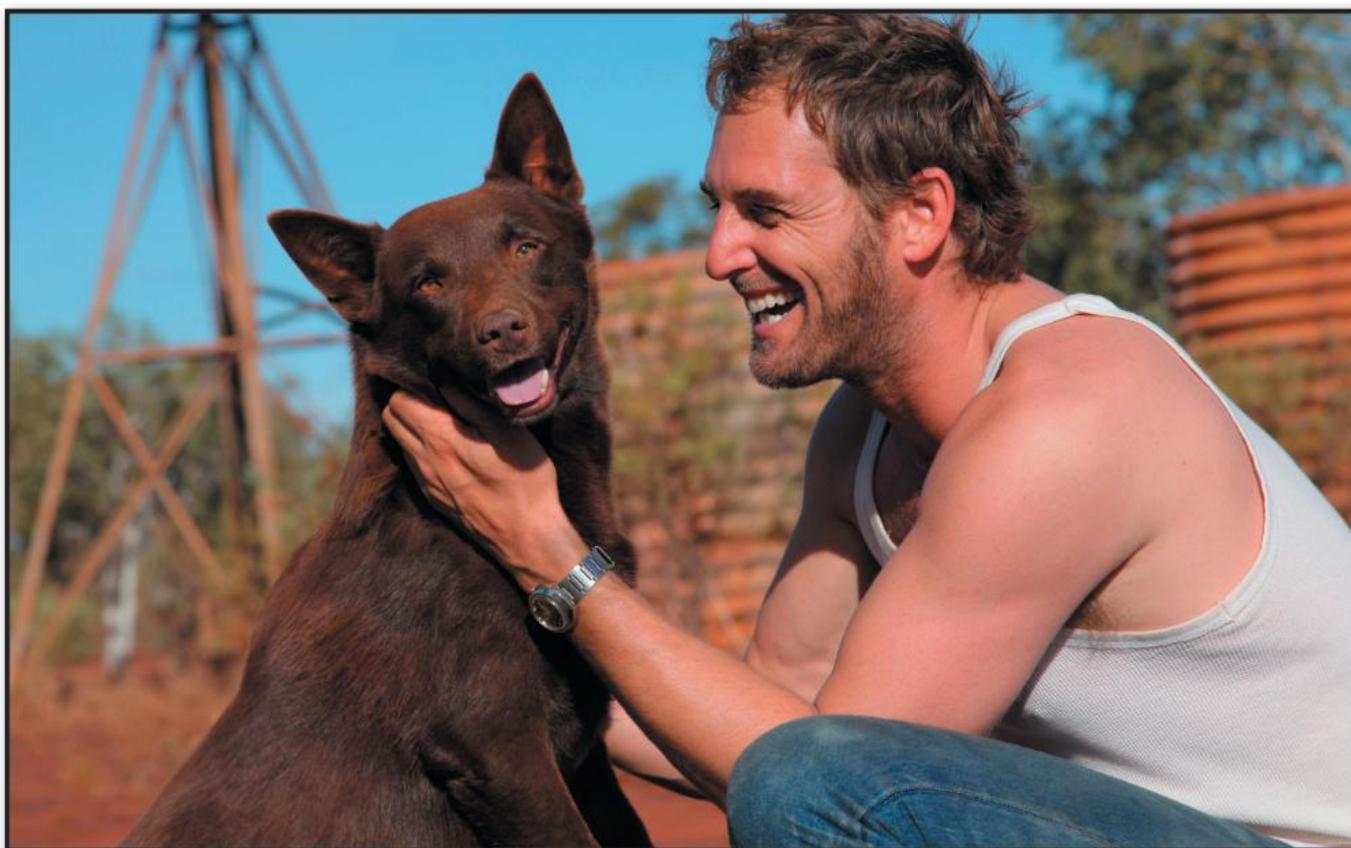
11 What is the writer's purpose in this extract?

12 Using the back-of-the-book dictionary, write down the meaning of these words:

a eccentrics: _____

b morsels: _____

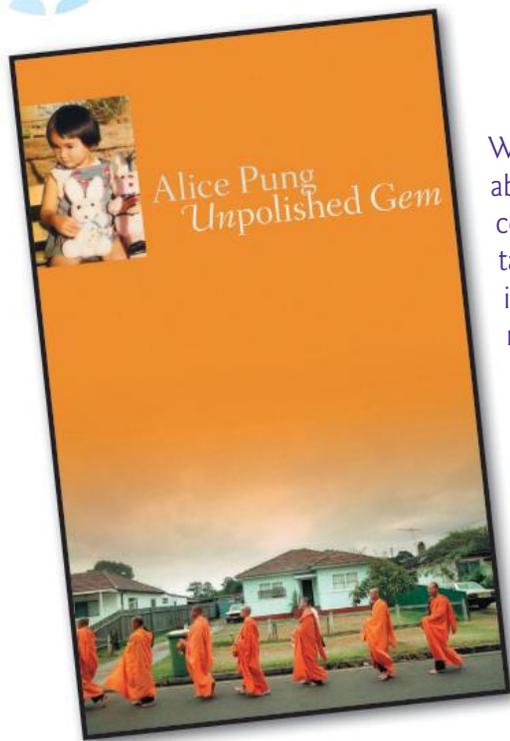
c brawny: _____



A still from the film showing Red Dog with John.

A search for identity

In *Unpolished Gem*, Alice Pung writes about her Chinese ancestry and her life in Australia after her family fled from the horrifying Pol Pot regime in Cambodia. She focuses on her search for identity between the two cultures. In the following extract, she amusingly depicts her family's initial responses to life in Melbourne, after the family settle in the suburb of Footscray.



Wah, so many things about this new country that are so taken-for-granted! It is a country where no-one walks like they have to hide. From the top floor of the Rialto building my parents see that the people below amble in a different manner, and not just because of the heat. No bomb

is ever going to fall on top of them. No-one pissing in the street, except of course in a few select suburbs. No lepers. No Khmer Rouge-type soldiers dressed like black ants prodding occupants of the Central Business District into making a mass exodus to Wangaratta. Most people here have not even heard about Brother Number One in Socialist Cambodia, and to uninitiated ears his name sounds like an Eastern European stew: 'Would you like some Pol Pot? It's made with 100% fresh-ground suffering'.

Here there is sweetness, and the refugees staying at the Midway Migrant Hilton horde

•• Wah! ••

packets of sugar, jam and honey from the breakfast table. So used to everything being finite, irrevocably gone if one does not grab it fast enough, they are bewildered when new packets appear on the breakfast table the next day. So they fill their pockets with these too, just in case. Weeks later, the packets still appear. The new refugees learn to eat more slowly, that their food will not be taken from them or their bowls kicked away. They learn that here, no-one dies of starvation.

So in the beginning there are many wahs of wonder, and when my father returns home swinging his bagful of swine hocks, his ears are assailed with even more. 'Wah! Look at this water from the tap!' cries my grandmother, handing him a steaming mug. 'So clean and hot you could make coffee with it.' When they walk to the Western General Hospital with my mother to get the blood tests done, bitumen roads are a source of wonder. 'Wah! So black and sparkling like the night sky! Rolled flat by machines and not by stones pulled by a hundred people!' When they catch the tram to declare Australian citizenship, the orderliness of the streetscape does not escape my father, who has proudly memorised all the names of the roads, and in the process the chronological order of this colonised country's monarchs— 'King Street, William Street, Queen Street, Elizabeth Street'.

from *Unpolished Gem* by Alice Pung

Reading for understanding

1 What is 'taken-for-granted' in this 'new country'?

2 What is the effect of the repetition of 'no' and 'no-one' used in the first paragraph?

3 What shocking pun is made on the name of Pol Pot, the leader of a terrible regime in Cambodia?

4 Why do the refugees hide packets of food at the breakfast table?

5 What do the refugees gradually learn about the food?

6 What do the many 'wahs' of the family mean?

7 What comparison is made by the writer about bitumen roads?

8 Why is the family travelling by tram?

9 According to Alice Pung's family, what is different about the Australian way of life?

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

a exodus: _____

b uninitiated: _____

c irrevocably: _____

Language

Informal language—idioms

Idioms are sayings and expressions that form part of our everyday speech. The real meaning of an idiom is not the same as its literal meaning; for example, if someone says to you, 'It's raining cats and dogs', they mean that it's raining very heavily.

Idioms and their meanings

In the following sentences, the everyday idioms are printed in italics. Rewrite the sentences using the actual meaning of each of the idioms.

- 1 The aggressive umpire had *got out on the wrong side of the bed*.

- 2 The parade was moving *at a snail's pace*.

- 3 The student from interstate was *a fish out of water* at her new school.

- 4 The army leader decided to strike *while the iron was hot*.

- 5 The rock climber escaped falling *by the skin of his teeth*.

- 6 The comedian's jokes *brought the house down*.

- 7 When the politician lost his seat, *it was a bitter pill to swallow*.

- 8 Council has given us *the green light* to begin the building extension.

- 9 The student was *burning the midnight oil* to complete the essay.

- 10 The driver of the stolen car was going *like a bat out of hell*.



Idiom match-up

In the space next to each of the idioms, write down the correct meaning from the box.

a remote or isolated place	to be good at gardening
a sign of a desire for peace	to be very expensive
a person bringing help and hope	to relax and enjoy oneself
something that spoils a situation	in confusion, in a muddle

- 1 an olive branch _____
- 2 an angel of mercy _____
- 3 at sixes and sevens _____
- 4 to let one's hair down _____
- 5 to cost an arm and a leg _____
- 6 a fly in the ointment _____
- 7 to have green fingers _____
- 8 the back of beyond _____

Completing the idioms

Complete the everyday idioms by adding the missing words from the box.

bull	moon	cat	candle	spanner
leaf	trumpet	bee	head	slaughter

- 1 Like a lamb to the _____
- 2 To blow one's own _____
- 3 To throw a _____ in the works
- 4 To take the _____ by the horns
- 5 To burn the _____ at both ends
- 6 To hit the nail on the _____
- 7 To let the _____ out of the bag
- 8 To turn over a new _____
- 9 To have a _____ in one's bonnet
- 10 Once in a blue _____



7

So you want to be a writer?

How to improve your writing

Here are seven hints that will help you to improve your writing skills. With each hint, you will find useful models from famous writers and a writing task. Read some of the responses aloud to see what ideas and techniques other students have used.

1 Hooking the reader

This is where you hook the reader's attention, stir their imagination and create a sense of anticipation. One way of learning how to create interesting beginnings is to observe the methods used by other writers. Here are the openings of five popular novels.

•• *Children of the Dust* ••

It was such a perfect day, a promise of summer with cloudless blue skies. Swallows were nesting below the eaves of the caretaker's cottage and out on the sportsfield the third forms were playing cricket and tennis. Everyone thought, when the alarm bell rang, that it was just another fire practice. But the first bombs had fallen on Hamburg and Leningrad, the headmaster said, and a full-scale nuclear attack was imminent. Those within walking distance of the school must go home immediately. The rest should return to the main assembly hall and stay there.

from *Children of the Dust* by Louise Lawrence

•• *Freaky Friday* ••

YOU are not going to believe me, nobody in their right minds could *possibly* believe me, but it's true, really it is!

When I woke up this morning, I found I'd turned into my mother. There I was, in my mother's bed, with my feet reaching all the way to the bottom, and my father sleeping in the other bed.

from *Freaky Friday* by Mary Rodgers

•• *The Old Man and the Sea* ••

He was an old man who fished alone in a skiff in the Gulf Stream and he had gone 84 days now without taking a fish.

from *The Old Man And The Sea* by Ernest Hemingway

•• *A Christmas Carol* ••

Marley was dead. There is no doubt whatever about that. The register of his burial was signed by the clergyman, the undertaker, and the chief mourner.

Scrooge signed it.

Old Marley was as dead as a door-nail.

from *A Christmas Carol* by Charles Dickens

•• *Deadly Unna?* ••

We've made the grand final.

Next Saturday we play Wangaroo for the Peninsula Junior Colts Premiership. The whole town is talking about it, it's the biggest thing to happen here since the second prize in the SA Tidy Towns Competition (Section B). Just shows what sort of town I live in. Hopeless.

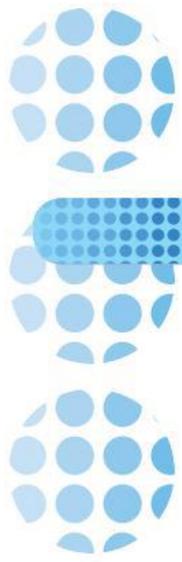
from *Deadly Unna?* by Phillip Gwynne

••• Writing an introduction •••

Try your hand at writing an interesting introduction for a story about one of the following topics. You may prefer to use a topic of your own choice.

- School lockdown
- Arrival of the aliens
- The sole survivor
- Tsunami
- A long-lost relative
- The surprise party
- Late!
- Footsteps in the dark
- 'Freeze, police!'

Topic: _____



2 Using details to describe a character

Try to become a good observer of detail. When you are writing a story, you need to breathe life into your characters by describing their appearance and mannerisms for the reader. Do they have a scar, a shaved head, platinum blonde hair or false teeth? Are they wearing cycling shorts, a baseball cap, an evening gown, an expensive bracelet or an old overcoat? Do they walk quickly, speak in a deep voice or avoid eye contact? These details help make the characters true to life and interesting for the reader. Here are descriptions of three unforgettable characters from literature.

•• *Miss Trunchbull* ••

She was above all a most formidable female. She had once been a famous athlete, and even now the muscles were still clearly in evidence. You could see them in the bull-neck, in the big shoulders, in the thick arms, in the sinewy wrists and in the powerful legs. Looking at her, you got the feeling that this was someone who could bend iron bars and tear telephone directories in half. Her face, I'm afraid, was neither a thing of beauty nor a joy forever. She had an obstinate chin, a cruel mouth and small arrogant eyes. And as for her clothes ... they were, to say the least, extremely odd. She always had on a brown cotton smock which was pinched in around the waist with a wide leather belt. The belt was fastened in front with an enormous silver buckle. The massive thighs which emerged from out of the smock were encased in a pair of extraordinary breeches, bottle-green in colour and made of coarse twill. These breeches reached to just below green stockings with turn-up tops, which displayed her calf muscles to perfection. On her feet she wore flat-heeled brown brogues with leather flaps. She looked, in short, more like a rather eccentric and bloodthirsty follower of the stag-hounds than the headmistress of a nice school for children.

from *Matilda* by Roald Dahl

•• *George and Lennie* ••

For a moment the place was lifeless, and then two men emerged from the path and came into the opening by the green pool. They had walked in single file down the path, and even in the open one stayed behind the other. Both were dressed in denim trousers and in denim coats with brass buttons. Both wore black, shapeless hats and both carried tight blanket rolls slung over their shoulders. The first man was small and quick, dark of face, with restless eyes and sharp, strong features. Every part of him was defined: small, strong hands, slender arms, a thin and bony nose. Behind him walked his opposite, a huge man, shapeless of face, with large, pale eyes, with wide, sloping shoulders; and he walked heavily, dragging his feet a little, the way a bear drags his paws. His arms did not swing at his sides, but hung loosely and only moved because the heavy hands were pendula.

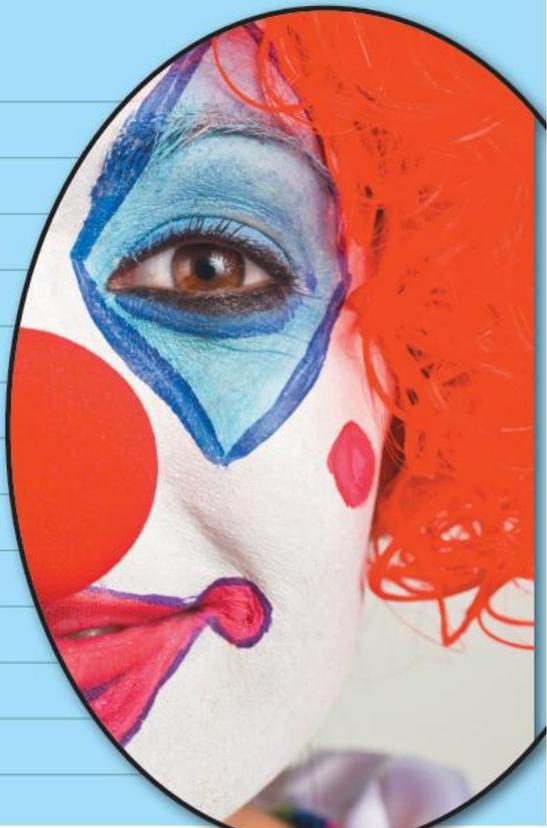
from *Of Mice and Men* by John Steinbeck

... Describing a character ...

Using the ideas you have gained so far, write a paragraph describing a fictional or true life person. You may like to use one of the characters below. Remember to give interesting details about their appearance, dress, behaviour and personality.

- pirate
- millionaire
- celebrity
- dancer
- politician
- friend
- surfer
- explorer
- principal
- enemy
- clown
- artist

Character: _____



3 Using details to describe the setting

The setting is the time and place where the events of the story occur. It adds colour and life to a story. Effective writers give their settings a special quality by adding detail upon detail and creating an absorbing picture that immerses the reader in the story. John Marsden states that the most common fault new writers have is that they fail to give details. He advises the following about the importance of using details:

'Be specific. Name everything. Instead of saying, "I climbed a tree" say, "I climbed the old gum tree outside my bedroom window". Describe everything you can about a scene or a character.'

Read the models on the following page to see how the writers have achieved this.

•• The Ninety Mile Beach ••

They call it the Ninety Mile Beach. From thousands of miles around the cold, wet underbelly of the world the waves come sweeping in towards the shore and pitch down in a terrible ruin of white water and spray. All day and all night they tumble and thunder. And when the wind rises it whips the sand up the beach and the white spray darts and writhes in the air like snakes of salt.

from *Storm Boy* by Colin Thiele

•• No ordinary house ••

The Washington boys' house is not like any ordinary house. There is no lawn, not a blade of grass anywhere, except in the bottom of the backyard, where the couch and paspalum could hide a full-grown man. The entrance, which drops sharply down from the roadway through a broken gate, is full of potholes deep enough to break your leg in. And the backyard is a junk collector's dream. There are mountains of empty bottles, cone-shaped hills of manure, and stacks of wet sacks, used for delivering winter fuel.

from *Boys by the Sea* by Barry Donnelly

••• Describing a setting •••

Write a detailed description of one of these scenes or one of your own choosing.

- a music concert
- a beach scene
- a traffic jam
- ski slopes
- in the dental surgery
- snorkelling
- at the zoo
- a classroom scene
- at the museum
- at the hospital



Setting: _____

4 Positioning characters

Readers like to see how determined characters get out of difficult predicaments. Many favourite stories focus on the main character struggling to overcome great odds. Ulysses striving to reach home after the siege of Troy, Robin Hood of Sherwood Forest in conflict with the evil Sheriff of Nottingham and Atticus Finch endeavouring to overcome racial prejudice in Maycomb County are all famous stories where the determined hero is fighting against adversity.

In the following extract from John Marsden's novel *The Journey*, the hero, Argus, is engaged in a struggle for survival against the undertow taking him out to sea.

•• Caught in the rip ••

When the second wave had finished with him he had the sense to gulp some air before the onslaught of the third. To his relief it seemed less turbulent than the other two; he did not realise for a few moments that it was because an undertow was carrying him out to sea, but he understood what was happening when he tried to stand again in the wave's aftermath. He had a moment's sensation of slipping and thought he was going right under, but the water came to his neck, lapping under his chin as he desperately tried to keep his head up. Distracted by this, he did not think to gasp a proper breath again, and started to panic as he felt himself swept off his feet. This time it was not the cascading surf that was his enemy but the savage back-pull of the rip. Argus was helpless as it carried him, kicking and struggling, well out beyond the line of the breakers, so that he was floating in the big undulations of the swell. His head was an insignificant dot in the vast green movement of water.

After about ten or fifteen minutes Argus was drawing close to the wall of breaking waves again, but new problems were looming on his left, as he drifted steadily closer to the rocks at the end of the beach. By now he was swimming in a kind of fog of pain and weariness, in which his mind continued to

function but was unable to motivate or inspire him. He was aware of the need to get through the breakers before he was carried onto the rocks, but it was his reflexes rather than his will that made his arms move faster and his legs kick harder.

In the event it proved to be easier than Argus had anticipated. The point at which he was attempting to come in had little undertow and, when he swam into the surf, his heart riddled with fear, the waves picked him up and carried him so that he involuntarily became a bodysurfer, if a rather awkward one. He spoilt the ride quite quickly by attempting to stand up; he went sprawling on his knees, then rolled over in the froth and foam, but so great was his relief at feeling sand again that he did not mind its abrasive texture. He staggered to his feet and ran out of the water, still afraid of the way it pulled and strained at him, even though he knew that the danger was over.

Argus collapsed onto all fours on the damp sand, panting and sobbing like an animal. He knew how lucky he had been. Although he felt at first that he had not even the strength to stand, energy came back into his body more quickly than he expected, and after a few minutes he could walk back along the beach, to the spot where he had begun his swim in such carefree circumstances.

from *The Journey* by John Marsden

5 Using the five senses

When you are describing actions, scenes and events, try to include some of the five senses—sight, sound, touch, taste and smell. Many writers focus on just the sense of sight, describing how things look, without thinking about the other senses. John Marsden has made the following comment about the importance of using the senses:

If you're describing a storm, we want to know how the thunder actually sounded, what the rain smelt like, how it felt on your skin, and how the mist tasted on your tongue.

In the following description of rain, writer Christobel Mattingley uses the sense of touch, sight, smell and sound. Michael Frayn chooses to focus on the sense of smell in his description of the city of Kingston.

•• Rain ••

Tim loved the feel of the rain on his face. He liked his yellow raincoat glistening and his black boots shining in the wet. He loved the soft rich smells the rain brought forth from the earth. He liked to see the gum leaves glittering wet and to hear the frogs' joyful croaking along the creek. He liked to see the raindrops hanging like diamonds on the long black hairs of the cows' thick winter coats, and he loved the sound their hooves made plopping through the mud.

Going to school he rode through every puddle on the road.

from *The Windmill at Magpie Creek* by Christobel Mattingley



•• Kingston City ••

It's a town of smells, most of them bad. The urban stink of old-fashioned bus exhausts; the greasy breath from the chip shops selling the chips that boys from the grammar school are not allowed to eat in the streets; the fragrance coming from the cornets of newspaper carried by passing boys who are eating the chips all the same. The fresh scent of the timber being transferred from the barges on the Thames into the great open-sided warehouses on the bank, and the dank green smell of the river.

from *My Father's Fortune* by Michael Frayn

6 Using verbs to create action

Verbs convey action and need to be chosen carefully to give a clear picture of the events taking place. Instead of writing 'The injured player left the field', we would give our reader a far better picture by saying 'staggered', 'limped' or 'lurched' from the field.

In the following two extracts, you will notice how vital the use of verbs is to create a sense of movement. Verbs and present participles show in the first passage the rapid frolicking of the dolphins, and in the second the relentless, unstoppable progress of the tractors.

•• *The dolphins* ••

He watched them stall and turn in perfect formation, cutting white slices through the skin of the water, curving back on themselves the way no human surfer could even hope to. They romped and skylarked. They arched their backs, pulled in their flukes and buried themselves deep in the meat of the wave until they were surfing underwater, riding the inner force of the wave. Now that was desperately cool, no question. Lockie was stoked. He hooted as the dolphins suddenly cartwheeled out the back of the wave.

from *Lockie Leonard—Legend* by Tim Winton



•• *The tractors* ••

The tractors came over the roads and into the fields, great crawlers moving like insects, having the incredible strength of insects. They crawled over the ground, laying the track and rolling on it and picking it up. Diesel tractors, pattering while they stood idle; they thundered when they moved, and then settled down to a droning roar. Snub-nosed monsters, raising the dust and sticking their snouts into it, straight down the country, across the country, through fences, through dooryards, in and out of gullies in straight lines. They did not run on the ground, but on their own roadbeds.

from *The Grapes of Wrath* by John Steinbeck

Using verbs effectively

Describe a scene or incident that involves movement, action or feelings. Choose one of the following topics or a topic of your own. Use verbs to give your description vitality.

- What a performance!
- A dramatic rescue
- A daring stunt
- A stormy day
- Sounding the alarm
- Earthquake
- Winning the game
- 'Hand over your keys!'



Topic: _____

7 Using dialogue

We learn about characters by the way they act and what they say. Dialogue that involves an exchange of opinion or ideas between characters reveals much about their personalities and what motivates them. Dialogue can also be a very effective way of showing conflict between characters.

Try to ensure that your characters speak the way they would in real life. In everyday life, words in conversation are often abbreviated or left out. Notice how dialogue in the following extract shows the cruelty of the slave traders.

•• *The slave traders* ••

'This one will do,' the big man called towards the young man who had just dumped Willie in the cart. 'She's strong and healthy and still growin'. Get over there, girl, and get into that cart.' He strode off down the line.

Julilly didn't move. She looked at Mammy, and for the first time in her life saw fear in Mammy Sally's eyes.

'Do like he say, child.' Mammy's voice hurt and choked. 'You got to mind that man in order to save your life. Don't forget that place I told you about.'

The fat man looked back and screeched,

'Get in that wagon, girl, or I'll use this whip and teach you how to jump.'

There was moaning now and crying up and down the line of slaves. The big slave trader didn't care or hear. He lashed his whip in the air, pulling children from their mothers and fathers and sending them to the cart.

from *Underground to Canada* by Barbara Smucker

••• *Writing dialogue* •••

Try your hand at writing the dialogue between two of the following people. You may like to use a situation involving some kind of conflict.

- Ticket inspector and fare evader
- Shopkeeper and customer
- Pedestrian and cyclist
- Parking officer and motorist
- Taxi driver and passenger
- Dog owner and neighbour
- Celebrity and fan
- Parent and teenager

Topic: _____

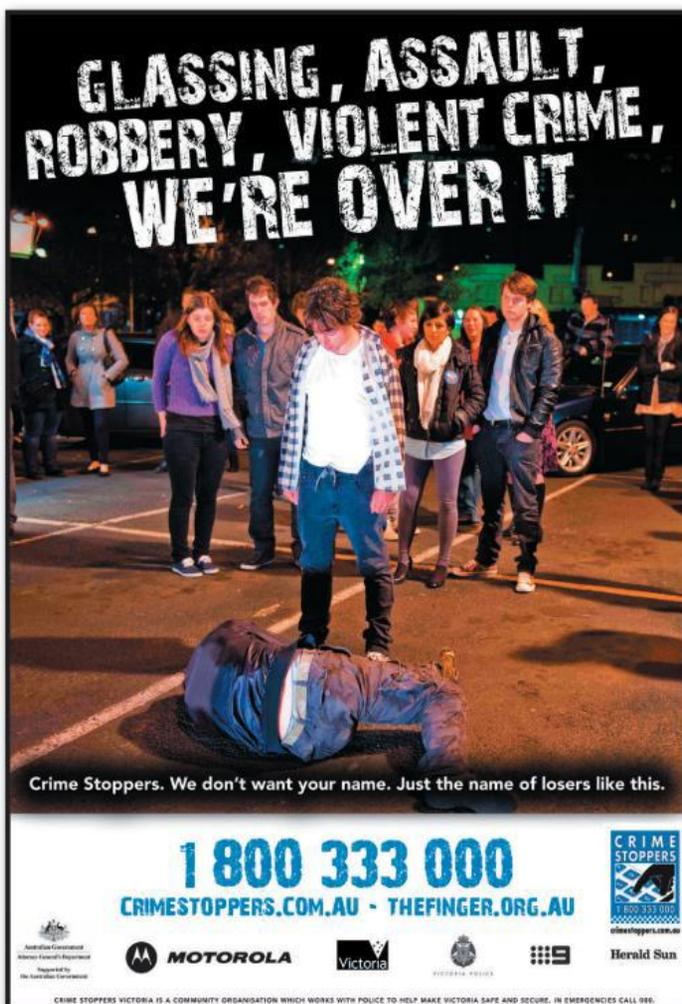
8

Issues and perspectives

What is an issue?

An issue is a topic that inspires community discussion and debate such as teenage violence, refugees and the environment. People have different perspectives on an issue depending on their culture, circumstances, experiences and values.

Issue 1: Youth violence



The Crime Stoppers Victoria campaign 'Violent crime. We're over it' encourages young people to report violent assaults. This poster is part of the campaign.

Viewing the poster

1 What is the purpose of this poster?

2 What situation is depicted in the photograph?

3 Look at the main written message. What language choices make it effective?

4 Read the message in small white type at the bottom and sum up its purpose.

5 Why do you think that the police themselves are 'missing' from the poster?

6 Comment on how the image and words interact to create the message of the poster.



The following news report is about a birthday party for two teenage girls that went badly wrong.

Police officer 'punched, kicked' at rowdy teen party

by Joel Cresswell

POLICE say they are determined to find a group of cowardly men who punched a female officer to the ground, then repeatedly kicked her at a rowdy party in Melbourne.

Police were called to the teenage birthday party in a hall in the city's north about 10 pm (AEST) on Friday when a brawl erupted.

The female officer was attempting to make an arrest when she was punched in the face. As the officer hit the ground, several men swarmed and began kicking her.

Her fellow officers were pelted with bottles and forced to call for back-up.

A police dog squad and the Critical Incident Response Team were eventually able to disperse the crowd of about 450 youths. Detective Senior Constable Nick Lamb said police were appalled at the attack. 'It's an absolute disgrace, that's why we're going to pursue this heavily,' he said.

'It's a very serious assault when it's several males assaulting one lone female officer.' The battered officer was released from hospital on Saturday morning.

Police were unable to identify her attackers and need help from witnesses.



Police were called to the teenage birthday party in a hall in Melbourne yesterday when a brawl erupted / File Source: Herald Sun

'The party was intended for 17- and 18-year-olds so we would only assume (the attackers) were around that age bracket at this stage,' Det Lamb said.

The party was a combined 17th and 18th birthday celebration for two girls who each invited 100 guests.

But the event was publicised on Facebook and attracted about 250 gatecrashers.

The huge crowd turned violent as the concerned parents of the birthday girls tried to shut the party down.

Fights broke out and gatecrashers smashed windows

and set off a fire hydrant in the hall.

One of the mothers, Faye, now faces a \$1500 damage bill. She described the night as a horror story.

'It was a scary night when it should have been a happy occasion,' she said. 'Some of these kids just came along to pick fights, nothing else.'

She said the families had registered the party with police and hired four security guards in a bid to avoid trouble.

'Whatever you do, don't put your party on Facebook,' she said.

AAP, 9 July 2011

Understanding the issue

- 1 Identify the issue that is raised by this news report.



2 Why does the headline attract your attention?

3 What happened to the female police officer and her colleagues?

4 What happened when the 250 gatecrashers arrived?

5 What caused the gatecrashers to arrive in such numbers?

6 What perspectives on this issue are presented by:

a Detective Senior Constable Nick Lamb

b Faye, the mother of one of the girls

7 The gatecrashers' perspective is not included in the news report. From the information in the report, what do you think is likely to be their perspective on the events at the party?

8 How are readers positioned to view the events?

Issue 2: Animal welfare

This extract is from the beginning of a feature article that highlights the plight of abandoned pets, many of whom will be euthanised after 28 days if a home isn't found.

A pound of flesh



By Stathi Paxinos

Photo: Rick Stevens

TRISH Burke tries not to cry. But it is so often a losing battle and she has to stop the car and let her emotions flow. For every cat and dog that she has squeezed into her animal trailer after a visit to a pound, she has had to look into the pleading faces of many more that she couldn't help. She knows they may only have a few days left before their time runs out and they are given a lethal injection.

Burke runs Pets Haven

animal shelter at Woodend, near Melbourne. She is part of a growing network of people across the country who dedicate their lives to rescuing and helping pets that would otherwise be put down.

Some spend hours every day travelling to pounds and shelters or scouring websites in search of cats and dogs that may only have days, or even hours to live.

Many will take animals into their homes and care for them

until they are sold, while others work and volunteer at pounds giving doomed former pets some love and comfort. Some spend hours posting photographs and videos of the animals on rescue websites.

It can be a heart wrenching job. There is no definitive estimate of the number of cats and dogs that are euthanised in Australia every year, but the kill rate most quoted by those working in the area is about 250 000.

extract from *The Age*, 16 June 2011

Understanding the issue

- 1 What is effective about the opening sentence?

- 2 In the opening paragraph, what is it that upsets Trish Burke?



- 3 How does the photograph support the article?

- 4 What efforts are being made by 'a growing network of people' to save the animals in pounds?

- 5 What is the estimated 'kill rate' of cats and dogs in Australia?

- 6 This article explores the issue of abandoned pets. From what perspective is it written?

- 7 What is the writer's purpose in this article?

The next article explores the issue of abandoned pets from a very different perspective.

Dumped pup Ebby has life-saving surgery

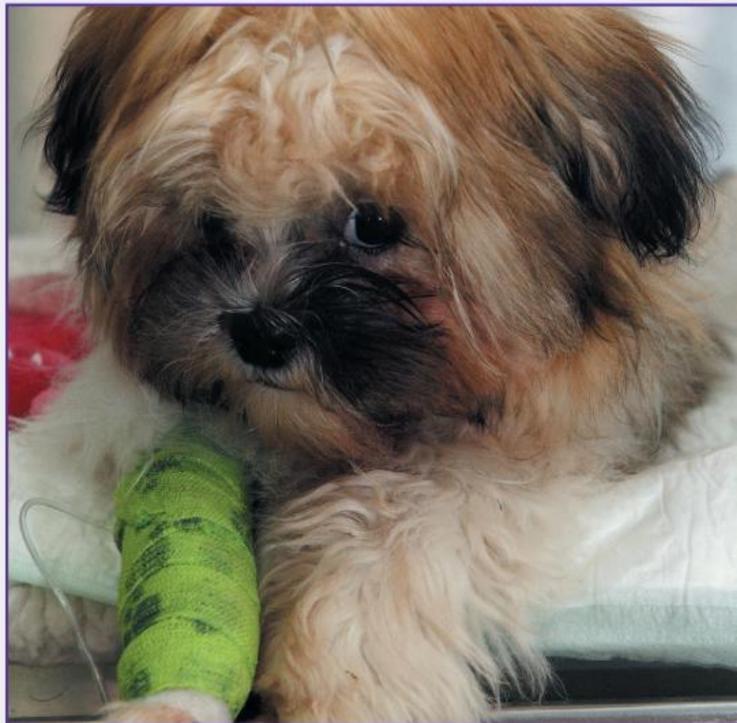
Kelly Ryan

SHE'S a bit sooky and sore but dumped pup Ebby has had life-saving surgery to plug a hole in her heart.

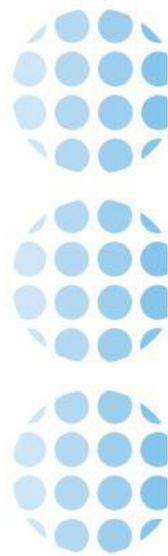
The big day in the operating theatre arrived for the little mutt after scores of strangers—including students from Altona Green Primary School—chipped in to give her a second chance at life.

They donated hundreds of dollars for surgery to proceed after reading in the *Herald Sun* that Ebby's owners had abandoned her because of the expense.

Specialist veterinary cardiologist Richard Woolley donated his



Ebby with her leg bandaged after the surgery. Picture: Norm Oorloff.



services to operate on Ebby yesterday at the Southern Animal Referral Centre in Highett.

In the same way the op is performed on humans, Dr Woolley inserted a catheter from her hind leg and into a major blood vessel in her heart.

Once inside her heart, the device was expanded to close the hole.

Just a few months old, Ebby has had to wait for the surgery,

needing to gain vital grams before she was considered strong enough to survive the procedure.

As she waited and grew, staff at The Village Vet in Toorak who have been caring for Ebby set up a Facebook site which attracted generous donations from people keen to see the surgery proceed.

Vet nurse Rachel O'Brien said staff had been touched by the outpouring of kindness

shown to the mutt.

'It has been overwhelming how much love and support one homeless little dog has generated,' Ms O'Brien said.

Ebby last night was bouncing back to her happy self.

She will stay at SARC for specialists to monitor her recovery.

And then the hunt starts to find a loving new family to adopt her.

from Herald Sun, 19 July, 2011

Understanding the issue

- 1 What made Ebby different from other dumped animals?

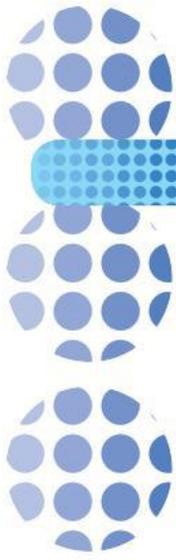
- 2 What words and phrases in the first two paragraphs make the reader feel sorry for Ebby?

- 3 What three factors made it possible to save Ebby's life?

- 4 Why did Ebby's owners abandon her?

- 5 What is the purpose of this article?

- 6 Considering that 250 000 cats and dogs are put down each year, what is your perspective on Ebby's case?



Issue 3: Where our food comes from

Battery chickens are kept in small cages, sometimes in horrific conditions. Literary texts can present a perspective on an issue in a way that is completely different from a news report. The following poem by Michael Leunig uses light-hearted and humorous language to expose a grim reality.

•• Nest eggs ••

Come all you battery chickens
With cramped up wings and legs
Prepare those aching bottoms
To lay some extra eggs

And do be warned my little fowls
The future could be bleak
They say retirement's awful
With an amputated beak

So make your preparations now
For when you leave the coop
We recommend the omelette
And not the chicken soup

And so my anxious feathered friends
My captive chickadees
Just brace those drumsticks one and all
And squeeze, squeeze, squeeze!

Michael Leunig



Interpreting the poem

- 1 In this poem, the poet adopts someone else's persona or perspective. Who is actually speaking to the chickens? How can you tell?

- 2 In the first stanza, what do we learn about the physical plight of the battery chickens?



3 What warning is contained in the second stanza? How is the reader positioned to feel about this?

4 What recommendation is made in the third stanza? Why?

5 In the first two lines of the fourth stanza the speaker's mixed feelings towards the chickens become more extreme. Explain how the poet has chosen contrasting words to achieve this.

6 By the end of the poem, how is the reader positioned to feel about the speaker's character.

7 What is the poet's message in this poem?

8 Using the back-of-the-book dictionary, write down the two definitions of 'nest egg'.

a _____

b _____

9 The title of the poem is intentionally ironic in that Michael Leunig is stating the opposite to what he really means. Considering the two definitions from question 8, why has Michael Leunig called his poem 'Nest eggs'?

Media texts

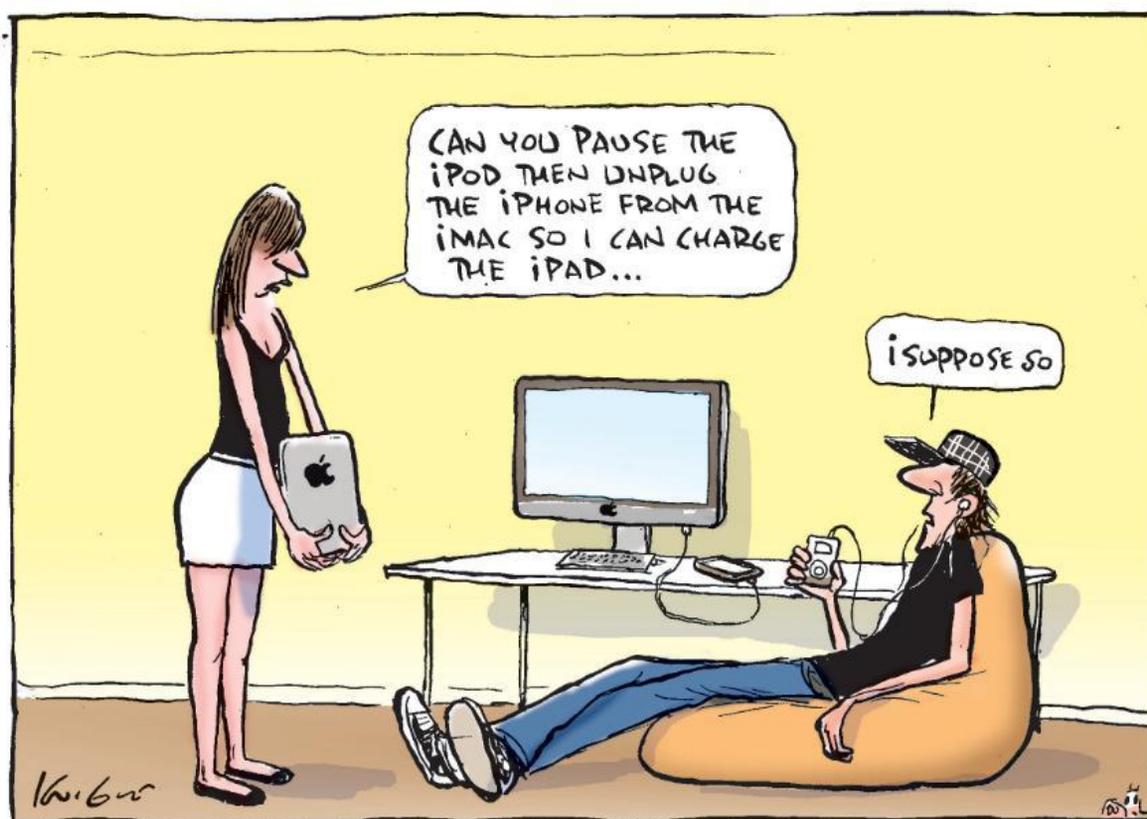
9

What are media texts?

Media texts are spoken, written, graphic or digital communications that have a public audience. They include texts from magazines, newspapers, television, the internet and radio. Media texts reflect and influence the popular culture of the time by highlighting trends in entertainment, attitudes, language, art and lifestyle.

Cartoon

The instant access to information, entertainment and communication that we have now was unimaginable 20 years ago. This cartoon by Mark Knight comments on how changes in technology affect our everyday lives and even our language.





Interpreting the cartoon

1 Describe what is happening in this cartoon.

2 What is amusing about the woman's request?

3 How would you describe the appearance and body language of the man?

4 What is the joke in the man's response to her request?

5 All the products listed by the woman have appeared over the last two decades. What does this cartoon show about how our language changes?

6 What comment do you think the cartoonist is making about new technology?

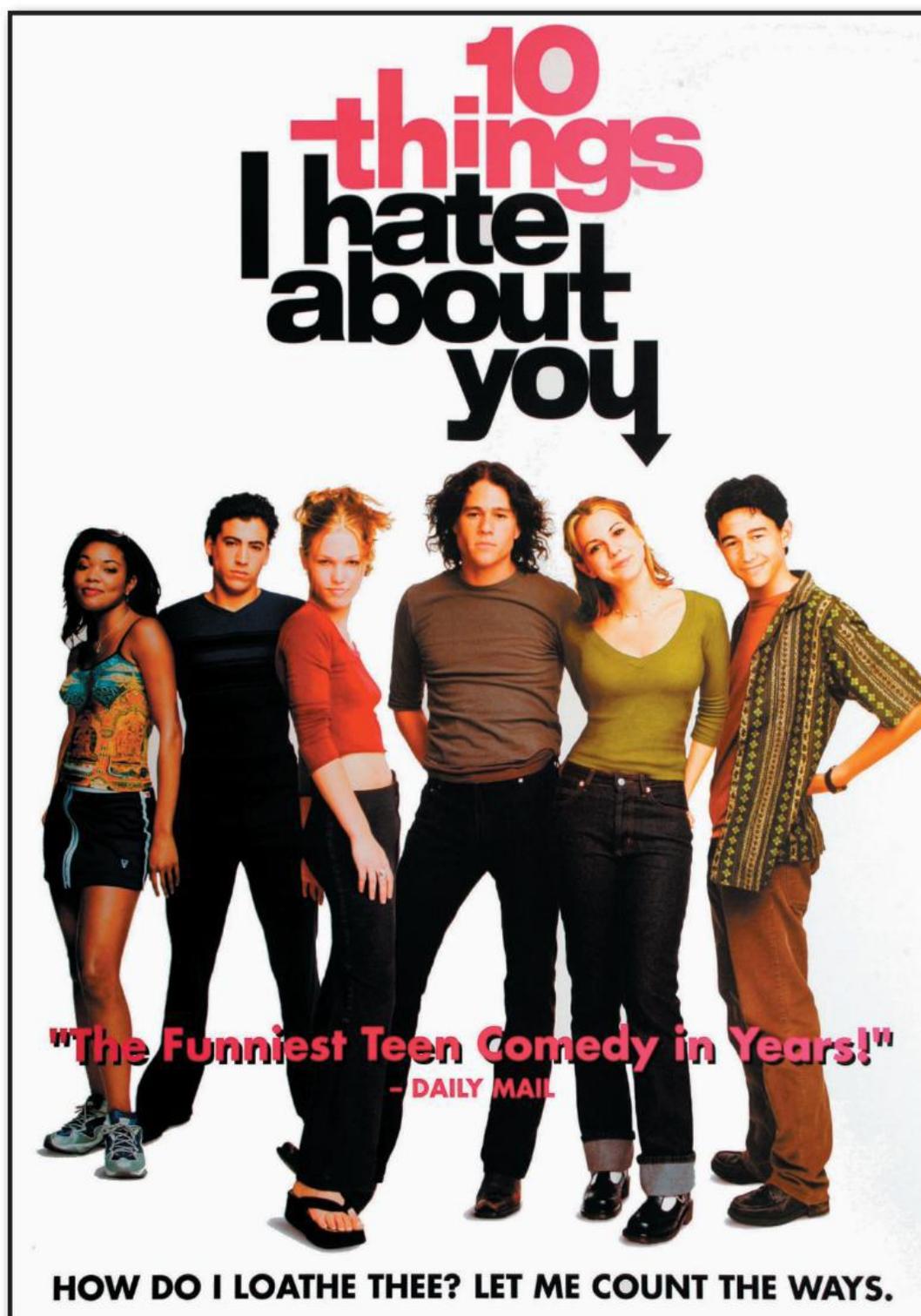
7 What does the cartoon show about the effect of technology on the way the characters communicate with each other?

Film

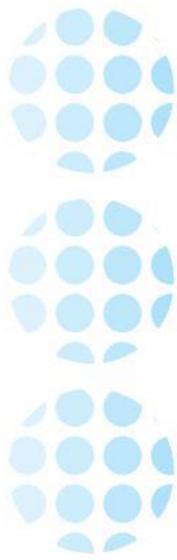
The film *10 Things I Hate About You* is loosely based on the plot of Shakespeare's comic play *The Taming of the Shrew*. By updating the setting to a modern high school, creating similar characters and using contemporary language, the director successfully transforms Shakespeare's work into a modern teenage comedy about love.

Read the context and look carefully at the poster advertising the film.

Context: Kat and Bianca Stratford are sisters. Bianca desperately wants to go out on dates, but Kat isn't interested in boys at all. Knowing this, their over-protective father sets a new rule: he won't allow Bianca to date anyone unless her sister does. Given that all the boys find Kat difficult and anti-social, Bianca feels that her situation is utterly hopeless. To solve the problem, one of the boys, Joey Donner, pays a new student, Patrick Verona, to take Kat out. For a while the scheme seems to be going well. However, things become complicated and moral dilemmas emerge



Characters from left to right: Chastity, Joey, Kat, Patrick, Bianca and Cameron



Interpreting the poster

- 1 What is intriguing about the title of the film?

- 2 Describe the general appearance and body language of the six characters.

- 3 Many film posters are designed as collages with the two main characters superimposed on numerous background images. What is different about this poster?

- 4 The lines below the image are an allusion, or reference, to the first line of a famous love poem written in 1850 by Elizabeth Barrett-Browning: 'How do I love thee? Let me count the ways'.
 - a On the film poster, what change has been made to Elizabeth Barrett-Browning's poem?

 - b What does the word 'thee' mean and why do you think it wasn't changed?

- 5 Who is the intended audience of the poster?

- 6 Do you think this poster successfully appeals to its intended audience? Why?

In this still from the film, we see Kat, Joey and Patrick at the school prom. The inevitable has just occurred: Kat finds out that Joey has been paying Patrick to take her out.



Interpreting the still

- 1 What expression is shown on Kat's face?

- 2 What expression can you see on Patrick's face?

- 3 How would you describe the body language of Kat and Patrick?

- 4 How does the school prom in the background provide a contrast to the three main characters in the foreground?

- 5 What emotions do you think Kat is likely to feel when she finds out that Patrick has been paid to go out with her. Why would she feel this way?

- 6 The situation raises a moral issue about what is right and wrong in the way we behave towards other people. What do you think Patrick realises in this scene?

Magazine cover

Magazine covers use design elements and conventions that are different from other types of covers. The following cover of the popular mainstream women's magazine *Woman's Day* aims to attract an audience of women who are generally over 25. It features a range of famous people of interest to readers. Look carefully at the emphasis given to the various elements on the cover before answering the questions.

OUR SPECIAL ROYAL TRIBUTE TO THE QUEEN

AUSTRALIA'S NO. 1 WEEKLY MAGAZINE

Woman's Day

NOVEMBER 7, 2011 AUSTR \$4 (inc. GST)
www.womansday.com.au

Feature focus on the Queen

Dominant image

Truth behind Kate's Denmark dash

Lead story - focus on glamorous young royals

Capital letters for emphasis

Use of vibrant colours

Kim Kardashian's SHOCK DIVA DEMANDS

\$1M Cash grab!

WARNIE'S WAGS AT WAR

FAB FOOD & HOME IDEAS

YOUR DAY
FOOD • HOMES • STYLE
25 YEARS

variety of stories to 'hook' the reader

Powerful language choices

Interpreting the cover

- 1 What are the feature stories in the magazine about?

- 2 Why does the cover advertise several stories rather than just one?

- 3 The language used on the cover is designed to grab the reader's attention. What message is conveyed to the reader in these catchlines?
 - a 'The truth behind Kate's Denmark dash'

 - b 'Secret royal pact'

- 4 Find four examples of alliteration (words starting with the same consonant).

- 5 What impression do you get from the photographs of the two royals, and why have they been presented in this way?

- 6 How does the design and layout of the cover draw your eye to the main story about Mary and Kate?

- 7 The real 'truth behind Kate's Denmark dash' is that she will join Mary to help pack food and medicine to send to famine-stricken East Africa where 13 million people are suffering. Why is the story likely to have an impact on this cause?

Website

The internet has become an indispensable resource for companies wanting to advertise and for consumers seeking information. We can now access information about almost any product online in seconds.

The brand name 'Akubra' was officially introduced in 1912, although the company was actually founded in 1874. Akubra hats have traditionally been worn by men and women on the land, but also by Australian soldiers in both world wars, by some of our Olympic teams and in recent decades they have gained an even wider appeal. The Akubra hat is often listed as a national icon because it is uniquely and recognisably Australian. Look carefully at the homepage of the Akubra website and answer the questions that follow.

AKUBRA

AUTHENTIC

HOME PRODUCTS DISTRIBUTORS CORPORATE DIRECT HISTORY HAT CREATION HAT CARE NEWS STORE LOCATOR CONTACT US

A Great Australian Icon

Akubra Hats are an Australian Icon. For 130 years Akubra has been making its famous fur felt hats. The Akubra name is synonymous with the landscape of outback Australia, and our unique hats form an important part of the Australian national uniform. In the modern era Akubra Hats still form an important part of the national culture, being worn by the hard working men and women on the land as well as being presented as national gifts to those visiting dignitaries who want to take a piece of Australia home.

NEWS
Click here for the latest information on what's happening at Akubra...

AKUBRA VIDEO
Click here to see how an Akubra hats are made...

CORPORATE DIRECT
Click here to see our solutions for corporate customers...

HISTORY
Click here for a fascinating background to an Australian icon...

Home | Hats | Belts | Distributors | Corporate Direct | History | Hat Creation | Hat Care | News | Store Locator | Contact Us | Privacy | Site Map |

Site by Coe Sydney

Interpreting the homepage

1 What is the purpose of the homepage?

2 Who is the original audience for Akubra hats? Who is the audience now?

3 What is typically Australian about the image at the top of the homepage?

4 Why is the word 'AUTHENTIC' superimposed on the image?

5 What is the meaning of the heading 'A Great Australian Icon'.

6 In the paragraph under the heading, what reasons are given to support the claim that the Akubra hat is an Australian icon?

7 What colours are used on the homepage? Why?

8 Explain how the design of this homepage is a balanced design.





9 Look at the menu buttons under the image. What information is available if you go into the site?

11 Write a brief evaluation of whether this homepage effectively promotes Akubra hats.

... Create a web page ...

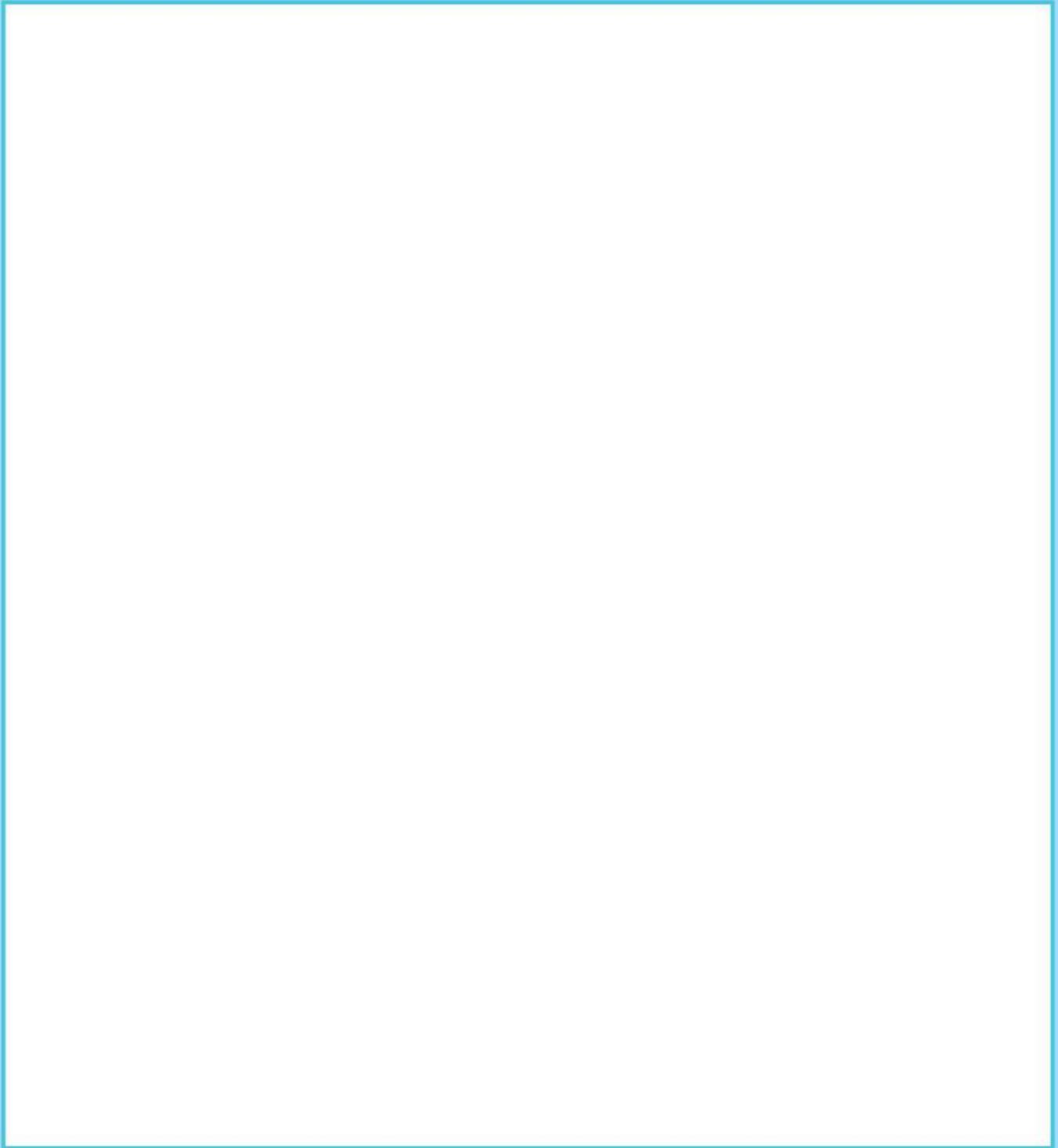
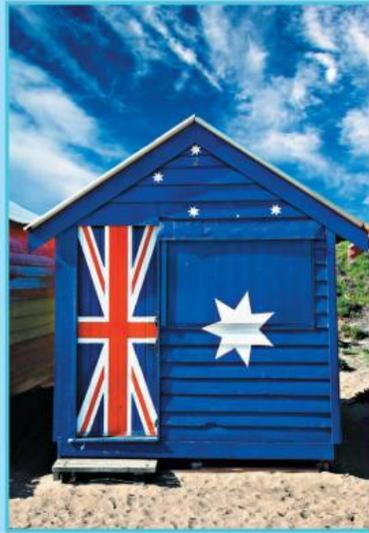
The Akubra website illustrates some of the decisions and choices that need to be made when designing an effective homepage. The words, photographs and layout work together to leave a lasting impression.

Use a combination of words and images to create a web page of your own for an imaginary company or organisation. The images provided suggest a few starting points. For example:

- the koala could be used on a website for a wildlife sanctuary
- the soccer ball could be used on a soccer team's website
- the bathing box could be used on a travel website
- the pie could be used as a simple icon on a bakery's website.

Think of a name for your company or organisation and come up with a special feature that makes what you have to offer different from anything else. The text should be carefully crafted to create an interesting and appealing profile. Consider the structure of the website, which is shown on the homepage by the links to other pages. Use the space opposite to create your web page.





10

Up close and personal

What can we learn about others?

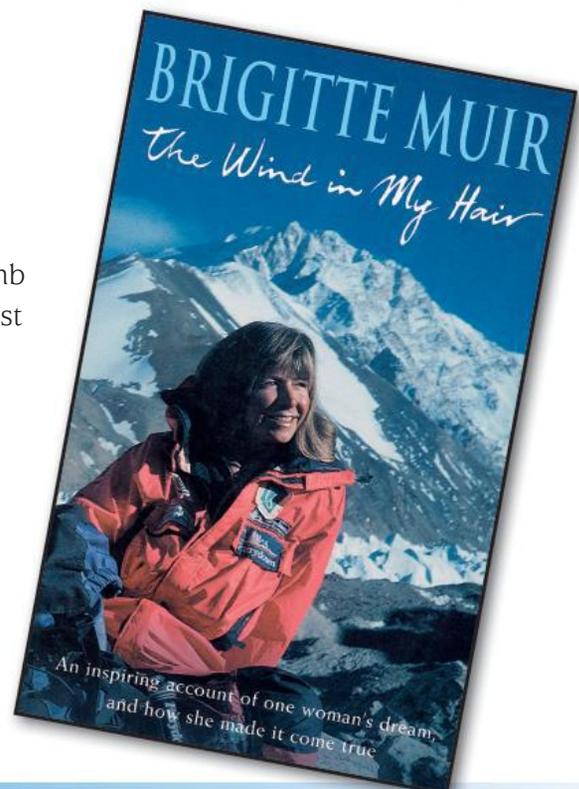
We can learn a lot about other people through autobiographies, interviews and biographies.

- An autobiography is the story of a person's life experiences written by that person. Often personal details that have transformed the author's life are revealed, such as disasters and triumphs.
- Interviews with famous and ordinary people often appear in the media. Through interviews we learn about the lives of people—their dreams, their struggles and their successes.
- A biography is the story of a person's life written by someone else. A biographer often researches diaries, letters, photographs and other documents that give revealing insights into a person's life.

Autobiography

Brigitte Muir's autobiography, *The Wind in My Hair*, tells her own story of her mountaineering experiences. She became the first Australian to climb the highest mountain on each continent and the first Australian woman to climb Mount Everest.

In this extract she has just stood on the summit rock of Mount Everest and now has to retrace her steps up the second highest summit—the South Summit—where she begins the long and mostly sheer descent at the Balcony, a small ledge. At times she is helped by the Nepalese Sherpas who are fellow climbers.



•• *That is what it's all about* ••

Across the ridge-walk in the sky, I was not exactly skipping. Vague, light-headed. Getting tired. I coughed again. Oh, this was so painful ...

The slope up to the South Summit was torture. I couldn't breathe. I had plenty of oxygen, but needed some food. We stopped, while I painstakingly chewed on my last Mars Bar to keep going. It was getting harder and harder. I found it difficult to keep my balance. My neck started hurting—the camera had been dangling on it for too long, and so had my ice-axe, as the safety sling was too short to go under my arm. I walked down, slower and slower. Below the steep bit, I could see a figure sitting in the snow, head nodding off. It took forever to get to where the climber was sitting, and by then, he had moved on to the Balcony. Things were getting worse. My balance was definitely going. 'Kipa, please, I need a rope, otherwise I am going to fall and die.' This was not the place, nor the time, to be proud. I wanted to live.

Kipa found a roll of abandoned fixed rope and gave me an end. They were going to belay me down. I would then sit, looking and being helpless, while they would downclimb to me and do it all again.

At the Balcony we found Yuri, collapsed in the snow, on the windless side of the ridge. He had run out of oxygen, and needed help badly. He couldn't feel his right hand any more. My friends dragged him along, and lower down he managed to walk on his own. Pemba came up to meet us. I sipped and promptly regurgitated the tea he gave me. 'Pemba, can you take my mask off, please, the bottle is empty.' Pemba looked at me, frowning.

'Oxygen working, it is on three.'

I hadn't noticed. Couldn't breathe or move my neck—it hurt too much. But, finally, we were on the flatter snowfield leading to the blue ice plunge to the South Col. Dorje

walked with me, holding onto the rope which slithered along, loose. An umbilical cord.

The tent was not too far. *Gasp, rest, pant, stagger.* I collapsed in front of it, feeling utterly exhausted. Managed to fumble my way in. I was so cold now. I shivered and could not take my harness, my boots off. I called to Mindu. In a flash he was running around the tent. He dived in, and had my gear off. I wiggled slow-motion into my sleeping bag, and eased my darling oxygen bottle in beside me. I drank what Mindu passed over. Kipa and Dorje were excited. They chatted and had a mate across for a brew. I took my contact lenses off. The tent filled up with human steam and breath. I coughed and coughed, hard mucus suffocating me, and sank into unconsciousness.

It was only after my exhausting descent to Camp Three that I woke up to the reality of my new freedom. I felt a calm, deep peace inside. I took my time tidying up before walking out and clipping onto the rope which would now only go down. Thank God I was feeling better. Relief, as I slowly descended the rope to Camp Two, Base Camp and the world beyond. I was going to leave this place. Venture into the outside world again.

Melancholy. I would never see again the blue ice slopes of the Lhotse Face, the blonde rock of the Yellow Band. My eyes would forget the curves and shadows of the Western Cwm, my heart would not beat faster at the idea of being engulfed by the icefall hell any more.

Just before reaching Camp Two, I sat on the ice of Everest, I sat still and fed my memory pictures of my surroundings. So much space, outside, and now inside. I felt infinite, an integral part of the world around me. So extraordinarily perfect. Harmony. At that particular moment I loved myself, and life, and the whole planet. That is what it's all about.

from *The Wind in My Hair* by Brigitte Muir



Exploring the descent

- 1 Why does Brigitte feel that the slope up to the South Summit is torture?

- 2 What does she think will happen to her if she doesn't get a rope?

- 3 What mistake does her fatigue cause her to make?

- 4 Why does she compare the rope that Dorje is holding to an umbilical cord?

- 5 Why are the words '*Gasp, rest, pant, stagger*' printed in italic type?

- 6 Why does she call out to Mindu?

- 7 'I wake up to the reality of my freedom.' What do you think she is free from?

- 8 What is she looking forward to?

- 9 Why does she feel melancholy?

- 10 What does she mean when she says, 'That is what it's all about'?

- 11 How up close and personal do you think Brigitte is with the reader in this extract from her autobiography?

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

- a belay: _____
- b regurgitated: _____
- c engulfed: _____
- d integral: _____



Biography

A biography often reveals the best and the worst experiences of a person's life. In this passage from *Invictus*, John Carlin's biography of Nelson Mandela, one of the most moving and important moments of Mandela's life is described.

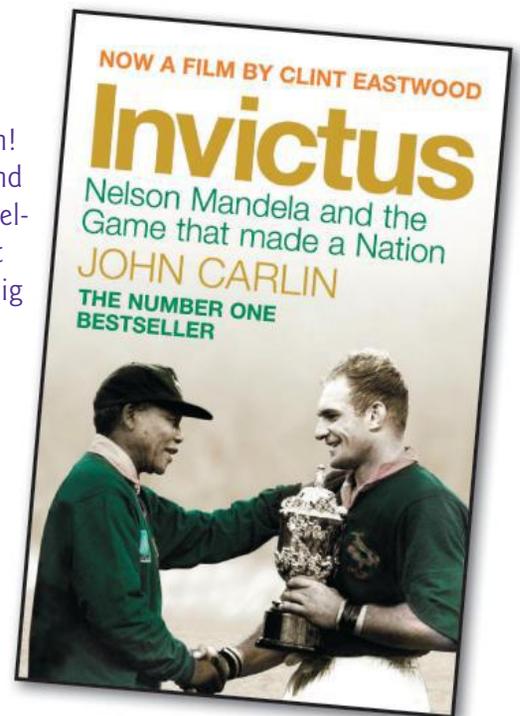
Mandela has just become president of the Republic of South Africa. However, many Afrikaners who dominated the country under the racist apartheid system, refused to think of Mandela as their president. Yet Mandela's vision of a unified nation had to include the Afrikaners whose beloved Rugby team was the Springboks. So Mandela, who loved football himself, decided to make the Springboks into a great team that would symbolise the unity of all his people by winning the Rugby World Cup Final of 1995 against the New Zealand All Blacks. Here is Mandela at the moment when the crowd of white people demonstrated their acceptance of him as their leader.

•• *Nel-son! Nel-son! Nel-son!* ••

Five minutes before kick-off, Nelson Mandela stepped out onto the field to shake hands with the players. He was wearing the green Springbok cap and the green Springbok jersey, buttoned up to the top. When they caught sight of him, the crowd seemed to go dead still. 'It was as if they could not believe what their eyes were seeing,' said Luyt. Then a chant began, low at first, but rising quickly in volume and intensity.

Morné du Plessis caught it as he emerged out of the dressing room and down the players' tunnel onto the field. 'I walked out into this bright, harsh winter sunlight and at first I could not make out what was going on, what the people were chanting, why there was so much excitement before the players had even gone out onto the field. Then I made out the words. This crowd of white people, of Afrikaners, as one man, as

one nation, they were chanting, "Nel-son! Nel-son! Nel-son!" Over and over, "Nel-son! Nel-son!" and, well, it was just ...' The big rugby man's eyes filled with tears as he struggled to find the words to fit the moment. 'I don't think,' he continued, 'I don't think I'll ever experience a moment like that again. It was a moment of magic, a moment of wonder. It was the moment I





realised that there really was a chance this country could work. This man was showing that he could forgive, totally, and now they—white South Africa, rugby white South Africa—they showed in that response to him that they too wanted to give back, and that was how they did it, chanting, “Nelson! Nelson!” It was awesome. It was fairytale stuff! It was Sir Galahad: my strength is the

strength of ten because my heart is pure.

‘Then I looked at Mandela there in the green jersey, waving the cap in the air, waving and waving it, wearing that big, wide, special smile of his. He was so happy. He was the image of happiness. He laughed and he laughed and I thought, if only we have made him happy for this one moment, that is enough.’

from *Invictus* by John Carlin

Exploring the special moment

1 What is the setting for Nelson Mandela’s appearance?

2 Why do you think Mandela is wearing the green Springbok cap and jersey, buttoned up to the top?

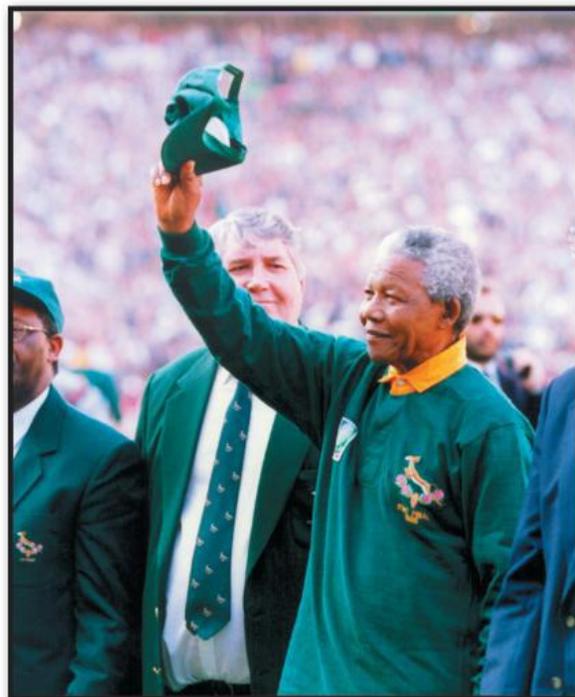
3 Why does the crowd seem to ‘go dead still’?

4 How does the crowd begin to sound?

5 What kind of people make up the crowd?

6 What is the crowd chanting?

7 What does the big rugby man mean when he says, ‘this country could work’?



8 What feeling is Mandela showing to the crowd?

9 What do you think the big rugby man means when he calls the whole experience 'fairytale stuff'?

10 Why do you think the speaker repeats the words, 'waving', 'laughed' and 'happy'?

11 Why is the experience described here an important one in the life of Mandela?

12 Using the back-of-the-book dictionary, write down the meaning of these words:

a intensity: _____

b *invictus*: _____

... It's my life ...

Write about your own life in the spaces below to build up an overview of basic facts, significant occasions, favourite things and more.

1 Name: _____

2 Date of birth: _____

3 Address: _____

4 School: _____

5 Family members: _____

6 Best friend(s): _____

7 Favourite sport: _____

8 Hobby: _____



9 Favourite clothes: _____

10 Most memorable experience: _____

11 Worst experience: _____

12 Hopes for the future: _____

13 Regrets (if any): _____

14 If I had one wish: _____

15 A special place I'd like to visit and why: _____

Language

Adjectives and adverbs

Adjectives

Adjectives describe and give more information about nouns. They add shape, colour, size, strength, weight, feeling or whatever else may be needed to describe nouns.

a gigantic crevasse

a glacial wind

snow that is heavy and deep

Finding adjectives

Identify the adjectives in each of the following sentences and write them down in the space provided.

- 1 The dangerous animal is the one that is angry and fearful.

- 2 The terrible wind swept across the remote and forbidding mountaintops in icy blasts.

- 3 Mandela was in the green jersey wearing that big, special smile of his—he was so happy.

- 4 Teenagers can have a hard time convincing anxious parents to let them go on their first big trip.

- 5 Brigitte Muir is a true climber—with a passionate feeling for high mountains.

- 6 Even skilful climbers take awesome risks on snowy peaks because of sudden avalanches.

- 7 Mandela wore the bright, green colours of his favourite team and the huge crowd was cheering.

- 8 South Africa is famous for its different cultures, wild animals and colourful villages.



Spaces for adjectives

Here is a description of a view of the moon's surface viewed from a spaceship that has landed. Arthur C Clarke, the famous sci-fi writer, has used adjectives to describe the alien moonscape and the beauty of the sky. Insert the correct adjectives from the box in the spaces provided. The first letters have been given to help you.

three	observation	strange	unbroken	cold
grey	blue-green	billion	dusty	exposed
waning	crescent	cold	brilliant	

Moonscape

Beyond Selene's o _____ windows its g _____, d _____ surface marched onwards u _____ until it reached the stars. Above it hung the w _____ c _____ Earth, poised forever in the sky from which it had not moved in a b _____ years. The b _____ b _____ -g _____ light of the mother world flooded this s _____ land with a c _____ radiance—and c _____ it was indeed, perhaps t _____ hundred below zero on the e _____ surface.

from, *A Fall of Moondust* by Arthur C Clarke





Adverbs

An adverb is a word that adds to the meaning of a verb, an adjective or another adverb. Adverbs answer the question *how*, *when*, or *where*? They usually end in 'ly'. Adverbs add to the meaning of words.

Mandela spoke *enthusiastically*.

Adverbs add to the meaning of other adverbs.

Mandela walked *very* quickly.

Adverbs add to the meaning of adjectives.

Mandela was *extremely* happy.

Choosing Adverbs—synonyms and antonyms

Complete the synonym and antonym columns by adding the correct words from the box. The first one has been done to help you.

roughly	cheaply	lastly	horizontally	warmly
sadly	strongly	comically	stylishly	thoughtfully
sparsely	softly	furiously	rapidly	rudely

Adverbs	Synonyms	Antonyms
1 happily	joyously	<u>sadly</u> _____
2 feebly	weakly	_____
3 angrily	_____	calmly
4 densely	thickly	_____
5 politely	courteously	_____
6 humorously	_____	seriously
7 swiftly	_____	slowly
8 noisily	loudly	_____
9 dearly	expensively	_____
10 elegantly	_____	shabbily
11 wisely	_____	stupidly
12 coolly	coldly	_____
13 finally	_____	firstly
14 steeply	vertically	_____
15 coarsely	_____	smoothly

11

Appreciating short stories

What is a short story?

Short stories are usually read in a single sitting. The writer plunges straight into the action and describes characters only to the extent that the story requires to keep the action moving.

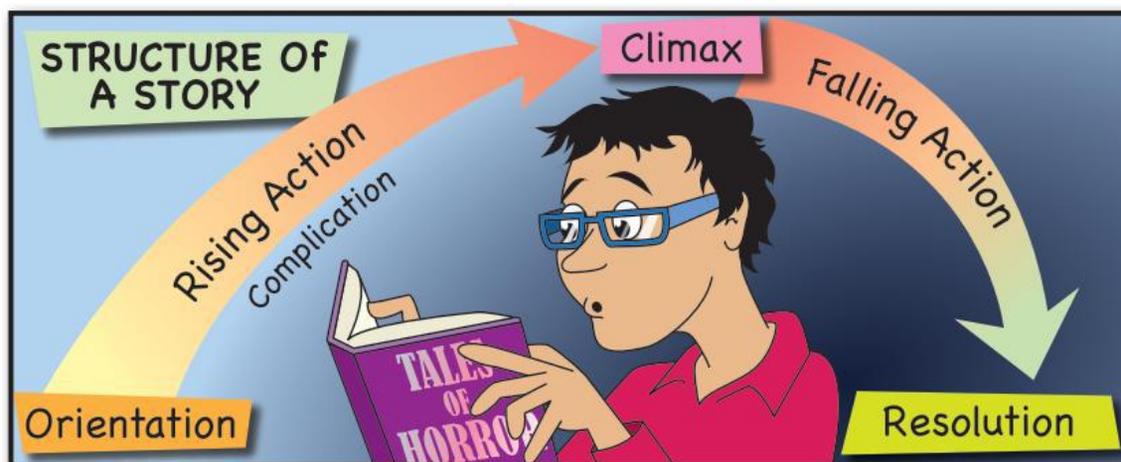
Short stories often have an unexpected ending with a sudden twist to the tale. As long as the surprise ending fits with the preceding action, we usually feel a strong sense of satisfaction, even though we have been caught unawares.

Analysing short stories

Structure

A short story is a narrative that has a beginning, a middle and an ending.

- The orientation (beginning) tells the reader who, what, when, where and why.
- The complication (middle) is the problem or conflict that the main character(s) must face and solve.
- The resolution (ending) resolves the problem or conflict for better or for worse.



Elements

Short stories contain all the elements found in a narrative—character, setting, theme, plot, conflict and suspense. They usually contain:

- a main setting in one place and one time
- one or two main characters
- a few secondary characters not well developed
- a plot giving the events of the story from the beginning to the end
- the theme or main idea underlying the story
- a climax that often involves a surprise ending
- suspense to increase the tension
- a problem that has to be resolved
- dialogue to further the action
- a narrator who is telling the story
- conflict that involves some kind of struggle for the main character.

Genres

There are many kinds of short stories. Here are some of the genres that you may encounter.

- crime
- fantasy
- mystery
- horror
- history
- romance
- spy
- thriller
- war
- sci-fi
- western
- humour
- ghost
- adventure
- myths
- real life
- legends
- fables
- animal
- sport

Crime fiction

Crime-fiction stories deal with the committing of a crime. They often involve murderers, super sleuths, corpses, suspects, alibis, weapons, forensics, justice and punishment. Mystery is the essence of a crime-fiction story—there is a crime to be solved. As the suspense builds, we eagerly read on and become actively engaged in the deduction of the rational solution to the crime. Quite often we are stunned by the unexpected denouement. ‘Shatter Proof’ by Jack Ritchie contains many of the conventions of a crime-fiction story.



•• Shatter Proof ••

He was a soft-faced man wearing rimless glasses, but he handled the automatic with unmistakable competence.

I was rather surprised at my calmness when I learned the reason for his presence. 'It's a pity to die in ignorance,' I said. 'Who hired you to kill me?'

His voice was mild. 'I could be an enemy in my own right.'

I had been making a drink in my study when I had heard him and turned. Now I finished pouring from the decanter. 'I know the enemies I've made and you are a stranger. Was it my wife?'

He smiled. 'Quite correct. Her motive must be obvious.'

'Yes,' I said. 'I have money and apparently she wants it. All of it.'

He regarded me objectively. 'Your age is?'

'Fifty-three.'

'And your wife is?'

'Twenty-two.'

He clicked his tongue.

'You were foolish to expect anything permanent, Mr Williams.'

I sipped the whiskey. 'I expected a divorce after a year or two and a painful settlement. But not death.'

'Your wife is a beautiful woman, but greedy, Mr Williams. I'm surprised that you never noticed.'

My eyes went to the gun. 'I assume you have killed before?'

'Yes.'

'And obviously you enjoy it.'

He nodded. 'A morbid pleasure, I admit. But I do.'

I watched him and waited. Finally I said, 'You have been here more than two minutes and I am still alive.'

'There is no hurry, Mr Williams,' he said softly.

'Ah, then the actual killing is not your greatest joy. You must savour the preceding moments.'

'You have insight, Mr Williams.'

'And as long as I keep you entertained, in one manner or another, I remain alive?'

'Within a time limit, of course.'

'Naturally. A drink, Mr ...?'

'Smith requires no strain on the memory. Yes, thank you. But, please allow me to see what you are doing when you prepare it.'

'It's hardly likely that I would have poison conveniently at hand for just such an occasion.'

'Hardly likely, but still possible.'

He watched me while I made his drink and then took an easy chair.

I sat on the davenport. 'Where would my wife be at this moment?'

'At a party, Mr Williams. There will be a dozen people to swear that she never left their sight during the time of your murder.'

'I will be shot by a burglar? An intruder?'

He put his drink on the cocktail table in front of him. 'Yes. After I shoot you, I shall, of course, wash this glass and return it to your liquor cabinet.'

And when I leave I shall wipe all fingerprints from the doorknobs I've touched.'

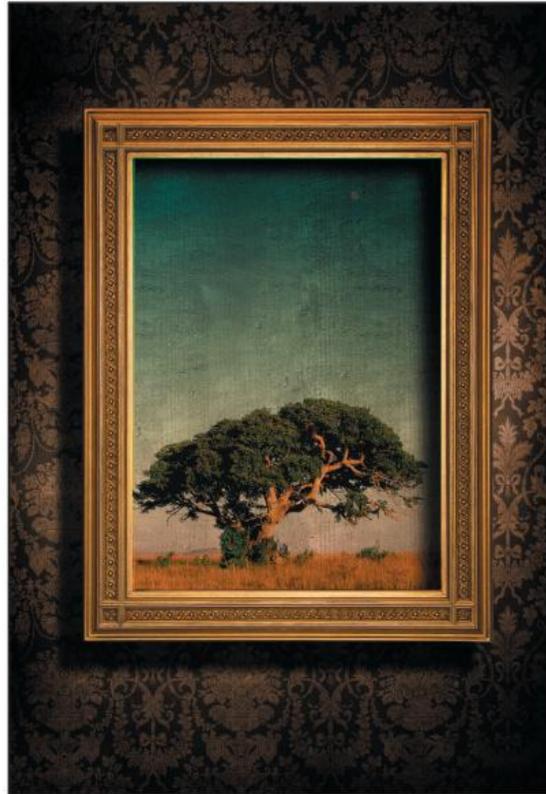
'You will take a few trifles with you? To make the burglar-intruder story more authentic?'

'That will not be necessary, Mr Williams. The police will assume that the burglar panicked after he killed you and fled empty-handed.'

'That picture on the east wall,' I said. 'It's worth thirty thousand.'



His eyes went to it for a moment and then quickly returned to me. 'It is tempting, Mr Williams. But I desire to possess nothing that will even remotely link me to you. I appreciate art, and especially its monetary value, but not to the extent where I will risk the electric chair.' Then he smiled. 'Or were you perhaps offering me the painting? In exchange for your life?'



'It was a thought.'

He shook his head. 'I'm sorry, Mr Williams. Once I accept a commission, I am not dissuaded. It is a matter of professional pride.'

I put my drink on the table. 'Are you waiting for me to show fear, Mr Smith?'

'You will show it.'

'And then you will kill me?'

His eyes flickered. 'It is a strain, isn't it, Mr Williams? To be afraid and not to dare show it.'

'Do you expect your victims to beg?' I asked.

'They do. In one manner or another.'

'They appeal to your humanity? And that is hopeless?'

'It is hopeless.'

'They offer you money?'

'Very often.'

'Is that hopeless too?'

'So far it has been, Mr Williams.'

'Behind the picture I pointed out to you, Mr Smith, there is a wall safe.'

He gave the painting another brief glance. 'Yes.'

'It contains five thousand dollars.'

'That is a lot of money, Mr Williams.'

I picked up my glass and went to the painting. I opened the safe, selected a brown envelope, and then finished my drink. I put

the empty glass in the safe and twirled the knob.

Smith's eyes were drawn to the envelope.

'Bring that here, please.'

I put the envelope on the cocktail table in front of him.

He looked at it for a few moments and then up at me. 'Did you actually think you could buy your life?'

I lit a cigarette. 'No. You are, shall we say, incorruptible.'

He frowned slightly. 'But still you brought me the five thousand?'

I picked up the envelope and tapped its contents out on the table. 'Old receipts. All completely valueless to you.'

He showed the colour of irritation. 'What do you think this has possibly gained you?'

'The opportunity to go to the safe and put your glass inside it.'

His eyes flicked to the glass in front of him. 'That was yours. Not mine.'

I smiled. 'It was your glass, Mr Smith. And I imagine that the police will wonder what an empty glass is doing in my safe. I rather think, especially since this will be a case of murder, that they will have the intelligence to take fingerprints.'

His eyes narrowed. 'I haven't taken my eyes off you for a moment. You couldn't have switched our glasses.'

'No? I seem to recall that at least twice you looked at the painting.'

Automatically he looked in that direction again. 'Only for a second or two.'

'It was enough.'

He was perspiring faintly. 'I say it was impossible.'

'Then I'm afraid you will be greatly surprised when the police come for you. And after a little time you will have the delightful opportunity of facing death in the electric chair. You will share your victim's anticipation



of death with the addition of a great deal more time in which to let your imagination play with the topic. I'm sure you've read accounts of executions in the electric chair?

His finger seemed to tighten on the trigger.

'I wonder how you'll go,' I said. 'You're probably picturing yourself meeting death with calmness and fortitude. But that is a common comforting delusion, Mr Smith. You will more likely have to be dragged ...'

His voice was level. 'Open that safe or I'll kill you.'

I laughed. 'Really now, Mr Smith, we both know that obviously you will kill me if I do open the safe.'

A half a minute went by before he spoke. 'What do you intend to do with the glass?'

'If you don't murder me—and I rather think you won't now—I will take it to a private detective agency and have your fingerprints reproduced. I will put them, along with a note containing pertinent information, inside a sealed envelope. And I will leave instructions that in the event I die violently, even if the occurrence appears accidental, the envelope be forwarded to the police.'

Smith stared at me and then he took a breath. 'All that won't be necessary. I will leave now and you will never see me again.'

I shook my head. 'I prefer my plan. It provides protection for my future.'

He was thoughtful. 'Why don't you go direct to the police?'

'I have my reasons.'

His eyes went down to his gun and then slowly he put it in his pocket. An idea came to him. 'Your wife could very easily hire someone else to kill you.'

'Yes. She could do that.'

'I would be accused of your death. I could go to the electric chair.'



'I imagine so. Unless...'

Smith waited. 'Unless, of course, she were unable to hire anyone.'

'But there are probably a half a dozen other...'

He stopped.

I smiled. 'Did my wife tell you where she is now?'

'Just that she'd be at a place called the Petersons. She will leave at eleven.'

'Eleven? A good time. It will be very dark tonight. Do you know the Petersons' address?'

He stared at me. 'No.'

'In Bridgehampton,' I said, and I gave him the house number.

Our eyes held for half a minute.

'It's something you must do,' I said softly. 'For your own protection.'

He buttoned his coat slowly. 'And where will you be at eleven, Mr Williams?'

'At my club, probably playing cards with five or six friends. They will no doubt commiserate with me when I receive word that my wife has been ... shot?'

'It all depends on the circumstances and the opportunity.' He smiled thinly. 'Did you ever love her?'

I picked up a jade figurine and examined it. 'I was extremely fond of this piece when I first bought it. Now it bores me. I will replace it with another.'

When he was gone there was just enough time to take the glass to a detective agency before I went on to the club.

Not the glass in the safe, of course. It held nothing but my own fingerprints.

I took the one that Mr Smith left on the cocktail table when he departed.

The prints of Mr Smith's fingers developed quite clearly.

Jack Ritchie

Reading for understanding

Using information from 'Shatter Proof', complete the following guide.

Murder weapon: What is the hired killer's murder weapon?

Motive: Why does Mr Williams, the victim, think his wife wants him murdered?

Crime scene: Where was the murder of Mr Williams going to take place?

Where is the murder of his wife to take place?

Hired gun: What kind of person is 'Mr Smith', the hired gun?

Alibis: What is Mr Williams' wife's alibi?

What is the alibi that Mr Williams will use for the murder of his wife?

Clue: Why is 'Mr Smith' very concerned about the possibility of his fingerprints being on the glass in the wall safe?

Mystery and suspense: How is the suspense built up during the story?

Twist in the tale: What is the twist in the tale at the end of the story?

12

Exploring poetry

What do we look for in poetry?

Poets, like photographers and artists, have their own special way of seeing and communicating. Poets paint their word pictures through language and imagery. To understand and appreciate poetry, it is important to focus on the poet's purpose, what the poem is about, the mood or feeling of the poem, and the language and techniques the poet has used to bring the poem to life.

Purpose and subject matter

A poet's purpose may be to share and explore all kinds of feelings, such as pity, hope, excitement, anxiety, surprise and even disgust, or it may be to communicate thoughts and ideas. Many poets aim to give us a better understanding of human nature and the world. They have the power to give us new insights into issues and even change our attitudes and views.

The subject matter is the content of the poem. A poem may describe or be about a person, animal or scene; it may explore an emotional experience; it could tell a story; or perhaps it expresses an idea or plea of some kind. The key question to ask is: 'What is this poem about?'





Write down the purpose and subject matter of the extract from 'The last of his tribe' and the poem 'The General' in the space provided.

•• *The last of his tribe* ••

He crouches, and buries his face on his knees,
And hides in the dark of his hair;
For he cannot look up to the storm-smitten trees,
Or think of the loneliness there—
Of the loss and the loneliness there.

The wallaroos grope through the tufts of the grass,
And turn to their coverts for fear;
But he sits in the ashes and lets them pass
Where the boomerangs sleep with the spear—
With the nullah, the sling and the spear.

from 'The last of his tribe' by Henry Kendall

Poet's purpose: _____

Subject matter: _____

•• *The General* ••

'Good-morning; good-morning!' the General said
When we met him last week on our way to the line.
Now the soldiers he smiled at are most of 'em dead,
And we're cursing his staff for incompetent swine.
'He's a cheery old card,' grunted Harry to Jack
As they slogged up to Arras with rifle and pack.
But he did for them both by his plan of attack.

Siegfried Sassoon

Poet's purpose: _____

Subject matter: _____



Poetic techniques

All poets have to work with is words. They work hard to create their wonderful images and ideas. When John Keats first wrote one of his most famous lines, it read:

A thing of beauty is a constant joy.

We will never know how long and how many drafts it took before it became:

A thing of beauty is a joy forever.

Here are some of the techniques that poets have used.

Similes

Similes are comparisons that use *like*, *as* or *than*. The comparison is not between things of the same kind, but between things that are different.

*O my Luve's like a red, red rose
That's newly sprung in June ...*

from 'A red, red rose' by Robert Burns

*As idle as a painted ship
Upon a painted ocean.*

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

Metaphors

A metaphor, like a simile, also makes a comparison, not by saying that one thing is 'like' or 'as' another, but by asking us to picture it as though it is the other thing. In this way, the comparison is more direct than with a simile.

*The wind was a torrent of darkness among the gusty trees,
The moon was a ghostly galleon tossed upon cloudy seas,
The road was a ribbon of moonlight over the purple moor ...*

from 'The highwayman' by Alfred Noyes

Personification

Personification is a special kind of metaphor in which human qualities are given to non-living things.

*Is the moon tired? She looks so pale
Within her misty veil;
She scales the sky from east to west,
And takes no rest.*

from 'Is the moon tired?' by Christina Rossetti





Onomatopoeia

There are many words that resemble the sound they are describing. Onomatopoeia is the name given to these words. Coleridge uses onomatopoeia to great effect in his description of the land of ice and its noises.

It **cracked** and **growled** and **roared** and **howled**
Like noises in a swoond.

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

Alliteration

The repetition of consonants, especially at the beginning of words, is called alliteration.

He **s**ipped with his **s**traight mouth,
Softly drank through his **s**traight gums, into his **s**lack **l**ong body,
Silently.

from 'Snake' by D.H. Lawrence

Assonance

Assonance is the repetition of the same vowel sounds followed by different consonant sounds. The recurring *i* sound in the first two lines of John Keats' 'Ode on a Grecian urn' evokes a feeling of tranquility and the passing of time.

Thou still unravish'd **br**ide of quietness,
Thou foster-child of **sil**ence and slow **ti**me.

from 'Ode on a Grecian urn' by John Keats

Rhyme

The lines of a poem rhyme if the sounds that they end with are the same. You can readily see the rhyming pattern of the first four lines.

I wandered lonely as a **cloud**
That floats on high o'er vales and *hills*,
When all at once I saw a **crowd**,
A host of golden *daffodils*;

from 'I wandered lonely as a cloud' by William Wordsworth

Rhythm

Rhythm refers to the beat, or the pattern of stresses, that occurs in poetry and music. Look at how the poet Robert Browning evokes the rhythm and speed of galloping horses in the following lines.

I sprang to the stirrup, and Joris, and he;
I galloped, Dirck galloped, we galloped all three;
'Good speed!' cried the watch, as the gate-bolts undrew;
'Speed!' echoed the wall to us galloping through ...

from 'How they brought the good news from Ghent to Aix' by Robert Browning





Symbols

A symbol refers to the use of a specific concrete object to stand for one or more abstract ideas. The dove, for example, has come to be a symbol for peace. In poetry, a symbol may be used as the basis for a whole poem, as in Robert Frost's poem, 'The road not taken'. Making a choice between two roads in a wood becomes a symbol of other life choices and the recognition that consequences follow choice.

Two roads diverged in a wood, and I—
I took the one less travelled by,
And that has made all the difference.

from 'The road not taken' by Robert Frost

Appreciating poems

Context: Judith Wright, a famous Australian poet, was born into a prominent New England pastoral family in 1915. She was an ardent conservationist and her poems often focus on the natural world. In 'The surfer' the poet uses natural images to comment on the relationship between the surfer and the sea.

•• The surfer ••

Swimmer's feeling of exhilaration

Foliage metaphor creates a visual and tactile comparison

Personification of the sea emphasises its power

Change of mood and a warning of danger

Simile suggests the urgent need for speed

Onomatopoeia conveys the hostile sounds of the sea

Assonance of the 'o' conveys the sound of the wind

Alliteration of the 's' suggests the menacing behaviour of the sea

The extended metaphor of the grey wolf conveys the destructive qualities of the sea

He thrust his joy against the weight of the sea, climbed through, slid under those long banks of foam— (hawthorn hedges in spring, thorns in the face stinging). How his brown strength drove through the hollow and coil of green-through weirs of water! Muscle of arm thrust down long muscle of water. And swimming so, went out of sight where mortal, masterful, frail, the gulls went wheeling in air, as he in water, with delight.

Turn home, the sun goes down; swimmer, turn home. Last leaf of gold vanishes from the sea-curve. Take the big roller's shoulder, speed and swerve. Come to the long beach home like a gull diving.

For on the sand the grey-wolf sea lies snarling; cold twilight wind splits the waves' hair and shows the bones they worry in their wolf-teeth. O, wind blows, and sea crouches on sand, fawning and mouthing; drops there and snatches again, drops and again snatches its broken toys, its whitened pebbles and shells.

Judith Wright

How well did you read?

- 1 What does the poet compare the stinging of the waves to?

- 2 Why does the poet refer to the seagulls as both 'mortal' and 'masterful'?

- 3 How does the swimmer seem to be 'masterful'?

- 4 Explain how the mood of the poem abruptly changes at the beginning of the second stanza?

- 5 What is the meaning of 'Last leaf of gold vanishes from the sea-curve'?

- 6 What impression of the sea does the poet give by comparing it to a grey wolf?

- 7 What words suggest that the sea is like a wolf playing with its prey?

- 8 What is the poet's purpose in 'The Surfer'?





Context: Robert Frost was an American poet who was born in 1874. In 1924 he was awarded the Pulitzer Prize for poetry. His poetry mostly focused on rural scenes in the New England states of America.

•• *Stopping by woods on a snowy evening* ••

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.



Robert Frost

How well did you read?

- 1 What contrast is there between the poet and the owner of the woods?

- 2 Why might the horse think it is odd to stop?

- 3 What sounds of the natural world does the poet become aware of?

- 4 What phrase shows that he finds the woods are both beautiful and dangerous?

- 5 Why is the poet drawn onwards in his journey?

- 6 The theme of the poem relates to choices. What choices does the poet have?



Context: Jabavu is part of Soweto, a vast area of impoverished dwellings near Johannesburg in South Africa. Poverty, squalor, sickness and crime haunt Jabavu's dusty streets and shanties.

•• *Shantytown* ••

High on the veld upon that plain
And far from streets and lights and cars
And bare of trees, and bare of grass,
Jabavu sleeps beneath the stars.

Jabavu sleeps.
The children cough.
Cold creeps up, the hard night cold,
The earth is tight within its grasp,
The highveld cold without soft rain,
Dry as the sand, rough as a rasp.

The frost rimmed night invades the shacks.
Through dusty ground
Through rocky ground
Through freezing ground the cold night creeps.
In cotton blankets, rags and sacks
Beneath the stars Jabavu sleeps.

One day Jabavu will awake
To greet a new and shining day.
The sound of coughing will become
The children's laughter as they play
In parks with flowers where dust now swirls
In strong-walled homes with warmth and light.
But for tonight Jabavu sleeps.

Jabavu sleeps. The stars are bright.

Anonymous

How well did you read?

- 1 What is the poet's purpose purpose in the first three stanza?

- 2 In the final stanza, what emotions does the poet express?

Context: Steven Herrick is a modern Australian poet who writes poems and novels for young adults. He performs his poetry in schools, universities, festivals, rock venues and on radio and television. He has won many awards for his poetry and has written 18 books.

•• *My family (the dream one)* ••

There's my Dad
dressed in his best blue suit
counting his money (\$10 000, \$11 000, \$12 000 ...)
My Mum
she'll be home soon
she's starring in another movie
so she's acting late.
And my sister? she's away.
She's a Nun, helping the poor in Africa
they had her on 60 Minutes last week
Saint Sister they call her.
My brother?
he's outside polishing his Porsche.
And me
I'm just starting my maths homework.
I love maths.



•• *My family (the real one)* ••



There's my Dad
snoring in his chair, still in his work clothes
sleeping without a shower for the third day running.
My Mum
she's wearing those pink curlers in her hair
looks like a Space Cadet to me.
And my sister's in the bathroom
she's dyeing her hair orange
I think it'll suit her.
My brother?
he's in jail, we expect him home next year.
And I'm here writing this, watching the footy on TV
and doing everything possible to avoid
homework.

Steven Herrick

How well did you read?

- 1 What impression does the narrator give of his dream Dad?

- 2 What does the narrator reveal about his real Dad?

- 3 What does the narrator reveal about his dream Mum?

- 4 How does the narrator describe his real Mum?

- 5 What does the narrator reveal about his dream sister?

- 6 How does his real sister set out to be different and attract attention?

- 7 'He's outside polishing his Porsche.' What does this reveal about the narrator's dream brother?

- 8 What does the narrator reveal about his real brother?

- 9 What kind of person does the narrator show his dream me to be?

- 10 What does the narrator reveal about his real me?

- 11 What does this pair of poems show about the character of the narrator?



Context: Archie Roach is an acclaimed Aboriginal singer and songwriter who has become a powerful voice for Indigenous Australians. He is one of ‘the stolen generation’. At an early age, he was forcibly removed from his parents and placed in institutions before being fostered by a Scottish family in Melbourne. Through his song *Beautiful child* he draws our attention to the heartbreak and loss of Aboriginal families whose people have died in police custody.

•• *Beautiful child* ••

Oh my beautiful child
My beautiful child
The brightest of stars, couldn't match your sweet smile
But you grew up too soon, far beyond your young years
Now all that remains is your memory and tears

You were always to blame
And they put you through hell
Then they locked you away in a dark lonely cell
But you weren't really bad, just a little bit wild
Now they'll hound you no more, oh my beautiful child

Beautiful, beautiful child now you are free
Free from this heartache and pain and misery
When they found your body that day, some said you'd smiled
And I wish I was with you right now my beautiful child

You'd been locked up before
But you always come back
With your head held high and so proud to be black
But the last time they came, how could I have known
When they took you away, that you'd never come home

Yeh, they pushed you around 'cause your skin wasn't white
And although you were gentle, you learnt how to fight
And you fought all your life though you didn't fail
But you deserve better than to die in some jail

Oh beautiful, beautiful child now you are free
Free from this heartache and pain and misery
When they found your body that day, some said you'd smiled
And I wish I was with you right now my beautiful child
And I wish I was with you right now my beautiful child

Archie Roach

How well did you read?

1 In the lyrics what feelings does the songwriter reveal?

2 Who are 'they'?

3 What is the songwriter's purpose in 'Beautiful child'?

4 Which words show the horror of being placed in jail?

5 What reason does the songwriter give for the imprisonment of the child?

6 Why does the songwriter keep repeating 'my beautiful child'?

7 What words in the third stanza show that the child was unhappy?

8 What evidence in the fourth stanza can you find to show that the child was proud of his race?

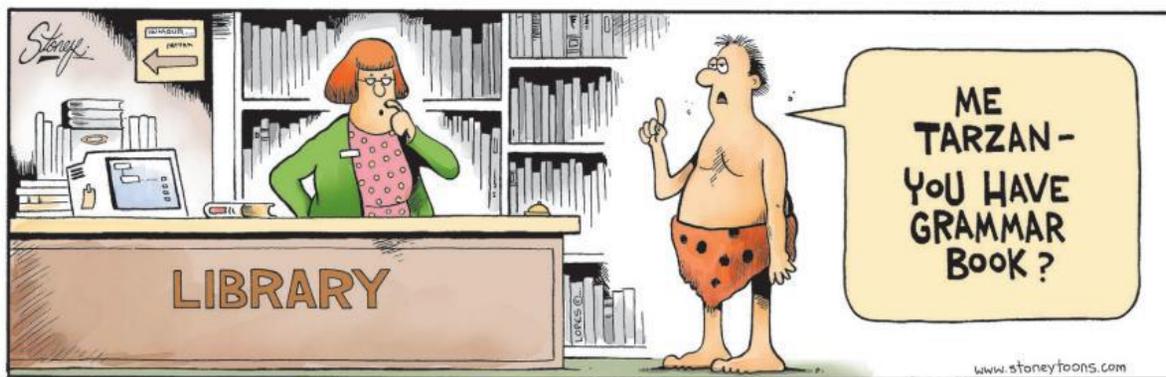
9 What conflict between black and white people is revealed in stanza five?

10 Why is the 'beautiful child' now 'free'?



13

English rules



Here are some practical rules of English usage to help you express your ideas clearly and logically in your writing.

Subject and verb rules

- 1 In a sentence, a verb must agree with its subject. When the subject is singular the verb must also be singular and when the subject is plural the verb must be plural.
*The teacher **was** helpful.*
*The teachers **were** helpful.*
- 2 When the subject consists of two or more nouns joined by *and*, a plural verb is usually used.
*Hillary and Tensing **were** the first to climb Everest.*
- 3 When the subject consists of two nouns (or pronouns) joined by *with*, *as well as* or *together with*, the verb agrees with the first noun (or pronoun).
*The tiger, as well as all the elephants, **was** released.*
- 4 Two or more singular parts of a subject joined by *either/or* or *neither/nor* need a singular verb.
*Neither the bird nor the bat **was** caught in the trap.*

Correcting the verbs

Rewrite the following sentences, correcting the verbs as you go.

- 1 All the trees in the national park was eucalypts.

- 2 The lioness, with her cubs, were basking in the sun.

- 3 Either the bus driver or the motorist were responsible for the accident.

- 4 Abel Tasman, as well as James Cook, are famous in Australian history.

- 5 The speed of the Tour de France cyclists were amazing.

- 6 Either a swim or a walk are a good form of exercise.

- 7 The climber and his guide has reached the summit.

- 8 Neither the waterfall nor the cliff are able to be seen in the mist.



Irregular verbs

The past participle of a regular verb is the same as the past tense. That is, it ends in 'ed'. Sometimes the spelling is slightly changed.

rush, rushed

compel, compelled

deny, denied

Verbs that do not follow this pattern are called irregular verbs.

Present tense

I sing

I eat

Past tense

I sang

I ate

Past participle

I (have) sung

I (have) eaten

The past participle of a verb should not be used for the past tense, and the past tense should not be used instead of the past participle.

I sang at the concert (not 'I sung').

We have eaten lunch (not 'have ate')

Changing the form of the verb

Rewrite each of the following sentences inserting the correct form of the verb in the brackets.

- 1 They had _____ (swim) across the river.
- 2 Has she _____ (begin) her artwork?
- 3 He has _____ (ride) his bike to school.
- 4 The glass had been _____ (break).
- 5 Our cat _____ (drink) its milk.
- 6 She _____ (draw) a cute little dog.
- 7 They have _____ (sink) a well in the desert.
- 8 She has _____ (go) to the dentist.
- 9 I _____ (write) a letter.
- 10 She _____ (do) her homework.
- 11 The tiger _____ (spring) on its prey.
- 12 The wind has _____ (blow) all day.

Pronoun rules

- 1 A singular pronoun must be used to refer to a singular noun.

When my friend got the job *she* was very happy.

- 2 A plural pronoun must be used to refer to a plural noun

Most people work because *they* need the money.

- 3 When several pronouns are used as verb subjects, the order is: the third person (*he, she, it, we, they*), the second person (*you*), the first person (*I*).

He, you and I go on holidays together.

- 4 When used as subjects, the pronouns *everyone*, *everybody*, *anyone*, *nobody* and *neither* are followed by singular verbs.

Everyone needs an education.

- 5 The pronoun *them* should not be used in place of *those*.

She borrowed those books from the library (not them).

Correcting the pronouns

Rewrite the following sentences correcting the pronoun errors.

- 1 Salad is good to eat because they are so healthy.

- 2 The crocodile's teeth were so sharp it left marks on the side of the canoe.

- 3 I and you have been selected for the reality TV show.

- 4 Anyone in the town are welcome to share the adventure.

- 5 How are you going to carry them vegetables?

- 6 This car is very popular and they are now top sellers.

- 7 Neither of his suggestions were acceptable.

- 8 I and she have been invited to the party.



Preposition rules

A preposition is a word such as *by, with, from, to, under, inside, for, at, on*.

- 1 When a preposition is followed by a pronoun, the pronoun is in the objective case. The objective case of each pronoun is shown in the examples in italics.

I—*me* we—*us* you—*you* he—*him* she—*her* it—*it* they—*them*

I paid for *him* and *her* (not I paid for 'he' and 'she').

- 2 The preposition *of* should not replace *have* as a part of a verb.

I would *have* given him lunch (not 'would *of* given').

- 3 The preposition *between* is used to refer to two things whereas *among* or *amongst* refers to more than two.

A friendship developed *between* the boy and the girl.

He is always popular *among* the other ten players.

Correcting the prepositions

Rewrite and correct the following sentences.

- 1 They will be meeting with you and I.

- 2 I could of eaten another orange.

- 3 A crocodile was concealed between the reeds.

- 4 An argument broke out among the two students.

- 5 We said it was for he and she.

- 6 The profits will be divided between all the shareholders.

Adjective rules

- 1 The comparative form of an adjective is used when two persons or things are compared.

Of the two essays, hers was the *better*.

Of the two exam topics, this is the *more* difficult.
- 2 The superlative form is used when more than two persons or things are compared.

The blue whale is the *biggest* of all mammals.

The shark is the *most* dangerous of all the big sea creatures.
- 3 Double comparatives or double superlatives should not be used.

She is *taller* than her sister (not 'more taller').

She is the *most* sincere person you can imagine (not the 'most sincerest').
- 4 Some adjectives that cannot be used as comparatives or superlatives are: *full, supreme, perfect, unique, square, right, equal, dead, empty, circular*.

The lion has a *unique* roar in the animal kingdom (not 'most unique').
- 5 The adjectives, *each* and *every* are singular. The verb remains singular even if followed by two nouns joined by *and*.

Example: *Each* doctor and nurse *was* wearing a white coat.
- 6 Less is used for quantity, fewer refers to numbers.

There was *less* pollution over the city today.

There were *fewer* people having lunch in the park.

Correcting the adjectives

Rewrite and correct the following sentences.

- 1 This football team is the strongest of the two.

- 2 Of the two swimmers she is the more faster.

- 3 There are less students in Year 9 this year.

- 4 Our farm has a garden that makes it most unique.



5 Every bird and animal are expected to have identification.

6 Our tennis player made less mistakes in today's match.

7 There are less trees in Australia these days.

8 Each boy and girl were given a prize.

9 My solution to the problem is more correct.

10 The Toyota Hilux is the larger of the four vehicles.

Punctuation rules

Here are some basic rules to help you correctly use the apostrophe, the colon and the semicolon. Read the following rules and apply them to the sentences below.

The apostrophe for possession

The apostrophe is used to show ownership or possession.

1 If the noun that possesses is singular, add 's.

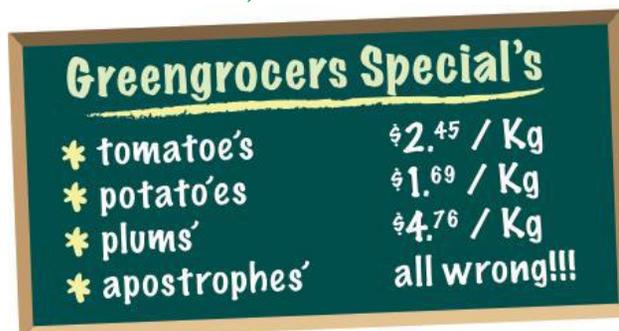
The leopard's spots (the spots of the leopard)

2 If the noun is plural and already ends in 's', add an apostrophe.

The swallows' nests (the nests of the swallows)

3 If the noun that possesses is plural but does not end in 's', add 's.

The children's books (the books of the children)



Using apostrophes for possession

Change each of the following examples so that an apostrophe is used to indicate ownership or possession. The first one has been done to help you.

1 the headline of the newspaper

the newspaper's headline

2 the toys of the children

3 successes of life

4 the hats of the women

5 the craters of the moon

6 the shed of the men

7 the flukes of the whale

8 the leaves of the trees

9 the ladders of the rescuers

10 the timetable of the school

The apostrophe used to abbreviate words

In speaking and in writing we often shorten two words by dropping one or more letters. An apostrophe is used to show where the letters have been left out.

They won't like it (they will not like it)

We're here (we are here)

Using apostrophes for abbreviation

Abbreviate each of the following by using an apostrophe.

1 They are here.

2 We cannot agree.

3 We are not students.

4 It is correct.

5 You are right.

6 Let us go.

7 We do not know.

8 They will do.

9 That will be good.

10 I could have won.

Removing the apostrophes

Give the full form of each of the following.

1 I haven't seen it.

2 You've done it.

3 I'll take it.

4 Don't buy it.

5 They'd been away.

6 I'm cycling.

7 Bill's gone out.

8 We'd eaten.

9 I won't do it.

10 Who'll be coming tomorrow?

11 Who've bought tickets?

12 They'd been on holiday.

The colon

- 1 A colon is sometimes needed to introduce a list or series of items. If the first part of the sentence is an independent clause that makes sense on its own, a colon is normally used. If the first part of the sentence does not make sense on its own, no colon is needed.

The student council has several important items to discuss: bullying, truancy, excursions and exams. (colon)

Important items to discuss at the student council meeting include bullying, truancy, excursions and exams. (no colon)

- 2 A colon is sometimes used to introduce quotations. If the first part of the sentence is an independent clause that makes sense on its own, a colon is normally used before the quotation. If the first part of the sentence does not make sense on its own, then a comma is used before the quotation instead of a colon.

The play Macbeth begins with a witch asking the following question: 'When shall we three meet again?' (colon)

The play Macbeth begins with one of the witches asking, 'When shall we three meet again?' (comma)

Using colons

Rewrite the following sentences inserting missing colons, commas and quotation marks where they are needed.

- 1 The following examples of wildlife can be seen from a river cruise big fish wading birds pythons giant frogs parrots and crocodiles.

- 2 In the play *A Midsummer Night's Dream* one character shouts out these words O monstrous! O strange! We are haunted.

- 3 A telescope can show many wonders of the night sky the craters on the Moon the rings of Saturn comets double stars and star clusters.

- 4 The judge had this to say after the jury's guilty verdict I have never seen such a lack of remorse for such a despicable crime.

- 5 There were four main prizes in the raffle a luxury car a trip to Fiji a widescreen television and a \$1000 shopping voucher.

- 6 Albert Einstein gave these words of advice imagination is more important than knowledge.





The semicolon

- 1 A semicolon is often used to link independent clauses that could stand alone as sentences, but are so closely related that a semicolon is used to show the connection.

Avoid eating too much junk food; eat more vegetables instead.

- 2 A semicolon is sometimes used to separate a series of long phrases or clauses in a list, especially when commas are also needed.

The brochure recommended five top holiday destinations in Australia: Sydney, New South Wales; Broome, Western Australia; Kakadu, Northern Territory; the Great Ocean Road, Victoria; and the Gold Coast, Queensland.

Using semicolons

Rewrite the following sentences inserting semicolons and commas where necessary.

- 1 I like to eat out at restaurants the rest of the family prefers to eat at home.

- 2 Only four committee members attended the car club meeting: Jess Hopkins the President Mark de Kretser the Secretary Joe Marino the Social Coordinator and Lucy Nguyen the Treasurer.

- 3 Being wealthy isn't important in itself it's what people do with their wealth that matters most.

- 4 Elephants were walking through the jungle on the left lions were lazing in the grass on the right.

- 5 The dictator claims that his people love him their mass protests indicate the opposite.

Genre

14

What is genre?

The French word *genre* means category or style. Novels often belong to particular genres such as science fiction, fantasy, adventure, western, humour, historical, romance, or combinations such as thriller and spy.

Science fiction

In a science-fiction novel the reader's imagination becomes engaged with the future and sometimes the past. Often the reader finds that a futuristic society is created in which problems of the present are solved in some intriguing way. In a sci-fi novel the reader might expect to find some of the following:

- alien presence
- futuristic technology, outer space, other worlds
- exploration of issues such as threats to civilisation, environmental destruction or human survival.





A sci-fi character

Emerging from its cylindrical spacecraft, the Martian with its leathery skin and waving tentacles is alien and repulsive in appearance.

•• *The Martian* ••

I stood petrified and staring.

A big greyish rounded bulk, the size, perhaps, of a bear, was rising slowly and painfully out of the cylinder. As it bulged up and caught the light, it glistened like wet leather.

Two large dark-coloured eyes were regarding me steadfastly. The mass that framed them, the head of the thing, was rounded, and had, one might say, a face. There was a mouth under the eyes, the lipless brim of which quivered and panted, and dropped saliva. The whole creature heaved and pulsed convulsively. A lank tentacular appendage gripped the edge of the cylinder, another swayed in the air.

Those who have never seen a living Martian can scarcely imagine the strange horror of its appearance. The peculiar

V-shaped mouth with its pointed upper lip, the absence of brow ridges, the absence of a chin beneath the wedge-like lower lip, the incessant quivering of this mouth, the Gorgon groups of tentacles, the tumultuous breathing of the lungs in a strange atmosphere, the evident heaviness and painfulness of movement due to the greater gravitational energy of the earth—above all, the extraordinary intensity of the immense eyes—were at once vital, intense, inhuman, crippled and monstrous. There was something fungoid in the oily brown skin, something in the clumsy deliberation of the tedious movements unspeakably nasty. Even at this first encounter, this first glimpse, I was overcome with disgust and dread.

from *The War of the Worlds* by H.G. Wells

Exploring the character

- 1 What does the narrator notice about the Martian's movements as it emerges from the cylinder?

- 2 What does the Martian have instead of arms and legs?

- 3 Identify the phrase showing that the Martian's breathing is very noisy.

- 4 At the end of the description, what does the narrator reveal about his feelings towards the Martian?

- 5 Why can the Martian be considered to be a sci-fi character?

A sci-fi setting

The planet Jupiter is the focus of this gigantic space setting.

•• *Jupiter* ••

Even from twenty million miles away, Jupiter was already the most conspicuous object in the sky ahead. The planet was now a pale, salmon-hued disc, about half the size of the Moon as seen from Earth, with the dark, parallel bands of its cloud-belts clearly visible. Shuttling back and forth in the equatorial plane were the brilliant starts of Io, Europa, Ganymede and Callisto—worlds that elsewhere would have counted as planets in their own right, but which here were merely satellites of a giant master.

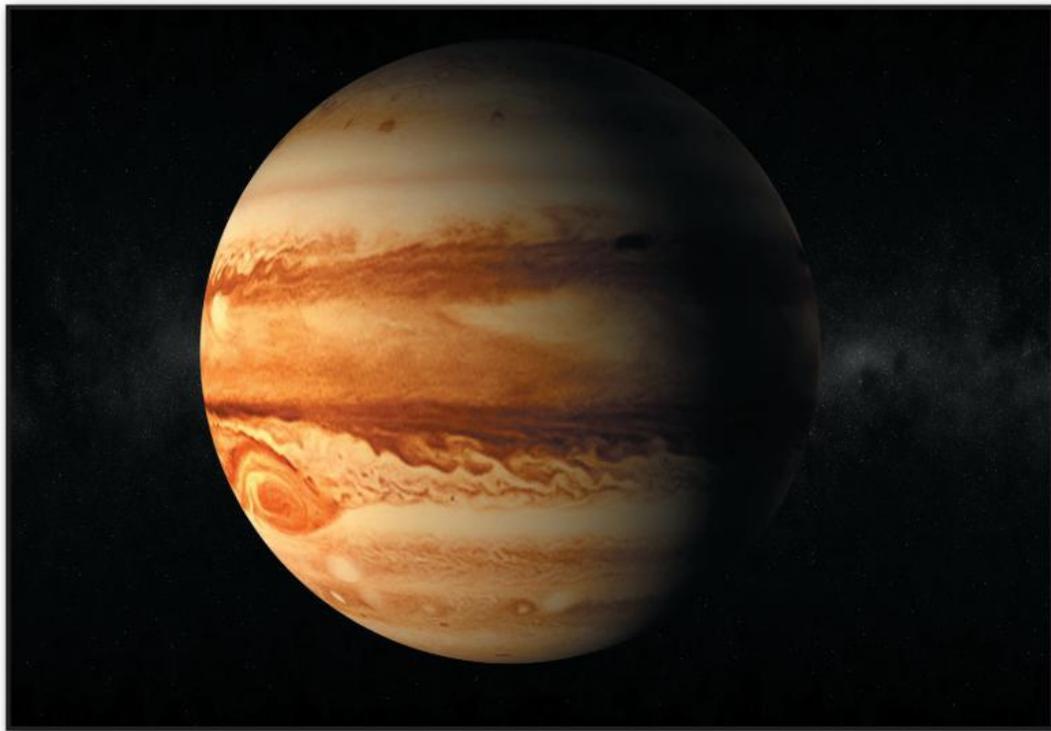
from *2001: A Space Odyssey* by Arthur C Clarke

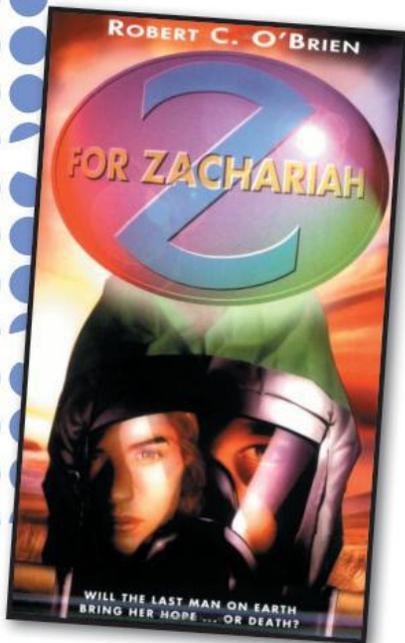
Exploring the setting

- 1 What is distinctive about Jupiter?

- 2 Identify the personification used at the end of the extract?

- 3 Why does this setting belong to the science-fiction genre?





Close analysis of sci-fi

This extract is from the science-fiction novel *Z for Zachariah* by Robert C O'Brien. Ann Burden, a teenager, believes she is the sole survivor of a nuclear war. The valley where she lives is one place that has escaped the effects of the war. However, as she reveals in her diary, her solitude is broken by the approach of a sinister intruder.

•• *I am afraid* ••

May 20th

I am afraid.

Someone is coming.

That is, I think someone is coming, though I am not sure, and I pray that I am wrong. I went into the church and prayed all this morning. I sprinkled water in front of the altar, and put some flowers on it, violets and dogwood.

But there is smoke. For three days there has been smoke, not like the time before. That time, last year, it rose in a great cloud a long way away, and stayed in the sky for two weeks. A forest fire in the dead woods, and then it rained and the smoke stopped. But this time it is a thin column, like a pole, not very high.

And the column has come three times, each time in the late afternoon. At night I cannot see it, and in the morning, it is gone. But each afternoon it comes again, and it is nearer. At first it was behind Claypole Ridge, and I could see only the top of it, the smallest smudge. I thought it was a cloud, except that it was too grey, the wrong colour, and then I thought: there are no clouds anywhere else. I got the binoculars and saw that it was narrow and straight; it was smoke from a small fire. When we used to go in the truck, Claypole Ridge was fifteen miles, though it looks closer, and the smoke was coming from behind that.

Beyond Claypole Ridge there is Ogdentown, about ten miles further. But there is no-one left alive in Ogdentown.

I know, because after the war ended, and all the telephones went dead, my father, my

brother Joseph and Cousin David went in the truck to find out what was happening, and the first place they went was Ogdentown. They went early in the morning; Joseph and David were really excited, but Father looked serious.

When they came back it was dark. Mother had been worrying—they took so long—so we were glad to see the truck lights finally coming over Burden Hill, six miles away. They looked like beacons. They were the only lights anywhere, except in the house—no other cars had come down all day. We knew it was the truck because one of the lights, the left one, always blinked when it went over a bump. It came up to the house and they got out; the boys weren't excited any more. They looked scared, and my father looked sick. Maybe he was beginning to be sick, but mainly I think he was distressed.

My mother looked up at him as he climbed down.

'What did you find?'

He said, 'Bodies. Just dead bodies. They're all dead'.

'All?'

We went inside the house where the lamps were lit, the two boys following not saying anything. My father sat down. 'Terrible,' he said, and again, 'terrible, terrible. We drove around, looking. We blew the horn. Then we went to the church and rang the bell. You can hear it five miles away. We waited for two hours, but nobody came. I went into a couple of houses—the Johnsons', the Peters'—they were all in there, all dead. There were dead birds all over the streets.'

from *Z for Zachariah* by Robert C O'Brien

Exploring sci-fi

- 1 How does Ann react to the possibility of an intruder?

- 2 What evidence does the diarist, Ann Burden, have for the presence of another person?

- 3 In the paragraph beginning 'Beyond Claypole Ridge ...', what horrible surprise is presented to the reader?

- 4 Why do Ann's father, brother and cousin have to go to Ogdentown after the war ends?

- 5 What do they find in Ogdentown?

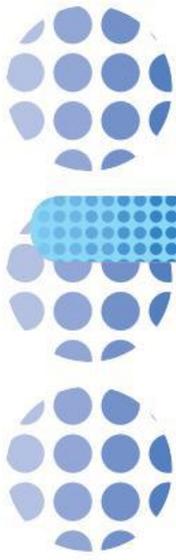
- 6 What words does her father use and repeat to describe the scene in Ogdentown?

- 7 What do they do to attract attention?

- 8 How does Ann's father look when they return from town?

- 9 What is the writer's purpose in this extract?

- 10 What features of the science-fiction genre can you find in this extract?



Fantasy

Fantasy has always been a popular genre with teenage readers and the *Harry Potter* series by J K Rowling made it even more popular. Fantasy takes us into an imaginary world where we meet heroes who have to overcome impossible obstacles. There is often a struggle between good and evil from which the hero usually emerges triumphant.

In a fantasy novel the reader might expect to find:

- a quest to rescue or defeat someone or something
- imaginary lands, mysterious forests, dark castles
- characters and objects with magical powers
- historical characters such as kings, queens, knights
- mythical creatures, unicorns, fairies, witches, dragons
- broomsticks, wands, spells, swords.

A fantasy character

Harry Potter drinks a magic potion and undergoes a grotesque change.

•• *Harry Potter metamorphosed* ••

Pinching his nose, Harry drank the potion down in two large gulps. It tasted like overcooked cabbage.

Immediately, his insides started writhing as though he'd just swallowed live snakes—doubled up, he wondered whether he was going to be sick—then a burning sensation spread rapidly from his stomach to the very ends of his fingers and toes. Next, bringing him gasping to all fours, came a horrible melting feeling, as the skin all over his body bubbled

like hot wax, and before his eyes, his hands began to grow, the fingers thickened, the nails broadened and the knuckles were bulging like bolts. His shoulders stretched painfully and a prickling on his forehead told him that hair was creeping down towards his eyebrows; his robes ripped as his chest expanded like a barrel bursting its hoops; his feet were agony in shoes four sizes too small ...

from *Harry Potter and the Chamber of Secrets*
by J K Rowling

Exploring the character

- 1 Identify three similes that describe Harry's skin, knuckles and chest.

- 2 Why could Harry be considered to be a character in a fantasy story?

A fantasy setting

In this extract Harry enters a frightening fantasy setting.

•• *The Chamber of Secrets* ••

He was standing at the end of a very long, dimly lit chamber. Towering stone pillars entwined with more carved serpents rose to support a ceiling lost in darkness, casting long black shadows through the odd, greenish gloom that filled the place.

His heart beating very fast, Harry stood listening to the chill silence. Could the Basilisk be lurking in a shadowy corner, behind a pillar? And where was Ginny?

He pulled out his wand and moved forward between the serpentine columns. Every careful footstep echoed loudly off the shadowy walls. He kept his eyes narrowed, ready to clamp them shut at the smallest sign of movement.

The hollow eye sockets of the stone snakes seemed to be following him. More than once, with a jolt of the stomach, he thought he saw one stir.

Then, as he drew level with the last pair of pillars, a statue high as the Chamber itself loomed into view, standing against the back wall.

Harry had to crane his neck to look up into the giant face above: it was ancient and monkey-like, with a long thin beard that fell almost to the bottom of the wizard's sweeping stone robes, where two enormous grey feet stood on the smooth chamber floor.

from *Harry Potter and the Chamber of Secrets*
by J K Rowling

Exploring the setting

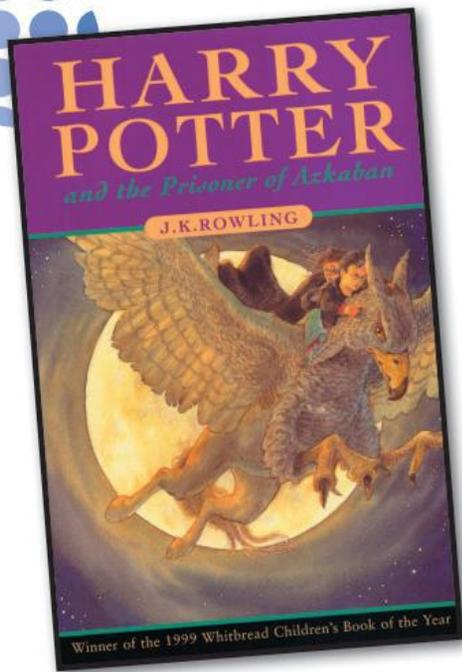
- 1 What atmosphere is created in the first paragraph?

- 2 Why does the setting belong to the fantasy genre?



Close analysis of fantasy

In this famous scene from *Harry Potter and the Prisoner of Azkaban*, Harry Potter, on his Firebolt broomstick, battles with his enemy Malfoy in the air space over their school as they engage in the fantastic sport of Quidditch.



The Gryffindor team was losing concentration and the Slytherins, delighted by Malfoy's foul on Harry, were being spurred on to greater heights.

'Slytherin in possession, Slytherin heading for goal—Montague scores—' Lee groaned. 'Seventy-

twenty to Gryffindor ...'

Harry was now marking Malfoy so closely their knees kept hitting each other. Harry wasn't going to let Malfoy anywhere near the Snitch ...

'Get out of it, Potter!' Malfoy yelled in frustration, as he tried to turn and found Harry blocking him.

'Angelina Johnson gets the Quaffle for Gryffindor, come on, Angelina, COME ON!'

Harry looked round. Every single Slytherin player apart from Malfoy, even the Slytherin Keeper, was streaking up the pitch towards Angelina—they were all going to block her—

Harry wheeled the Firebolt about, bent so low he was lying flat along the handle and kicked it forwards. Like a bullet, he shot towards the Slytherins.

'AAAAAARRRGH!'

They scattered as the Firebolt zoomed towards them; Angelina's way was clear.

•• Aerial combat ••

'SHE SCORES! SHE SCORES! Gryffindor lead by eighty points to twenty!'

Harry, who had almost pelted headlong into the stands, skidded to a halt in mid-air, reversed and zoomed back into the middle of the pitch.

And then he saw something to make his heart stand still. Malfoy was diving, a look of triumph on his face—there, a few feet above the grass below, was a tiny, golden glimmer.

Harry urged the Firebolt downwards but Malfoy was miles ahead.

'Go! Go! Go!' Harry urged his broom. They were gaining on Malfoy ... Harry flattened himself to the broom handle as Bole sent a Bludger at him ... he was at Malfoy's ankles ... he was level—

Harry threw himself forwards, taking both hands off his broom. He knocked Malfoy's arm out of the way and—

'YES!'

He pulled out of his dive, his hand in the air, and the stadium exploded. Harry soared above the crowd, an odd ringing in his ears. The tiny golden ball was held tight in his fist, beating its wings hopelessly against his fingers.

Then Wood was speeding towards him, half-blinded by tears; he seized Harry around the neck and sobbed unrestrainedly into his shoulder. Harry felt two large thumps as Fred and George hit them; then Angelina, Alicia and Katie's voices, '*We've won the Cup! We've won the Cup!*' Tangled together in a many-armed hug, the Gryffindor team sank, yelling hoarsely, back to earth.

from *Harry Potter and the Prisoner of Azkaban*
by J K Rowling

Exploring fantasy

1 Why is Harry marking Malfoy so closely?

2 'Harry wheeled the Firebolt about ...' What comparison is made to show his speed?

3 'YES!' What has happened?

4 How does the Gryffindor team react to Harry's win?

5 What features of the fantasy genre can you find in this extract?

6 What is the writer's purpose in this extract?

Horror

Novels in the horror genre transport the reader into gloomy and mysterious settings in which the supernatural is dominant. In a horror novel, creatures may appear that have a human shape but also possess some fearful quality such as glowing eyes, abnormal strength or some supernatural talent. Often such creatures prey on innocent humans. In horror novels the reader might expect to find:

- supernatural powers, terrifying happenings
- unexplained deaths, innocent victims
- suspense, revenge, the unexpected
- evil forces, violence, cruelty
- monsters, demons, feral animals, ghosts
- shadowy, chilling, nightmarish settings
- castles, dungeons, cemeteries, tombs.



Close analysis of horror

Stephenie Meyer has written the famous *Twilight* saga, which is a series of novels in the horror genre. In this extract from *New Moon*, we meet Bella who lives in the strange town of Forks where she falls in love with Edward, a mysterious stranger. In this extract from the novel, Bella is having a dream in which she is with her grandmother, but then Edward appears calling her name.



•• *In love with a vampire* ••

'Bella?'

It wasn't Gran who called my name, and we both turned to see the addition to our small reunion. I didn't have to look to know who it was; this was a voice I would know anywhere—know, and respond to, whether I was awake or asleep ... or even dead, I'd bet. The voice I'd walk through fire for—or, less

dramatically, slosh every day through the cold and endless rain for.

Edward.

Even though I was always thrilled to see him—conscious or otherwise—and even though I was *almost* positive that I was dreaming, I panicked as Edward walked toward us through the glaring sunlight.

I panicked because Gran didn't know that I was in love with a vampire—nobody knew that—so how was I supposed to explain the fact that the brilliant sunbeams were shattering off his skin into a thousand rainbow shards like he was made of crystal or diamond?

Well, Gran, you might have noticed that my boyfriend glitters. It's just something he does in the sun. Don't worry about it ...

What was he *doing*? The whole reason he lived in Forks, the rainiest place in the world, was so that he could be outside in the daytime without exposing his family's secret. Yet here he was, strolling gracefully toward me—with the most beautiful smile on his angel's face—as if I were the only one here.

In that second, I wished that I was not the one exception to his mysterious talent; I usually

felt grateful that I was the only person whose thoughts he couldn't hear just as clearly as if they were spoken aloud. But now I wished he could hear me, too, so that he could hear the warning I was screaming in my head.

I shot a panicked glance back at Gran, and saw that it was too late. She was just turning to stare back at me, her eyes as alarmed as mine.

Edward—still smiling so beautifully that my heart felt like it was going to swell up and burst through my chest—put his arm around my shoulder and turned to face my grandmother.

Gran's expression surprised me. Instead of looking horrified, she was staring at me sheepishly, as if waiting for a scolding. And she was standing in such a strange position—one arm held awkwardly away from her body, stretched out and then curled around the air. Like she had her arm around someone I couldn't see, someone invisible ...

Only then, as I looked at the bigger picture, did I notice the huge gilt frame that enclosed my grandmother's form. Uncomprehending, I raised the hand that wasn't wrapped around Edward's waist and reached out to touch her. She mimicked the movement exactly, mirrored it. But where our fingers should have met, there was nothing but cold glass ...

With a dizzying jolt, my dream abruptly became a nightmare.

There was no Gran.

That was *me*. Me in a mirror. Me—ancient, creased, and withered.

Edward stood beside me, casting no reflection, excruciatingly lovely and forever seventeen.

He pressed his icy, perfect lips against my wasted cheek.

'Happy birthday,' he whispered.

from *New Moon* by Stephenie Meyer

Exploring horror

- 1 Why does Bella panic as Edward approaches her grandmother and her?

- 2 Why is Bella an exception to his mysterious talent?

- 3 How does Bella feel at the sight of Edward 'smiling so beautifully'?

- 4 How does Bella's dream become a nightmare?

- 5 Why is Bella an exception to Edwards' 'mysterious talent'?

- 6 What does Edward look like as he stands beside Bella?

- 7 What is the shock that confronts the reader in the second last line of the extract?

- 8 Words are sometimes used ironically to convey the opposite of their literal meaning. What is the irony of the words 'Happy birthday' at the end of the dream?

- 9 What features of the horror genre can you find in this extract?

- 10 What is the writer's purpose in this extract?

- 11 Using the back-of-the-book dictionary, write down the meaning of these words:
 - a shards: _____
 - b withered: _____
 - c excruciatingly: _____

15

Reviewing

What is a review?

We are all reviewers whenever we see a film, read a book, play a new computer game, see a music video on the television or the internet, go to a restaurant or drive a new car. A review is all about responding to something. It involves observing, analysing, expressing opinions, providing evidence and ultimately evaluating what we have seen or done. Formal reviews appear frequently in the media: in newspapers, in magazines, on the internet, on radio and on television.

Features of a review

Reviews of books, films and other texts found in newspapers, magazines and on the internet usually include the following features:

- a headline that catches our attention
- one or more visual images that give an insight into the text being reviewed
- basic factual information such as author or director, publisher or filmmaker, characters or actors and audience level
- details about the text itself, such as a description of genre, plot, characters, setting, cultural context and style
- comments on technical aspects of the text, such as editing, soundtrack, costumes, camera shots, location, special effects and lighting in films; and writing style, format and illustrations in books
- evaluative language—using positive or negative words, phrases and statements about aspects of the text
- the reviewer's overall opinion and judgement
- a rating, such as one to five stars or a number out of ten.

Film review

Read this film review of *Bran Nue Dae* and answer the questions that follow.

Bran Nue Dae

Headline



Lively film still

Factual information

(PG) (85 mins)
General release

Jake Wilson

Opening paragraph giving opinion

RACHEL Perkins' delightful musical comedy *Bran Nue Dae* is a film out of its time, in the best sense.

Many will remember the hit stage production that premiered in 1990, with a script by Jimmy Chi that reflected the mingled anger and optimism felt by many indigenous Australians in the Hawke-Keating years.

Background information

Along with references to the land rights struggle came a healthy disregard for any prescriptive notion of 'authentic' Aboriginal culture. The songs by Chi and his band Kuckles were in a rock-country idiom, upbeat and easy to hum.

Adapted for the screen by Perkins and the playwright Reg Cribb, Chi's script relies with some conscious irony on devices that have been part of the European heritage for millennia: a pair of young lovers, a hypocritical villain, and a lovable rogue who steals the show.

This version of the story is also a road movie of sorts. In 1969, Broome teenager Willie (Rocky McKenzie) is sent to Perth to study for the priesthood with the fearsome Father Benedictus (Geoffrey

Rush). But he escapes and heads back home, where he hopes the girl of his dreams, Rosie (Jessica Mauboy), will still be waiting for him.

Along the way, he makes some new friends, most notably the shifty Uncle Tadpole (Ernie Dingo), who becomes his guide and mentor.

Despite some flaws, *Bran Nue Dae* succeeds to a surprising degree as 'feel-good' entertainment—even an indigenous answer to *High School Musical* (2006).

Perkins has little aptitude for staging slapstick or big production numbers, too often relying on emphatic cross-cutting rather than trusting her performers to set a rhythm of their own.

As in her debut feature *Radiance* (1998), the strength of her filmmaking lies in a chaste yet sensual feeling for actors and landscapes, expressed most strongly and frequently in close-ups that dwell on skin textures in the sun.

Based on a play by Louis Nowra, *Radiance* used a house to symbolise the intolerable weight of the past. In *Bran Nue Dae*, outdoor spaces are similarly viewed as

Plot summary

General assessment

Director's main strength



Comments on the lead actors

liberating, interiors as claustrophobic or threatening—a pattern that culminates near the climax with a grim vision in a prison cell.

Perkins' approach to adapting both works seems linked to an idea of bringing her characters out of theatrical darkness into the light of the natural world.

On another, equally concrete level, the film is a manifesto in favour of diversity, showing a frank appreciation of different body types, energies and forms of self-expression. The youthful leads may barely qualify as actors, but Mauboy is a warm, relaxed camera subject, while McKenzie is as straightforwardly handsome and good-natured as any hero setting out to seek his fortune. Moreover, they both can sing.

Elsewhere, Rush and Magda Szubanski, as Roadhouse Betty, ham it

up like the pros they are.

Missy Higgins bravely attempts to parody herself as an idiot hippie, Annie, and Deborah Mailman powers through her handful of scenes as a raucous older woman, Roxanne, more than happy to relieve Willie of his innocence.

But the performance that gives stature to the film comes from Dingo, reprising a role he first played on stage nearly 20 years ago.

Uncle Tadpole is what he seems—a drunken buffoon—and at the same time a wise old man who has seen too much to do anything but laugh.

Dingo is totally convincing on both fronts. A generation that has grown up watching him on anodyne television shows may well be shocked at his ability to create a character who seems so real, right down to his last obscene gesture.

The Age, 14 January 2010

Conclusion

Exploring the review

- 1 What word in the first sentence tells you the reviewer's opinion of the film?

- 2 What is the genre of the film?

- 3 What words tell you that the historical context of Jimmy Chi's stage play was turbulent for Indigenous Australians?

- 4 What was a key political issue at that time?

- 5 What aspects of the plot make the film version of *Bran Nue Dae* 'a road movie of sorts'?

- 6 The reviewer mentions a weakness in Rachel Perkins' direction. What is it?



7 What is her strength as a director?

8 Of the film's many settings, what in general represents liberation and what represents claustrophobia?

9 The reviewer goes on to mention two central ideas that Rachel Perkins brings to the film. What are they?

10 Overall, what is the reviewer's opinion of the two lead actors, Mauboy and McKenzie, who play Rosie and Willie?

11 Who does he think delivers the strongest performance in the film? Why?

12 Using the back-of-the-book dictionary, write down the meaning of these words:

a heritage:

b hypocritical:

c aptitude:

d manifesto:

e reprising:

f buffoon:

Game review

The following spoken review of a video game is from the weekly television show *Good Game*, in which the reviewers, Bajo and Hex, discuss and review new games. This review is about a remastered version of a 13-year-old classic, *The Legend of Zelda: Ocarina of Time*, featuring a character called Link. You will notice that the language in this review is more casual than in a formal written review.

• *The Legend of Zelda: Ocarina of Time 3-D* •



Hex On the weekend, over on Spawn Point on ABC3, we reviewed *The Legend of Zelda: Ocarina of Time 3-D* ... but Bajo, *Ocarina* is such a classic game to so many that we thought we'd chat a bit more about it here on *Good Game*.

Bajo That's right—everything has been given a big face lift for this 3DS remake, and it all looks much prettier, while at the same time looking just how it was. It makes you wonder whether this is actually how they wanted the game to look back then, but couldn't because of certain limitations on the N64. Whatever the case, this looks beautiful.

Hex Naturally being on the 3DS, they've added a 3-D effect and it's been handled really well. When you see the land of Hyrule stretching out in front of you, with Death Mountain way off in the distance, you'll be totally entranced. The 3-D really adds a lot of depth to the landscape, although to be honest it's the kind of thing you'll still turn off for the bulk of your time adventuring, because it's a little hard on the eyes for extended periods.

Bajo The 3-D is pretty tricky to use with the new Gyroscope controls too, since moving the 3DS always means you lose focus on the 3-D image. But the gyro feature is well implemented. You can aim your sling shot and bow by just moving your 3DS around and it's surprisingly accurate. You can also just go into first person view and move the 3DS to look around at the world through Link's eyes.



Hex I loved that, it's like there's a secret Zelda universe all around you that you can gaze at. I also loved having the inventory and map on the lower screen of the 3DS. It makes life so much easier not having to pause to access your inventory—and being able to instantly reference the maps is awesome.

Bajo I think it's a nice touch that they included the Master Quest from the GameCube version, which unlocks when you finish—this mirrors the entire game which is a bit of a headspin. And they've also included a new timed Boss Gauntlet mode, where you face off against all the bosses in one stretch.

Hex Ocarina is a perfect game to be remastered. It was way ahead of its time when it was released, which means even thirteen years later it hardly feels like an old game, especially after the face lift. This is absolutely the definitive version of one of gaming's most defining games. Like I said on Spawn Point, I can't really give this anything less than 10 out of 10 rubber chickens.

Bajo Yeah, enough time has passed for this game to feel new again to fans, and anyone playing this for the first time will have an awesome time. So it's 9.5 from me.

Hex I think the rest of the GG office is now going to fight over that cartridge Bajo.

3DS
19.5 out of 20 Rubber Chickens

from *Good Game*, ABC2, 12 July 2011

Analysing the review

1 What is the first thing Bajo likes about the game?

2 What has 'entranced' Hex?

3 What two negative points are made about the 3-D?

4 The reviewers make language choices such as 'really well', 'I loved that', 'an awesome time' and 'a bit of a headspin'. How does this affect the tone of the review?



5 What does the 'first person view' feature allow the player to do?

6 The reviewers frequently call each other by their names. What effect does this have?

7 From reading this review, what would you say are the main game features that are important to identify and assess in any gaming review?

8 'This is absolutely the definitive version of one of gaming's most defining games.' What does Hex mean by this?

9 How do the reviewers rate this game? What is amusing about their scoring system?

••• Writing your own review •••

Look back at the features of a review on page 158 and write your own review. It can be positive, negative or a mixture of both; it can be real or imagined. Make sure that you give reasons or evidence for your opinions and focus on making effective language choices. Choose one of the following review types and write your review for the specified publication.

Review types

- a **film**—for a newspaper entertainment guide
- a **book**—for a 'Books for teenagers' website
- a **package tour**—for a 'Let's go travelling' magazine

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Drama

What is drama?

The word *drama* comes from an Ancient Greek word meaning 'action'. We often talk about dramatic moments in life when unusual or powerful events take place and we experience heightened feelings such as love, fear or anger. A playwright turns such experiences into dialogue and action by creating interesting characters and writing thought-provoking and entertaining scripts.

Elements of drama

Characterisation

The characters, who are called the play's cast, have personalities, beliefs, attitudes, feelings, passions, ambitions and motivations that the playwright may reveal through:

- their appearance, gestures and speech
- what other characters say about them
- information contained in stage directions.



Dialogue

The dialogue is the conversation between the characters in a play. It should be consistent with each character's actions and appearance. A soliloquy occurs when a character is alone on the stage or screen and speaks their thoughts aloud to the audience.

Conflict

It is often said that conflict is the life-blood of drama. Conflict can be in the form of a physical or verbal encounter between characters or in the conflict of ideas and beliefs in a character's own mind.

Theme

The theme is the idea around which the play is written, such as justice, growing old, being young, courage, prejudice, personal identity or a journey. Often the theme involves a problem or dilemma in human behaviour that the play will resolve in some way.

Setting

The setting is the location and time in which the action of the story takes place. Sets involving different props may be used as the changes occur. Setting is an important determiner of the mood and atmosphere of a play.

Atmosphere

Atmosphere is the overall feeling or mood of a scene or act. The atmosphere could be one of excitement, danger, sorrow or humour. The prevailing atmosphere affects every character's actions.

Suspense

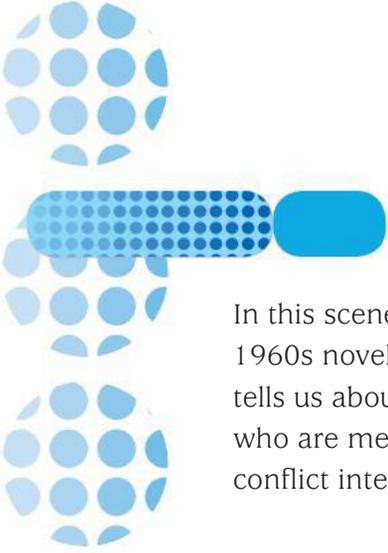
This is the build-up of tension in a play that leaves an audience uncertain and yet excited about how a situation will end. Typically the suspense builds towards the play's climax. Suspense can be created by conflict; for example, characters could compete to win something or a character could struggle to survive impending danger.

Climax

The climax of a play occurs when the interest level of the audience in the plot and the characters reaches a peak. Every action in the play leads to the climax, which is the highest point of physical or emotional conflict. The climax usually comes towards the end of the play, followed by the resolution.

Resolution

Just before the play's ending, the conflict and the problems that have driven the plot are resolved. In the resolution the playwright explains through the characters how and why everything has turned out as it has.



Conflict

In this scene from the play *The Outsiders* by Christopher Sergel, which is based on the 1960s novel by S E Hinton, the emphasis is on conflict. One of the characters, Ponyboy, tells us about the greasers, the lower-class gang to which he belongs. Randy and Bob who are members of the enemy gang, the Socials (the Socs), enter and the verbal conflict intensifies into a physical threat to Ponyboy.

• Gang conflict •

(Sound of a car zooming by and, as it does, someone shouts from it.)

VOICE Greaser!

PONYBOY *(looks after the car, then front. Defensively.)* And I'm a greaser.

(Explaining.) Greasers can't walk alone too much or they get jumped by the Socs. I'm not sure how you spell that, but it's the abbreviation for the Socials—the jet set, the rich kids. *(There's the sound of a car approaching, driving slowly. PONYBOY notices the sound.)* We're poorer than the Socs. I reckon we're wilder, too. But not like the Socs, who jump greasers and wreck houses and throw beer blasts for kicks. *(Frankly.)* Greasers are almost like hoods; we steal things and drive old souped up cars and have gang fights. I don't mean I do. Darry would kill me if I got in trouble with the police. Since Mom and Dad were killed in a car crash, the three of us get to stay together only as long as we behave. So Soda and I stay out of trouble as much as we can. *(The car has stopped and car doors are opened and then slammed shut. PONYBOY is getting nervous.)* I'm not saying that either the Socs or the greasers are better; that's just the way things are.

(Two young men, RANDY and BOB, obviously 'Socials' are entering. Randy comes on L. PONYBOY turns to start R but Bob enters from that side.)

BOB Hey, grease—

RANDY How come you're all by yourself, grease?

PONYBOY *(tightly).* Stay away from me.

BOB Couldn't think of it.

RANDY Not safe for you to be out here all alone.

BOB We're gonna do you a favor, grease. We're gonna cut off that long greasy hair.

PONYBOY *(tight).* Leave me alone.

BOB *(pulls a knife and flips open the blade).* Need a haircut, grease?

PONYBOY *(backing up).* No. *(BOB advances with the knife.)*

BOB Gonna cut it real close! How'd you like the haircut to begin just below the chin?

PONYBOY *(panic).* Are you crazy! *(Shouting.)* Soda! Darry!

BOB Shut him up.

RANDY *(looking off L).* I see someone—

PONYBOY *(frantic).* Darry!

BOB *(coming at him. Hard).* Okay, greaser!

RANDY Cool it, Bob!

BOB *(implacable).* He's asking—

RANDY *(gestures L).* Company coming—

BOB *(glancing L. Then to PONYBOY).* Have to give you another appointment, grease! Catch you later.

(As they hurry along off R, JOHNNY comes rushing on L. He's almost as young as PONYBOY, has a scar on his face and a nervous look that comes from a recent and terrible beating.)

JOHNNY *(frightened).* Ponyboy! You okay?

(DALLAS is also rushing on followed by TWO-BIT. DALLAS is tougher than the rest—tougher, colder, meaner. TWO-BIT is DALLAS's age with a wide grin and always has to get in his 'two-bits'— hence his name.)

DALLAS *(to PONYBOY)* They cut you?

PONYBOY No. All talk. Nothing.

TWO-BIT *(outraged).* They're cruising our territory.

DALLAS *(as he starts off R).* Soc scum! *(DALLAS and TWO-BIT exit.)*

JOHNNY *(concerned).* You really okay? You're not hurt?

PONYBOY A little spooked, that's all. *(Looking at JOHNNY.)* Compared to what they did to you—it's nothing. Nothing at all.

from *The Outsiders*, adapted for the stage by Christopher Sergel



A fight between the gangs in the 1983 film *The Outsiders*.



Exploring the conflict

- 1 What can happen to 'a greaser' walking by himself?

- 2 Who are 'the Socials'?

- 3 How do 'the Socs' behave?

- 4 What do 'the greasers' do?

- 5 Why doesn't Ponyboy get into gang fights or into trouble with the police?

- 6 What object does Bob use to intimidate Ponyboy and what threat does he make?

- 7 How does the playwright build up the conflict between Bob and Ponyboy?

- 8 Why do you think the dialogue that occurs when Ponyboy panics is made up of short comments and exclamations?

- 9 Why is Dallas the strongest character?

- 10 Why do you think the playwright uses conflict in this scene?

Characters and dialogue

Lord of the Flies by William Golding is the story of a group of schoolboys isolated on an island after their plane crashes. At first the boys cooperate to collect fruit, build shelters and survive. A conch shell is used as a symbol of civilised behaviour. The conch is passed around and whoever has it is allowed to speak his mind. However, gradually some of the boys become brutalised by their plight, the conch is ignored, and the boys who still believe in decency and social harmony are in great danger.

In this scene from the play, Piggy, who is almost blind without his glasses, holds the conch and tries to reason with the group. Only Ralph tries to support him.

• Piggy and the conch •

PiGGY I got the conch. Ralph? Are you there, Ralph? You better listen anyway. And you, Jack Merridew, you better listen.

(Pause.)

Which is better—law and rescue or hunting and breaking things up? To have rules and agree or to hunt and kill like a pack of savages?

RALPH Piggy—

PiGGY Woch you think you're doing eh? With them spears and stones? This says I got to be listened to. You hear me? This says we got something to hold on to so's we can remember who we ... who we ... are, OK? I remember an' remember all the good advice I got an' all. *(He walks up the hill.)*

RALPH Piggy—

PiGGY Where are yer, Ralph? They'll listen. Course they'll listen. 'ere it is. An' I can't blow it like 'e can. But I can hold it up like this and see it shine and know iss something we can all agree on. And you may not like me but this is stronger than I am and more important!

RALPH This way—

BiLL Over here!

RALPH The other way!

ROGER No no no it's over here!

PiGGY *(shouts)* Ralph!

RALPH *(shouts)* Leave him alone can't you?

JACK Standing up for your fat friend?

(He lunges at Ralph. The fight starts again. Piggy, really almost blind, is panicked by the noise.)

PiGGY That you, Ralph?

RALPH *(shouts)* Over here!

ROGER *(shouts)* No here!

(And as Ralph is tied up with Jack, Roger steps forward and offers Piggy his hand. Piggy takes it.)



- PIGGY** That you, Ralph?
(But Ralph is wrestling with Jack. Roger starts to lead Piggy towards the crown of the hill.)
This your hand, Ralph?
- ROGER** Yeah. Yeah. This is chunky Ralph you got hold of. Pig.
(As Piggy struggles in panic, Roger tightens his grip.)
- PIGGY** Let go! Let go cancher?
- ROGER** What's the matter? I'm Ralph. I'm a good, good person. I believe in rescue. Wethcue and shlterth thatth me. And of course I believe in pwetty, pwetty, shellth!
- PIGGY** Lissen—
- ROGER** Come along pig. Pig pig piggy come along!
- BILL** Hey! Blind man!
- HENRY** Blind man!
(Maurice darts forward and buffets Piggy.)
- MAURICE** Blind man's buff!
- PIGGY** *(screams)* Ralph!
(But Jack and Ralph are locked on the ground.)
- ROGER** Blind man's buff!
- PIGGY** *(screams)* Ralph!
- RALPH** *(shouts)* Piggy, this way!
- PIGGY** *(screams)* I got the conch, Ralph! *(And as he staggers blindly about, buffeted from one to the other, getting nearer and nearer to the crest of the hill, he holds the shell up. Shouts.)* Look at it you lot!
- ROGER** *(shouts)* We can see it fatso! We can see it! *(He twists it out of Piggy's grasp.)*
Now we see it! Now we don't! *(The shell falls to the ground.)*
- PIGGY** Where am I? I can't see. Where am I?
- ROGER** On top of the mountain, blubber. Right on top of the mountain. *(He starts to push Piggy towards the edge.)*
- PIGGY** Don't! Don't please! Don't push me! Don't—
- RALPH** *(screams)* Piggy!
- PIGGY** *(shouts)* Ra-*alph!*
(This last shout of his friend's name turns into a scream as Piggy falls off the high back of the stage. The scream is cut short by a heavy, curiously solid sound, as if a large weighted sack had hit the deck. There is a dead silence. Ralph starts forward ...)
- RALPH** Murderers! Murderers! Murderers!

from the play of *Lord of the Flies*, adapted for the stage by Nigel Williams



Piggy and Ralph in the 1963 film of *The Lord of the Flies*.

Exploring characterisation

- 1 What right does Piggy think the conch shell still gives him?

- 2 What simile does Piggy use to show what they might all become?

- 3 How does Piggy compare the conch shell with himself?

- 4 How does Roger trick Piggy?

- 5 Why is Roger leading Piggy towards the top of the hill?



6 What is suggested to the audience when the conch falls to the ground?

7 Why is Piggy's shout and scream to Ralph cut short?

8 What is Ralph's response?

9 What does the death of Piggy represent?

10 What behaviour replaces Piggy's ideas of what is right?



Back-of-the-book dictionary



affluence **noun** abundant material possessions and wealth

ambush **noun** the act of attacking by surprise from a hidden position

appendage **noun** attachment

aptitude **noun** natural capacity or ability

aquiline **adj.** thin and hooked like an eagle

ardour **noun** passion or enthusiasm

assault **noun** a serious physical attack on someone

barge **noun** a large flat-bottomed sailing vessel used for transporting cargo

belay **verb** one climber assists another with a rope

brawny **adj.** muscular, strong

buffoon **noun** a person given to undignified joking or fooling around

burglar **noun** a person who breaks and enters into a building

capitulation **noun** the act of surrendering or giving up

cicatrices **noun** scars

counterattack **noun** an attack in response to another attack

decrees **noun** authoritative orders having the force of law

design **noun** an artistic plan

disconsolately **adverb** sadly, unhappily

eccentrics **noun** people who have peculiar habits and ideas

engulfed **verb** swallowed up

excruciatingly **adverb** in a very painful manner

exodus **noun** large number of people leaving a place

extravagance **noun** excessive or wasteful expenditure

frenziedly **adverb** agitatedly, excitedly, wildly

garnets **noun** gemstones

heritage **noun** culture and traditions passed on from generation to generation

hypocritical **adj.** insincere or two-faced

inanimate **adj.** not living

inarticulate **adj.** not able to speak distinctly or express oneself clearly

indignity **noun** humiliating insult or injury

inflicted **verb** imposed a punishment or suffering

integral **adj.** necessary part of something

intensity **noun** enormous concentration of power, energy or strength

invasion **noun** the act of entering and taking over a country or territory

invictus **adj.** a Latin word meaning 'undefeated'

irrevocably **adverb** gone, that cannot be called back

kayak **noun** a light canoe

lashing **noun** a whipping or severe scolding

lure **noun** something that entices or attracts

lustrous **adj.** bright and shining

manifesto **noun** public declaration about something important

morsels **noun** tasty pieces

mosaic **noun** a picture made from coloured pieces of glass or stone etc.

mugger **noun** a person who assaults and robs someone

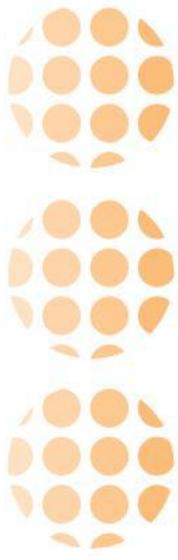
mutual **adj.** given or felt by each other, reciprocal

myriad **adj.** countless

nausea **noun** sickness

nest egg **noun** an egg placed in a nest to encourage a hen to lay more eggs there; an amount of money that a person saves for future use

opulence **noun** wealth and riches as indicated by luxurious living



pallor **noun** paleness

petrified **past participle** very frightened

petrified **adj.** turned to stone

pickpocket **noun** a person who steals from pockets or handbags in public

plot **noun** a secret plan to achieve something wrong or illegal

pogroms **noun** organised massacres of helpless people

profound **adj.** intense, extreme

proliferation **noun** the rapid spread or increase of numbers

protuberant **adj.** something that projects or protrudes

punch **noun** a blow with a fist

reconciliation **noun** the process of bringing into harmony

regurgitated **verb** food brought up from the stomach

reprising **verb** returning to or repeating

ruddiness **noun** a reddish colour

shards **noun** fragments of glass or pottery

strategy **noun** a plan for conducting operations, such as personal, business or military

tentacular **adj.** like a tentacle

ubiquity **noun** the state of being everywhere at once

unbosomings **noun** the confiding of one's thoughts and feelings

uninitiated **adj.** unqualified, untrained

vulnerably **adverb** unprotectedly

withered **adj.** shrivelled, wrinkled by age

yacht **noun** a sailing boat used for recreation

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