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Essential
English
for Queensland

SECOND EDITION

UNITS 1&2

Please be aware that this publication may contain images of Aboriginal and Torres Strait Islander people who are now deceased. Several variations of Aboriginal and Torres Strait Islander terms and spellings may also appear; no disrespect is intended. Please note that the terms 'Indigenous Australians' and 'Aboriginal and Torres Strait Islander peoples' may be used interchangeably in this publication.

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> **Downloadable sections**
> Downloadable worksheets for all of the activities included in this book are available on the *Cambridge GO* website (www.cambridge.edu.au/GO).

Acknowledgement of Country

We acknowledge the Aboriginal and Torres Strait Islander peoples, Traditional Custodians of this land, recognising and honouring their continued stewardship. We pay our respects to First Nations Elders past and present.

We are living, writing and working in and around Meanjin, Naarm and Seattle on the unceded lands and territories of Turrbal, Yagara, Kulin Nation and Coast Salish peoples. We recognise their continuing strength and resilience and the rich traditions of education on these lands.

We acknowledge the past and stand together for our future, informed by accountable relationships and meaningful actions.

About the authors

Rhiannon Rumble has had an exciting teaching journey catering for diverse learners in Queensland and California metropolitan schools as a teacher of English and Humanities. She has been fortunate to learn from innovative and passionate individuals and to be part of enthusiastic teaching teams. Currently pursuing other projects in the USA while completing her MA in English, Rhiannon sees Essential English as an invaluable opportunity to empower students to explore and exploit the way language shapes their world.

Dr Julie Arnold taught English in Queensland schools for 25 years, working with students, teachers and leaders as Head of Department and Literacy Coach across schools in the Brisbane Metropolitan region. As Vice President of the English Teachers Association of Queensland, she coordinates and presents professional learning and takes an active interest in curriculum development. Julie is now a pre-service teacher educator at Queensland University of Technology. Her research interests are in building teacher linguistic subject knowledge for writing instruction and in accessible assessment practices. Julie believes fundamentally in the power of language to create opportunities for all students to be critical and creative learners.

Enoch Byrne is an English teacher based in Brisbane's southwest. They have been fortunate to have been part of creative and dedicated teaching teams, and have taken part in piloting Literature and General English courses. Utilising their background in literature and the arts, Enoch has endeavoured to make English accessible to students to empower them to see themselves and each other in everything they consume and, therefore, become active and empathetic readers. They believe that the power of Essential English lies in pragmatically connecting students with language and the world around them.

Lynda Wall has taught English in its various guises in Queensland, New South Wales, Victoria and London. She is currently a Deputy Principal and has previously been an External Assessment Officer (English) and Principal Project Officer (Assessment) with the Queensland Curriculum and Assessment Authority (QCAA), as well as having been a District Panellist for English, District Panel Chair for English Extension, and Head of English at St Aidan's Anglican Girls' School, Brisbane. She holds a Masters Degree in Education, with a focus on teaching language and literacy. Lynda is committed to the Essential English subject as a practical course that teaches students to use language as a tool for personal empowerment.

How this book is organised

Introduction

This introductory chapter provides an overview of how we envisage enacting the Essential English curriculum over four semesters. We explain and provide examples of key literacy routines and strategies. The materials could be shared with students or used as prompts for teacher professional learning.

Chapter 1 A fresh start: tools for success

Duration: 3 weeks
Culminating task(s): Folio of work documents; Response to stimulus task

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

The culminating tasks are designed as options for formative assessment. The tasks can be used as diagnostic tools, to help teachers and students evaluate conceptual understanding and literacy skills early in the course. The response to stimulus task introduces skills for the Common Internal Assessment. This culminating task is not intended to contribute to students' results for Unit 1.

Chapter 2 Let me entertain you: working in the live entertainment industry

Duration: 7 weeks
Culminating task: Portfolio of work-related texts responding to a scenario

This chapter considers a variety of workplace roles and texts in the live entertainment industry. Students will develop skills in comprehending media texts, interpreting information, and creating work documents using appropriate roles and relationships. They make use of and explain the ways purpose and audience underpin how texts are produced.

The assessment task is a folio of multimodal work-related texts, with elements that can be completed as part of a group project.

Chapter 3 Solving it: culture and communication in the workplace

Duration: 10 weeks
Culminating task: Response to scenarios

This chapter introduces students to the idea of workplace culture and branding. They will develop communication skills required to resolve conflict in a range of workplaces. The focus is on using effective, mode-appropriate language choices according to the variables of purpose, audience and context. Students also engage with legislation associated with workplaces.

The assessment task invites students to use ideas and information from workplace-related legislation to respond to case-based scenarios. Students will take on the role of an employer and demonstrate their understanding of purpose and audience.

Chapter 4 Unlocking potential: inspiration through film

Duration: 9 weeks
Culminating task: Multimodal presentation

This chapter introduces students to a range of film and written texts. It explores how meaning in film is shaped by directors' choices and how films position audiences to feel inspired. Students will consider features of genre and how values, beliefs, attitudes and cultural assumptions underpin how films are constructed. This chapter provides the opportunity for students to study a complete text.

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

Chapter 5 The corners of my mind: personal writing

Duration: 8 weeks
Culminating task: Spoken or multimodal presentation

This chapter explores how memories are encoded in texts. Students respond creatively and reflectively to a range of texts. They will have opportunities to reflect on their own experiences and connect with the experiences of others.

The assessment task invites students to create a text that positions an audience empathetically and explores the beliefs, values and attitudes of someone who has influenced them. There are suggestions for variations in subject matter, genre and mode.

Chapter 6 Digging deeper: interpreting texts from different perspectives

Duration: 3 weeks
Culminating task: Practice response to stimulus

This short unit revises and synthesises key learnings from Units 1 and 2. It requires students to apply what they have learned to explore how a concept is represented in a text. There are opportunities for students to compare visual, multimodal and written texts.

The culminating task is designed to practise skills for the Common Internal Assessment that will be set by the QCAA. It is not intended to contribute to students' results for the unit.

Introduction

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

What is a text?

The QCAA Essential English 2024 syllabus defines 'text' as:

coherent communication of meaning produced in any medium that incorporates language, including sound, print, film, digital and multimedia representations; texts include written, spoken, nonverbal or visual communication of meaning; they may be extended unified works or series of related pieces

SOURCE: Essential English Applied Senior Syllabus 2024 © Queensland Curriculum & Assessment Authority.

In other words, a text is anything that can be read for **meaning**. It does not have to be words written on a page.

Teacher notes

Within each chapter you will find teacher notes offering alternative ideas for tasks, approaches and assessment ideas. These are intended to help make this textbook dynamic in response to your classroom needs.

Routines and strategies

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

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

Some of the most important routines and strategies are:
- Word play
- Sentence combining
- PEEL paragraphs
- Frayer models
- Text-dependent questions
- Three-Level Guides
- Spotlight on Language.

Word play

The Word play routine encourages you to explore different forms of words and the patterns that different words have in common. This will help you to expand your vocabulary and make your writing more interesting and accurate.

You'll see a Word play table at the beginning of each chapter.

Word play

Play with the words in the left-hand column. You can change their forms, morph them into new words, add **prefixes** or suffixes, or find words with similar spelling patterns. See what you can come up with.

communication	community	communicating	miscommunicate	communicator
occupation	occupy			
documentation		documenting		
learn			unlearn	

When completing a Word play routine, it can help to think about where the word came from. Many words in English are taken from other languages, or have their roots in ancient sources such as Latin, Greek or Norse.

Knowing these word origins can help you start to unpack new or complicated terms. You can also connect words with similar bases. For example, the word 'community' comes from the Latin word *communis*, 'to share out' – which is also the basis of 'community'.

Sentence combining

Writing, like many things, is largely a matter of **practice**. **Practise** combining short, simple sentences to make more interesting ones.

Sentence combining

Combine these simple sentences to make more interesting ones. Experiment. Change the order. Add words and phrases. Use **conjunctions** to make connections.

 A paragraph focuses on one idea or topic.
 A paragraph usually contains multiple sentences.
 A paragraph is organised and coherent.
 A paragraph is a way of dividing larger pieces of writing into manageable segments.

For example: A paragraph is a group of sentences in a larger piece of writing that focuses on one topic. It helps organise writing into manageable pieces.

Grammar focus: conjunctions

We use conjunctions to connect words, phrases or clauses to make **meaning** in sentences and build simple, compound and complex sentences. A conjunction shows the relationship between the words, phrases and clauses.

You'll find some examples listed below. You can come up with other conjunctions by brainstorming with your teacher and peers.

Coordinating conjunctions link independent (or main) clauses in a sentence.

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

Subordinating conjunctions connect dependent (or subordinate) clauses to an independent clause.

Timing	Reason, cause, consequence	Place	Comparing
then	because	wherever	if
after	since	where	rather than
once	when		than
until	unless		
whenever	whether		

PEEL

The PEEL approach (a.k.a TEEL) to paragraphing is taught and revised throughout this book (see Chapter 1, page 5).

The elements are:

P **Point** or Purpose – make your main **point** in the first sentence, referred to as the **topic** sentence (this is why sometimes TEEL is used as the acronym instead). You might include an additional sentence to explain what you mean in more detail.

E **Evidence** – provide **evidence** and examples to support your point.

E **Explanation** – explain the evidence in your own words.

L **Link** the **conclusion** of the paragraph back to the main point.

It is a way of structuring paragraphs that can be helpful for organising thoughts and responses. If you can master a well-structured paragraph, you can write a range of texts, including effective explanations, which are important for your success in Essential English.

What's the problem with PEEL?

> 'Life's not a paragraph.'
>
> **SOURCE:** E. E. Cummings, 1926

There's nothing wrong with PEEL, really. On the one hand, it's a decent basic structure for writing a paragraph when you want to **inform**, **explain**, **analyse** or **argue** in a straightforward way. If you have a point to make or an answer to a question and you want your reader to understand it, PEEL can help. That's why it's taught widely in Australian schools and why we offer it to you in this book. On the other hand, PEEL is limiting and not very much fun (Gibbons, 2019). It doesn't tell you how to write the sentences or arrange the detailed information in your paragraph. And it is useless for writing stories. Further, even when they are explaining, writers in the real world often don't use it because it doesn't suit the style of their publication. This means it's important that you have your own clear idea of the purpose of your paragraph. Take this paragraph, for instance. It is *almost* a PEEL structure but there's no 'L'; it was more interesting for us to end it this way 😊.

What else can help you with your writing?

> 'Paragraphs, like life itself, are much more complex than TEEL can convey.'
>
> **SOURCE:** McKnight, 2021

While it is true that PEEL is a useful shared structure for you and your teacher, and it can help you with your assessment in this subject, here are some things to remember as you become a better writer through Senior:

- PEEL is 'a handy tool for high-pressure, time-limited environments' (McKnight, 2021). It isn't always how people write in the real world.
- Look for examples of real-world writing that doesn't follow the PEEL structure. This section is one.
- You won't ever be assessed on PEEL; you're assessed on whether you communicate effectively with your audience.
- Experiment and play. Write for the fun of it. Break the rules. Write a terrible story. Write a paragraph that doesn't begin with the point.
- Worry less about the structure and more about the detail.

In this textbook, you will find lots of other resources that can help you plan and write paragraphs, such as the double-bubble mind-map (page 166), cause-and-effect flows (pages 12–13) and inductive reasoning (page 127).

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Frayer models

Key words can be presented in a particular kind of graphic organiser. It's called a **Frayer model** because it was designed by Dorothy Frayer at the University of Wisconsin in 1969.

Activity: **Frayer model**

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

Definition	Characteristics
	.
	.
	.
Workplace	
Examples	Non-examples
.	.
.	.
.	.

Text-dependent questions

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

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

Text-dependent questions are organised into four phases.

Phase one: What does the text say?

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

Phase two: How does the text work?

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

Phase three: What does the text mean?

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

Phase four: What does the text inspire me to do?

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

SOURCE: Based on Fisher, D., Frey, N., Anderson, H. L. and Thayre, M., *Text-Dependent Questions, Grades 6–12: Pathways to close and critical reading*, Corwin Literacy, 2014.

Activity: **Text-dependent questions**

Let's start with this short text about a personal experience. As you read, making annotations can be a helpful strategy to build your understanding. Circle unfamiliar words, underline important ideas and paraphrase (write in your own words) two interesting phrases or sentences. Some example annotations have been provided for you.

The beat of a different drum

Simon Tong

Geelong, February, 1982

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

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

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My ears burned. <u>She must think I'm an illiterate idiot.</u>

> *Writer is embarrassed*

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

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

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

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

SOURCE: Pung, A. (ed.), *Growing Up Asian in Australia*, Black Inc., 2008, pp. 42–50.

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

Phase one: What does the text say?
a **General understanding:** What embarrassing thing did Simon do?
b **Key detail:** How does Simon feel when the tuckshop woman calls him 'luv'?

Phase two: How does the text work?
c **Vocabulary:** What do you think *'sotto voce'* might mean? How do you know? Why did Simon speak this way?
d **Structure:** Why does the author show us Simon's thoughts?
e **Author's craft:** Find an example of humour or **irony** in this text.

Phase three: What does the text mean?
f **Author's purpose:** What comment is the text making about how isolation **affects** young people at school?
g **Intertextual connections:** Simon was newly arrived from Hong Kong, where he was a straight-A student. How does this new knowledge change your understanding of this event?

Phase four: What does the text inspire you to do?
h Look around your own school and try to identify how isolation might affect some students. Suggest how you and the school can help students feel more connected to the community.

Three-Level Guides

Three-Level Guides are a logical way to make sense of
the text. Here's the procedure:
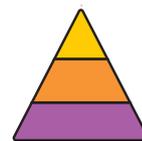
1. First, set your purpose by reading the statements in the
   Three-Level Guide. The levels are:

   Level 1: **Literal** statement

   Level 2: Inferential statement (you will have to infer, deduce, extrapolate)

   Level 3: Critical statement (you will interpret, evaluate and make a
   judgement).

2. Read the article thoroughly.

3. For each statement in the Guide:
   - **decide** whether the *author* would say it is True or False (not *your* opinion)
   - highlight the evidence in the text that supports your answer
   - **discuss** your responses with your classmates, especially Level 3 statements.

Skim and scan

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

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

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

Activity: **Three-Level Guide**

The text on page xvi is an edited **excerpt** from an online article written
by Bradley Crocker. The article was published in *The Conversation*, an
independent news organisation 'dedicated to unlocking the knowledge of
experts for the public good'; this means its articles are written by reputable
experts and edited to be accessible to general readers.

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

Specialised word or phrase in the text	Synonym or definition
deceptive	
paramount	
pertinent	
experiential	
analogy	
insidious	

Read the statements below before you read the article.
This will help you notice important information.
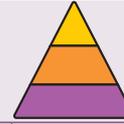
	Would the author say this is True or False?	True	False
Level 1	Misinformation is a new problem.		
	It is easy to spot misinformation on the internet.		
	Learners need to be exposed to disinformation.		
Level 2	It is possible to fix the problem of misinformation.		
	Older Australians have a responsibility to protect younger Australians from the harmful **effects** of misinformation.		
Level 3	Governments should legislate to control misinformation on the internet.		

In order to be saved from misinformation, we need to be exposed to it

Extract from Bradley Crocker, 3 March 2022

Today, anyone with an internet connection can create and share deceptive content – from outright false information to a more underhanded distorting of facts.

Considering the vastness of the internet, and since protecting freedom of speech is paramount, online misinformation is an immense challenge to legislate away.

…

Unprecedented reach
While misinformation itself is not new, the internet provides unprecedented reach for spreading it.

…

Efforts to remove and label misinformation on social media platforms may help, but a more pertinent question is whether these efforts can match the rapid pace of misinformation spread.

In response to the growing pressure to control misinformation on their platforms, social media giants have generally relied on reactively removing or labelling false content after it's widely noticed and reported.

In the time this process takes, **research** has shown that fake news spreads farther and faster than truthful content. Misinformation is often perceived

as 'novel' and 'sensational,' which swiftly grabs attention and gets viewed and shared more readily.

…

If encountering online misinformation is inevitable, our best approach to mitigate its effects may be to improve users' abilities to recognize and dismiss it. One of the most promising ways to do this uses experiential learning, stemming from something called inoculation theory.

Inoculation theory is based on an **analogy** between resistance to persuasion and resistance to contagious disease. Just as exposing individuals to a weakened pathogen helps to protect them against severe illness (vaccination), tactfully exposing individuals to weakened forms of misinformation can improve their ability to recognize and resist it.

Experiential learning

Studies in the areas of anti-vaccine and climate change misinformation have shown that exposing individuals to real world examples of misinformation, supplemented with explanations as to why it is flawed or incorrect, can improve users' resistance to misinformation better than pro-science messaging.

Researchers at Cambridge University recently produced a game that simulates creating online misinformation (getbadnews.com), and players learn to understand the motives and capabilities of those spreading fake content.

While developing digital and critical literacy skills in learners is important, without direct experience with misinformation people may still fall prey to its persuasive effects.

…

Educators and policy-makers must act to ensure future generations are adequately prepared to handle misinformation through experiential learning. They must be ready for what we know exists today, as well as for the digital landscape they will face going forward.

…

Empowering current and future generations to detect and dismiss false and misleading information will be pivotal in developing a democracy resilient to the threat of online misinformation. Controlled exposure to modified versions of its most insidious forms may be our best hope of doing so.

SOURCE: Bradley Crocker, 'In order to be saved from misinformation, we need to be exposed to it', https://theconversation.com/in-order-to-be-saved-from-misinformation-we-need-to-be-exposed-to-it-175984, 3 March 2022.

Grammar focus: ellipses

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

Spotlight on Language

You may have heard this kind of table called a three-column deconstruction, although sometimes you will see a Spotlight on Language with only two columns. When you see this table, identify the structure and **language features** of a text. This process helps you think about the author's purpose and how they are trying to position you to respond to the text.
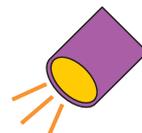
Structure	Text	Language features
Headline	Successful Student Skills	Alliteration
Tricolon (group of three)	For a student to be successful, they should read carefully, they should think through their answers, and they should ask questions when they don't understand. Your teacher is not a dragon! They want to help you achieve your goals. When students and teachers work together, we can all succeed.	Metaphor Inclusive pronoun

The purpose of this short text is to persuade students to use these strategies to be successful. The author has used alliteration in the headline to grab the reader's attention. The tricolon is another impactful language feature, giving students practical advice for success. The metaphor is debatable and represents teachers as approachable. Finally, the inclusive pronoun 'we' shows that the author believes success in education is a team effort.
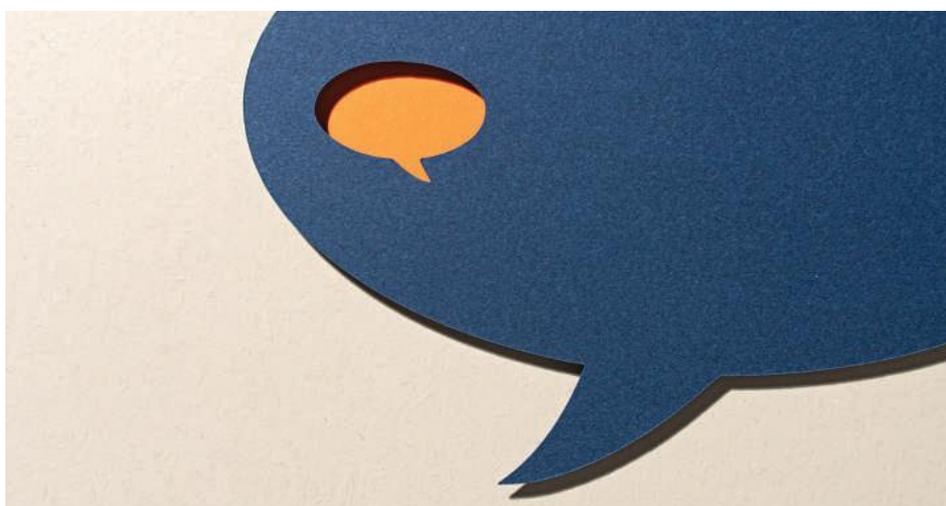
Summary of the routines and strategies

Routine	What	How	Why
Frayer model	Key words can be presented in a graphic organiser like this. It's called a Frayer model because it was designed by Dorothy Frayer at the University of Wisconsin in 1969.	Follow the instruction at the top of each blank section to complete the model.	Actively constructing the meaning of the word builds your understanding and helps you remember it.
PEEL approach	The PEEL approach to paragraphing is taught and revised throughout this book. It is a way of structuring paragraphs that can be helpful for organising thoughts and responses.	You will either: • analyse the paragraph by identifying its parts (PEEL it) OR • write a paragraph using the PEEL structure and the language features you have learned.	If you can master a well-structured paragraph, you can write a range of texts, including effective explanations, which are important for your success in Essential English.
Text-dependent questions	These are questions that depend on your reading of the text to answer. Text-dependent questions were formally developed to help you read complex texts closely. They ask you to look at what the text says, how it works, what it means and what you might need to do next.	Follow the instructions for reading the text and answer the questions. When you become confident in doing this, you may start coming up with your own questions for your classmates and teacher.	It is important to be able to read accurately and critically. Text-dependent questions can support you to make connections with other texts and to create texts of your own.

(continued)

Routine	What	How	Why
Three-Level Guide	The Three-Level Guide is about engaging with the text at three levels: • Level 1: Literal • Level 2: Inferential • Level 3: Critical.	First, read the guide, which has statements for each of the three levels. Then, read the text. Next, mark the statements in the guide with True/False. Finally, highlight the evidence and discuss your responses.	Done properly, Three-Level Guides develop strong reading skills. You pay attention to what the words say, what the words mean and how the meanings connect to other things you know.
Spotlight on Language	A table that helps you clearly identify text structure and language features.	Annotate the text features. Structure will be in the left column and language features on the right. Highlight the example in the text.	Identifying these elements means you have clear evidence for your explanations. This type of table can be used in your own notes too, not just the texts here.
Putting it all together	This tells you what you need to do for the assessment. It is the last section of each chapter.	Do it! Take care to follow the instructions provided by your teacher.	Like any course, Essential English has a syllabus. The syllabus says you must show what you have learned. Fair enough.

Definitions

Words in bold purple text

The first time an important or difficult word appears in the main sections of a chapter it will be in **bold, purple** text. This includes key terms from the syllabus; you can find a full list of Key Terminology with comprehensive definitions in the QCAA Essential English Syllabus.

We will learn how texts shape the world around us.

It's a good idea to keep a digital or written record of these words and their meanings – a glossary. You can add your definitions to the Glossex included at the end of this book, or the downloadable PDF available from *Cambridge GO*.

When you're building your glossary, you're building your vocabulary. A bigger vocabulary improves your reading comprehension and your communication.

Cognitive verbs

You will see that sometimes questions in the book have words in **bold, blue** text. For example, you might have a question asking you to '**analyse** and **compare**'.

These are thinking processes. They are important to know well so you can understand what a task is asking you to do and how you can complete it well.

Read questions and instructions carefully and identify the cognitive verbs. You can find their meanings on the QCAA website.

Key concepts for Essential English

Representations, beliefs, values, attitudes and cultural assumptions are building blocks for the knowledge application you'll do in every unit. These terms can be difficult to understand because they're abstract nouns. They are academic ideas in the study of English rather than concrete objects in the world that you can see or touch.

The following table includes a technical definition for each term as well as a definition in everyday language.

Key concept	Definition	Everyday language
Representation	Textual constructions that give shape to ways of thinking about or acting in the world; texts re-present concepts, identities, times and places, underpinned by the cultural assumptions, attitudes, beliefs, values or world view of the writer, shaper, speaker/signer or designer (and of the reader, viewer or listener)	A representation is not the thing itself; it is a depiction of a thing (or person or idea) that is constructed by people when they communicate with each other (a re-presentation). We represent experiences in different ways depending on the purpose and audience. For example, you might represent a situation like being late to work one way to your manager and another way to your friends.
Belief	That which is believed; an accepted opinion; conviction of the truth or reality of a thing; a tenet or tenets	What we think is true.
Values	Characteristics, qualities, philosophical and emotional stances – for example, moral principles or standards, often shared with others in a cultural group	What's important (to me or you or us).
Attitude	An internalised way of thinking about a situation, idea, character or social group; a position, a disposition or manner with regard to a person or thing	How beliefs and values are expressed in words or behaviour regarding emotions, judgements about people and the value of things.
Cultural assumptions	Ideas, beliefs or attitudes about such things as gender, religion, ethnicity, youth, age, disability, sexuality, social class and work that are taken for granted as being part of the fabric of the social practices of a particular culture; cultural assumptions underpin texts and can be used to position audiences	Beliefs, values and attitudes that are commonly held. Because they are shared by a social group, people who belong to that group see them as 'natural' or correct and may not be critical of them.

Unit 1
Language that works

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

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

SOURCE: Essential English Applied Senior Syllabus 2024 © Queensland Curriculum & Assessment Authority.

Chapter 1
A fresh start: tools for success

This chapter asks you to consider the question: *How will I develop communication skills to be successful in my preferred field of work?* It is important for you to connect some of the key skills you will learn in Essential English with your plans for after school. You will reflect on the plans you have made and how the goals you have for your future can be supported by your developing workplace literacy.

You will learn and develop skills to:

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

Teacher notes

The activities in this chapter are an introduction to Essential English. They cover goal-setting, familiarisation with important terms, and conventions for communication that students can expect to see in the workplace. They have been designed to be used flexibly. For example, you might use selected activities as a short introduction, say for three weeks, at the beginning of Year 11 (or even the end of Year 10) so you and your students can build a shared language for learning and you can collect formative information about their skills and interests. Or you could decide to complete all the activities in Chapter 1 and then choose either Chapter 2 or Chapter 3 to work on next. 'Putting it all together', at the end of this chapter, provides a variety of assessment tasks, which you could adapt to use for formative or reporting purposes, including one that's a little like the Common Internal Assessment, if you would like students to know about that task.

Word play

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

legal				legislation
apprentice			apprenticeship	
network		networking		
literacy	illiterate			

Sentence combining

Combine these simple sentences to make more interesting ones. Be bold! Add words and phrases to develop the idea. Change the order of words, phrases and clauses. Use conjunctions (see page x in the Introduction) to make connections.

Changing industries may require different communication skills.

Many workplaces have technical terms.

Different industries use different types of texts.

Technology can change the way we communicate.

New technologies require updated workforce skills.

Workers at all levels of the workforce are affected.

Workers will need training and support to adapt.

1.1 Reviewing and evaluating your SET Plan

In Year 10, you completed the first three steps of your **Senior Education and Training Plan (SET Plan)**:

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

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

Note: If your school system does not have a SET Plan, there is likely to be a similar **formal** process for you to identify, review and revise your intended learning pathways throughout Years 11 and 12.

What is a SET Plan?

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

The SET Plan is designed to:

- work as a road map to help you achieve learning goals
- include flexible and coordinated pathway options across education, training and employment sectors
- help you communicate your goals with your guardians or with personnel from your school/learning provider.

Activity **1.1**

1 Find your SET Plan and reread it.
2 Individually, answer the following questions:
   a Who is the **audience** for the SET Plan? (Who reads it?)
   b What is its **purpose**? (What is it for?)
   c What kind of information does it contain?
   d What **form** or structure is it written in?
   e What other **texts** does it remind you of?
3 In small groups, share your plans for Senior and beyond, or take turns interviewing your classmates. Answer the following questions and make notes about your responses:
   - Is this plan still accurate? Is this really where you want to go?

$\longrightarrow$

- Are you interested in, or already doing, a school-based apprenticeship or other specialised program?
- How committed are you to the pathway described here? What are you willing to do to realise your **vision**?
- How many different goals are there in your class? What do you have in common?

4 Following your discussion, make notes for yourself using the table below.

These things are still correct	New information and changes

5 Update your real SET Plan when you've finished. You may need to ask your teacher the best way to do this.

How to PEEL a paragraph

If it's true that the paragraph is the most important text type in the English language (and feel free to debate this with your teacher) then it's worth getting it right. Right? The key thing about a paragraph is that it deals with *one* idea.

When you're writing a **narrative** or story, paragraphs will be various lengths because the purpose is to engage or entertain the reader. More often, in Essential English, your purpose will be to inform or explain. So, we'll begin with this very standard paragraph structure and refer to it often, so the structure of your writing will be strong. In paragraphs that **explain**, the sentences will tend to flow like this:

P **Point** or Purpose – make your main point in the first sentence, referred to as the topic sentence. You might explain what you mean in more detail in an additional sentence.

E **Evidence** – provide evidence and examples to support your point.

E **Explanation** – explain the evidence in your own words.

L **Link** the conclusion of the paragraph back to the main point.

This PEEL structure is very useful for explanations. You can add additional Evidence and Explanations, mix up the order of the Es and add additional information (Elaboration).

Explain

The Essential English syllabus frequently requires you to explain – that is, make an idea or situation plain or clear – by describing it in more detail or revealing relevant facts, giving an account or providing additional information. An explanation might inform the reader, listener or viewer *how* a car engine works or how to resolve a problem. An explanation might be needed for *why* the social media platform formerly known as Twitter changed its logo. Explanations can communicate the similarities and differences between events. Explaining is an important skill for you to master if you are to be successful in this subject.

An explanation typically establishes that a phenomenon exists followed by a reason or justification for how this came about. When writing an explanation, your keys to success are to know about the content and make things clear.

Activity **1.2**

1 Here's a paragraph about how to be successful.
  a PEEL it by highlighting the different sections of the paragraph in the middle column.
  b Give it a title.
  c Underline the text features referred to in the Spotlight on Language.

Structure (PEEL) Highlight each of these sections of the paragraph	Title: _____	Language features Underline these features in the paragraph
Point with two extra sentences to explain. **E+E (E**vidence + **E**xplanation)	Bill Gates once said that 'All successful people have vision. They have the ability to see clearly what they want before it exists.' All of the successful people I have known and studied have had that ability. Ray Kroc, founder of McDonald's, had a vision of what McDonald's could be. He saw McDonald's as an international franchise	*Repetition* of 'vision' words helps hold the argument together. *Adverbs* like 'clearly' scale up the force of meaning.

Structure (PEEL) Highlight each of these sections of the paragraph	**Title:** _____	**Language features** Underline these features in the paragraph
E+E **E+E** **L**inks us back to the purpose of this paragraph.	operation dominating the world of fast food. Likewise, Bill Gates could see that the future of computers was in the software, not in the hardware. Bear in mind that he saw this at a time when IBM dominated the world of computers with computers the size of houses and where an apple was something that grew on a tree. In the 1950s, another famous success story, Walt Disney, saw a place called Disneyland, where people would come from all over the world to play. He saw this in a world where amusement parks were tacky places. So what's your vision? Once you are clear on what you want, you're halfway there. **SOURCE:** Berry, W., 'Bill Gates on success', abridged extract, online article, evan.carmichael.com	***Attribution*** – by quoting Bill Gates and claiming that he has 'known and studied' people, the writer is set up as an expert, then a string of experts support the main idea. *Text connectives* connect sentences across the paragraph. *Personal pronouns* establish connections between the writer and the audience. The ***rhetorical question*** takes us back to the point.

2 Over to you:

a Use the information you gathered in Activity 1.1 to write your own version of this paragraph.

b Use the first column to identify the PEEL elements.

- **P**oint with an extra sentence to explain.
- **E+E** (**E**vidence + **E**xplanation)
- **E+E**
- **E+E**
- **L**inks us back to the purpose of this paragraph.

c Try to use some of the language features from the previous paragraph, and identify them in the third column:

- Adverbs and adjectives to scale up the force of meaning.
- Repetition of a word set to hold the argument together.
- Text connectives add cohesion to the paragraph.

Structure	Title: A vision of my future	Language features
	When I have completed Year 12, I see myself _____. Like successful Queensland students who have gone before me, I have a clear vision for my future and a SET Plan to help me get there. Specifically, I will _____. I will also commit to _____. Support and resources I can access include _____ and _____. If I follow the pathway described in my SET Plan, I will _____.	

Extension task **1.1**

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

1.2 SMART goals

Goals will keep you focused as you develop your skills and abilities. You will need to stay on track and learn from some mistakes along the way. By setting SMART goals, you can measure your continued successes and celebrate how far you've come.

So, what does SMART stand for?

Specific – What do I want to do?

Measurable – How will I show I have completed it?

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

Relevant – How does this goal tie into my objectives?

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

Is your objective Specific? _____ SPECIFIC ☑
Can you Measure progress towards goal? _____ MEASURABLE ☑
Is the goal realistically Achievable? _____ ACHIEVABLE ☑
How Relevant is the goal to your organisation? ___ RELEVANT ☑
What is the Time for achieving this goal? _____ TIME-BASED ☑

Activity 1.3

1 Find synonyms for each of the words that make up SMART goals.
2 Identify each element of this SMART goal:
'I will improve my range for goal-scoring from 12 to 20 metres by training three times a week. This will help me to make it onto the first **team** at school. I will do this by the end of term.'
3 Now **create** your own SMART goal for Essential English.
4 Share your goals.

Work with your teacher to set class goals or create timelines to keep track of your achievements. You could make a SMART goal for each subject or extracurricular activity you are part of. Write these down somewhere you will see them often and remember to celebrate when you achieve them. You may want to display some in the classroom.

To Do list

There will be daily tasks you can do to maximise your chance of success. It is almost always better to tackle these tasks now, rather than later, but first you need to select and organise them.

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

Activity **1.4**

Write a To Do list for all the things you'll need to do in order to achieve one of your SMART goals.
1   Begin your sentences with verbs like *finish, call, select, list, go to, read* or *decide*.
2   Use **quantifiers** where possible. For example: contact three people from my network about …
3   Give each item a priority: 1 = urgent and important; 2 = important; 3 = needs to be done but can wait.

An Urgent/Important Matrix, like the one in this table, can help with this. For each item, decide if it is urgent (needs to be done soon) and/or important (is key to success). You may find it helpful to do this digitally or use sticky notes so you can move tasks around if you need to.

	URGENT	NOT URGENT
IMPORTANT	1	2
LESS IMPORTANT	2	3

1.3 Why is literacy important in the workplace?

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

Procedural texts in the workplace

Standard operating procedure

A standard operating procedure (SOP) is a key workplace text that explains how to complete routine operations. SOPs are usually laid out as a step-by-step guide and may include visual elements. An SOP considers safety, efficiency, quality and performance, as well as industry rules and regulations.

Workplace health and safety

Workplace health and safety (WHS) texts are very important because they identify hazards and risks, and how to avoid them. Every work environment has hazards (e.g. a hot oven, dangerous machinery) that could cause people harm (e.g. burns, cuts and bruises). Risk is the word used to describe the likelihood and severity of the possible harm. Wherever you work, you should read the evacuation plan and be aware of where to seek first aid.

Can you identify examples of SOP or WHS documentation in your school or workplace? What genre of text are they? What features and forms do they incorporate?

You can find useful resources on the WorkSafe Queensland website under 'Guidance for high risk industries' (go to https://cambridge.edu.au/redirect/10266) and at WorkSafe NZ (Mahi Haumaru Aotearoa) under the heading 'What risk looks like in your industry' (go to https://cambridge.edu.au/redirect/10267).

Activity **1.5**

1 Here are some workplace literacy problems. Complete the table. What consequences could these literacy problems have in the workplace?

Workplace literacy problems	Examples of consequences
Using inappropriate language in written materials for websites and publications	
Unable to understand WHS documents and SOPs	
Using inappropriate language in emails to customers	
Unable to communicate using different platforms	

2 Not being able to understand WHS documents or SOPs can have terrible consequences in the workplace. For the following workplaces, identify a hazard and find an example of a WHS measure that would reduce this risk:
   a construction site
   b hairdresser
   c retail store
   d hotel.

Activity **1.6**

Complete these cause-and-effect charts for scenarios that relate to workplace communication. Read the scenarios carefully and think through the order of events. The first one has been done for you.

Consider who else is likely to be affected by these events, like clients or co-workers.

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

EVENTS AND CONSEQUENCES

Floor manager can't write clear tickets

so

Conflict over ticketing systems

so then

Chef quit

Consequences: *Fewer people come to the restaurant because it doesn't have the best chef.*
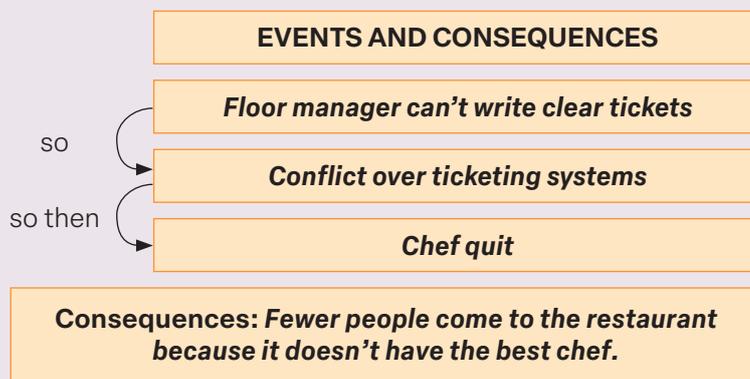
Event 2: There were delays on a local housing project when a technician did not follow the SOP before mixing concrete for the floor area.

EVENTS AND CONSEQUENCES

so

so then

Consequences:

Event 3: Fans of the wrong teams showed up because an employee for the local sports stadium made an error updating match details and ticket prices on the website.

EVENTS AND CONSEQUENCES

so

so then

Consequences:

Event 4: Invent or recall a scenario where you've experienced poor workplace communication. This might be in your own workplace or somewhere you've been a client.

EVENTS AND CONSEQUENCES

so

so then

Consequences:

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

Extension task **1.2**

Use the QR code to listen to the segment 'Fighting for better workplace literacy' from the ABC radio program, *AM* (you can find the online article via the following link: https://cambridge.edu.au/redirect/10268).

- What problems are identified in this radio segment?
- Were there any examples that surprised you? Consider the jobs and the types of texts used.
- What actions are recommended to improve workplace literacy?

Fighting for better workplace literacy

Activity **1.7**

1 **Investigate** the literacy requirements of your intended career. Job guides, teachers and the internet are valuable **sources** of information. However, the easiest way is to speak with someone who works in the industry – you may have to practise your email communication to do this.
2 Explain how literacy will be important for you in your future career. What kinds of reading, writing, speaking, listening and creating will you need to do? Use the PEEL paragraph structure.
3 What is the relationship between the work you will do in Essential English and your likely future work **role**? Discuss the following questions with your class group and your teacher. Write notes and return to this discussion at the end of the chapter.
   - What areas of communication are you most skilful at?
   - What will you need to work on during this course?
   - Can you predict any struggles you'll have?
   - How well prepared do you feel for the language demands of the world beyond school?

Working from home

Technology is changing the way we communicate, and working from home is becoming more common across a range of industries. There are advantages and disadvantages of working from home.

Workplace 1: Telehealth

During the COVID-19 pandemic, many healthcare companies provided healthcare remotely. This is called telehealth.

Ari wants to work in healthcare administration in the future, and their work placement is with a telehealth company. This means Ari can work from home.

Ari will be responsible for booking appointments, which involves scheduling and preparing notes for the medical staff (e.g. doctors and nurses), and virtual meetings to introduce clients to the telehealth system before an appointment.

Because communication in telehealth must be reliable, professional and confidential, the manager has asked Ari to let her know ahead of the placement if Ari has a suitable home office.

The company has provided a laptop with the appropriate software. If Ari works from home, they will be paid an allowance on top of their wages to cover the cost of using their home internet for work purposes. If Ari does not have a suitable space to work in, they will be given a pass to a private room in a local co-working space. However, Ari would have to organise their own transport.

Activity 1.8

1 In small groups or as a class, discuss and make notes about the benefits and disadvantages of working from home.
2 Would you choose to work from home? Refer to the points you've discussed in your group. You might also talk about your own preferences and practical considerations.
3 When Ari is preparing for their placement, what do they need to consider in their home office set-up? Think about the modes of communication that they will be using and the responsibilities of someone working in the healthcare industry, particularly in a telehealth context.
4 If you were offered this role, what other questions or requests would you have for the manager?
5 What are the different expectations for workplace and social communications, even if they both take place across the same apps or social media?

1.4 Genres

It's fine for us to say, 'You need strong workplace literacy skills!', but what does that really mean? Strong literacy means that you can:
1 locate and interpret relevant information
2 decide what form of response will be best
3 use language that is appropriate for your audience
4 clearly express your ideas.

In each situation, your reading, listening, viewing, writing, speaking and creating skills are used to achieve the purpose or solve the problem.

Activity **1.9**

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

Definition	**Characteristics**
Texts written, spoken or created according to conventional patterns to achieve social purposes. Genres are typically arranged in families according to their text type (purpose and structure).	• Organised into stages • Have a purpose or goal • Are intended for a particular audience • Change over time, especially in response to technology and other social and workplace changes
Examples • To Do list • Review • Anecdote	**Etymology (origin)**

Genre

2   In the 'Examples' quadrant, there are three genres. Complete the sentences below, to show you understand the difference between genre, audience and purpose.
   a   A _____ (genre) is a procedural genre that is intended to direct the reader on what to do and in what order.
   b   A review is a genre that is intended to communicate an evaluation to _____ (audience) so that they can decide whether to see a film or not.
   c   An anecdote is a short, emotionally significant story told to friends to _____ (purpose).

Like you, genres belong to families – sort of.

The map of workplace genres below won't show you every possibility, as genres can be very specific to their workplaces, but it will give you a good overview. Although it would be impossible for any course to teach you every genre you're likely to need, we'll study quite a few.

Essential English will also focus on building your vocabulary, sentence writing and paragraph construction because these are transferable skills. You can **apply** them to a broad range of genres and **contexts**.

	Structure	Some possible genres	Work role (context)
Engaging	Sequence of events	Exemplum – brief story used to make a point Anecdotal observations	A workplace health and safety officer during a training session
	Not sequenced in time	Interview Résumé, CV Press release Website	
Informing	Explanations	Reports of events Diagnosis	
	Procedural directing	Standard operating procedure (protocol) To Do list Letter or email of request Menu, catalogue Training session Care plan	
	Reports describing things	Meeting minutes Budgets	
Evaluating	Arguments, persuading	Advertisement Letter of application Grant proposal Meeting	
	Responses, critiquing	Travel advice Report card or performance review Annual report	

(Genre families branch into Engaging, Informing and Evaluating.)

1 How many of these genres have you encountered this week? Using the genre family tree, highlight any genres you will compose for assessment in Essential English this year. Refer to your assessment planner and ask your teacher.
   HINT: Assessment tasks can be found at the end of each chapter.

2 Add details to the context branches of the genre family tree by giving an example of a genre in a workplace context. One example has been completed for you.

1.5 Writing, speaking and creating in your career

We will explore some samples of workplace texts and how they are understood and used effectively. Some of the industries in this chapter have been identified as areas with skills shortages, according to the Department of Education, Skills and Employment, and the National Skills Commission.

To find out more about current skills shortages and predicted growth industries, go online and visit the website of the National Skills Commission.

Genre A: Work order

- Genre family – informing
- Purpose – order details
- Audience – customer and colleagues

Workplace 2: The bakery

Mai is starting her career as a pastry chef at a small bakery catering for private orders and daily baked goods. An example of a specialist text that Mai must understand is the recipe. A recipe is a procedural text that informs and explains. Recipes use specialist terms for equipment, ingredients and techniques.

Although baking skills are important, communication is crucial. The team must find ingredients, follow processes and update each other while working on tasks in a busy kitchen area. They must follow a tight schedule to have everything prepared on time.

Workplace 2: The bakery *Continued*

As part of the private orders team, Mai needs to be able to fill in and read an order form. You might see similar order forms in other industries.

1	CAKEY BAKEY – PRIVATE ORDER FORM				
2	ORDER TAKEN BY:		DATE:		
3	CUSTOMER DETAILS		FULFILMENT DETAILS		
4	Name:		Date:		
5	Phone:		Time:		
6	Email:		Collection:	Pick-up	Delivery
7	Billing address:		Delivery address:		
8			Delivery cost:		
9	ORDER				
10	TYPE:		QUANTITY:	PPU:	COST
11					
12					
13					
14					
15					
16	SPECIAL REQUESTS				
17	ALLERGENS/DIETARY:				
18	NOTES:		FLAVOURS:		
19			DECORATION:		
20	PAYMENT				
21	Name:		DEPOSIT:		
22	CC:		TOTAL:		
23	EXP:				

Activity **1.11**

Below is a transcript of Mai's explanation of this form.

1 As you read Mai's explanation, circle or highlight examples of the following language features:
   - An **informal**, personal style that draws the audience in
   - **Figurative** language
   - **Conjunctions** and **text connectives** to indicate reason and consequences
   - **Specialised language** or **jargon** specific to the industry or workplace

2 What strategies does Mai use to make sure that information is clearly communicated to customers?

Mai's spoken explanation of the private order form

In this document, we record details of an order, including important notes like allergies or dietary requirements. And special occasions of course!

These order forms can be filled out by any staff member. A customer may visit in person or call us to make an order. I type up the form to avoid handwriting errors or cake smudges.

The first thing we do is to fill in our name and the date of the order for accountability.

Customer details:

We definitely need to be able to get in touch with the customer. It's polite to know their name and the correct spelling too. Customers are emailed a copy of this form to confirm the order and as a record for them and us. We'll contact customers a few days before the delivery or collection to check everything and go ahead with the final payment.

Fulfilment details:

So we can deliver the freshest goods – and store them safely – we start with fulfilment details. If time is limited or we have reached capacity for that day, we can let the customer know at the start of the process. This used to be at the end of the form, which led to frustration for staff and customers!

The fulfilment date is important for keeping our records. We'll save order forms using this – year, month, date – and the customer name to keep things organised.

There's no cost for customer pick-up during our opening hours. The delivery fee covers employee time and fuel costs. This fee is based on the distance from our store; we have a document that gives us the most updated pricing for this.

Order:

This is where we put the details of the order. 'Type' is the type of pastry and 'Quantity' is how many. 'PPU' stands for 'price per unit'. I've found that it's helpful to confirm the quantity and PPU with the customer so they're not surprised by the cost at the end of the order.

Special requests:

This is an important section. We take allergen and dietary requirements very seriously. We must. They can be deadly.

If there is an allergen that we cannot avoid, then we let the customer know. Though we have separate equipment for gluten-free and nut-free, and strict cleaning procedures, we're always conscious that there may be traces because the kitchen is so busy. Our training program covers allergens in the recipes we use and there are reminders around the workplace.

I love working with customers for their special occasions. It's fun seeing what ideas people have! And we can advise on flavours and decoration.

As some ingredients are more expensive, and some techniques are more labour-intensive, we may have to add a surcharge here. If it is something I'm not sure about, I'd always check with my manager or supervisor; they have more experience and can give the customer the correct details.

Payment:

We always take a deposit for orders because ingredients are expensive! If there's a special item this deposit may be higher – we can sell sausage rolls in the bakery, but not many people would buy a croquembouche on a whim. 'Total' is the total amount of costs.

At this point, I'd either email a copy of the order to the customer to check or take the payment. We only take payments by card. For this to happen, I need the name on the card (spelled correctly), card number and expiry date.

Extension task **1.3**

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

Genre B: Email

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

It is likely that whatever industry you go into, you will have to write emails for a range of audiences. Check your workplace rules carefully. Work emails may require you to follow a template or guidelines; they may even require that work email is only used for work purposes, so don't use it to sign up for anything personal!

Remember, emails are a legal record.

Email correspondence

It is a good idea to start any email correspondence with a formal tone. This may become less formal as you build a relationship with the recipient. A basic guide to the email structure is:

- Polite greeting
- What you would like the outcome of the email to be
- Further details, such as what has occurred beforehand or what the next steps would be
- Sign off (e.g. kind regards) and your name

Practise your email etiquette at school to build good habits for the future.

Workplace 3: The garage

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

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

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

Date: Fri, 11 Jan 2024 10:30am

From: blakelee@topmail.com.au

Subject: RE: Quote for repairs to your car ABC1234

To: thecardoctor@bogpond.net.au

OK. Thanks for the clear explanation, Emily. Please go ahead with the job.

I'll be in at 4 p.m.

Cheers

Blake

_____

Date: Fri, 11 Jan 2024 10:15am

From: thecardoctor@bogpond.net.au

Subject: RE: Quote for repairs to your car ABC1234

To: blakelee@topmail.com.au

Hi Blake

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

Warm regards,

Emily Schumacher

The Car Doctor

West Egg

07 3123 4567

_____

Sent: Fri, 11 January 2024 10:00am

From: blakelee@topmail.com.au

Subject: RE: Quote for repairs to your car ABC1234

To: thecardoctor@bogpond.net.au

Emily

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

Regards,

Blake

_____

Date: Fri, 11 Jan 2024 9:45am

From: thecardoctor@bogpond.net.au

Subject: Quote for repairs to your car ABC1234

To: blakelee@topmail.com.au

Dear Mx Lee

Thank you for the opportunity to quote on repairs to your Honda Accord.

I have run several tests on the electricals and everything is in order. Your battery is operating well and does not need replacing. To fix the problem, I will need to replace the starter motor.

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

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

Warm regards,

Emily Schumacher

The Car Doctor

West Egg

07 3123 4567

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

Activity **1.12**

1   What problem does Emily identify with Mx Lee's car?
2   Identify the language elements that make Emily's initial email (the email that appears last) effective.
3   Which words in Blake Lee's reply signalled to Emily that she should be careful because there was a potential communication problem?
4   Identify words and phrases that Emily uses in her second email to convince the customer to accept the course of action she's recommending.

Genre C: Meeting minutes

Meeting minutes are a record of the key points of a meeting, including actions taken and inputs from participants. They are an important record of essential information, not a minute-by-minute description. Meeting minutes are professional documents that are usually shared with attendees after the meeting. They may be used for legal purposes (as can any communication). Businesses can refer to meeting minutes to check information and follow up with tasks.

Minutes will usually start with basic details such as: date and time; attendees (present and invited but absent); purpose and agenda; other business and questions. Most companies will have a standard template for meeting minutes.

Below are two examples of meeting minutes.

Read both examples. In pairs or small groups, decide which one would be more appropriate to send to attendees. Refer to the text structures and language features, remembering that this is a professional communication that will be sent to colleagues.

Example A

Date and time	16 October 2024 15:00	
Attendees	**Present:** Jess R, Nhien D, Ben L, Phoenix M (minutes) **Absent:** Vanessa E, Robert L	
Purpose	Review of marketing and event budget • Data from marketing campaign now received • Go ahead from executive team for client and team events	
Agenda	**Points raised** • Successful summer marketing campaign (positive ROI figures shown) • Upcoming EOY client event • Possible EOY team event, budget dependent • Next year's marketing budget and campaign numbers shared in team drive • + Social media vs poster campaign cost analysis?	**Actions and owners** • Send report to exec. team; Jess by 1 November • Confirm numbers with venue & caterers; Ben by end of week • Venue and catering quotes (3–5); Ben by 5 November • Review this year's costs; update budget in line with inflation and share plan with marketing team; Vanessa and Jess by EOY
Other business and questions	Presentation from marketing at EOY company review? Nhien: DE&I to provide review on campaigns and increased involvement next year including budget allocation.	

Example B

Date and time	16 October 15:00
Attendees	Jess R, Nhien D, Ben L, me
Purpose	Review of marketing and event budget Good marketing campaign and more events and some other things lol

Agenda	**Points raised**	**Actions and owners**
	• Cool summer campaign • Client party • Team party • Next year's marketing money available to look at • More campaign stuff	• Jess to do soon • Ben to pay for it • We should do this! Can't wait for the invites! • Nhien and Jess to do this soon

Other business and questions	Presentation Nhien: more money for diversity in campaigns

Genre D: Reflection

Workplace 4: Childcare

Joshua plans to be an assistant educator in the childcare industry.

Joshua will be spending lots of time engaging with the children, but there's much more to it than that. He needs to participate in programming, collect evidence about student learning and communicate effectively with colleagues and parents. Here are examples of three texts he regularly produces in his workplace. You may choose to use similar texts for the assessment in this chapter.

Workplace 4: Childcare *Continued*

	Genre	Purpose	Audience
WRITTEN	The anecdotal observation (observing and recording the way a child interacts with peers in the playground and classroom)	To demonstrate significant information about a child's learning and development	Support providers like social workers or speech pathologists and parents. In this industry, parents and guardians are always a potential audience.
MULTIMODAL	The daily reflection (a slide show, including photos, explanations and children's artwork)	Provide parents with a recount of the group's day in a way that's relevant to the Early Years Learning Framework	Parents and guardians. Others in the workplace (see Activity 1.14).
SPOKEN	A teaching episode (reading a story to the class followed by a recall game)	Entertain and teach children foundational literacy skills	Children in Joshua's care. Parents and guardians, management or other staff may observe.

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

Activity **1.14**

1   Joshua creates a daily reflection. Consider who else in the workplace might want to see this. **Explain** why Joshua needs to consider the Early Years Learning Framework, the nationally approved guidelines for early childhood and education care workers, when he is selecting evidence to include in his reflection.

2   **Explain** how Joshua would change his language choices when his audience is children, not adults.

Literacy requirements for your career

Activity 1.15

Now you know more about workplace genres, reflect on the literacy requirements for your intended career. Complete the table below with three genres you might use in your future workplace.

Industry: _____

	Genre	Purpose	Audience
WRITTEN			
MULTIMODAL			
SPOKEN			

Extension task 1.4

Reflect on the skills you have practised so far in the Essential English course and the types of workplace texts we have looked at. Your notes from Activity 1.7 will help you.
- What modes (spoken, written, multimodal) and genres of communication are you most skilful at?
- What literacy skills will you need to work on during this course?
- Can you predict any struggles you'll have?
- How well-prepared do you feel for the language demands of the world beyond school?

1.6 Putting it all together

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

Teacher notes

Options for assessing student learning

The culminating task options for this chapter are intended as formative assessment opportunities for Unit 1 and an introduction to the Common Internal Assessment. Consider adjusting mode and conditions or offering students choice. For example:
- The assessment task could be a 'viva', or interactive oral, where students talk through their responses and the teacher prompts them with questions.
- Students could interview each other and submit the recording.
- Students could submit their folio as a written piece.

Option 1: Folio of work documents

You have reflected on the literacy skills needed for your future workplace. Collecting a folio of examples is a good way to demonstrate to yourself, and a potential employer, that you are developing those skills.

Task:
Select three workplace texts you would need to interpret or create in your future workplace. Explain the purpose and intended audience for each text.

Audience:
You, a potential employer, your teacher

Steps to success:
1 There must be three different genres, including at least one multimodal and one written text. You may find these online, take photos of them (with permission), ask someone in the industry or create them yourself.
2 Identify the workplace or industry you have selected and the genre of each text.
3 Answer the following questions for each of your selected texts in the format negotiated with your teacher.
   a Who created this text?
   b Who is the intended audience?

    c When would you use this text in the workplace?

    d What would be the consequences of not using this document appropriately?

    e Identify an interesting text structure or language feature and explain how it positions the audience to respond to the text. For example, does the colour highlight the most important point? How do word choices communicate a tone, like authoritative or light-hearted? Is it intended to make the audience feel a certain way?

    f Is this an effective text? Give reasons why and evidence for your answer.

Option 2: Response to stimulus task

Task:

In this response to stimulus task, you will read two texts with different **perspectives** about what businesses might expect from young people in the workplace. Complete the short response questions below the texts and craft an extended paragraph response agreeing or disagreeing with one of these perspectives.

Strategies for success:

- Read the task above carefully.
- During reading: circle new, unknown or important words, and underline the key ideas.
- **Summarise** the key ideas from each text in your own words.
- **Organise** your ideas and ensure you can **justify** your response.
- Always consider your audience so you can make effective word choices.
- Read your work carefully to check for mistakes; edit mistakes as soon as you find them.

Stimulus 1

Context

This article was written for *Employment Futures*, an online publication that discusses trends in the workplace.

Resilient and resourceful: how Gen Z is shaping up

Larissa Smith, *Employment Futures*, December 2023

It is estimated that Gen Z (those born between 1995–2010) will make up at least a quarter of the global workforce by 2025. This gives them serious weight when it comes to impacting workplace dynamics.

Despite being **stereotyped** as tech-obsessed job-hoppers, Gen Z will bring a dynamic energy and future-driven outlook into the twenty-first century work environment. With technology developing at an ever-increasing pace, could the new kids on the block continue to reboot our expectations?

→

In fact, this job-hopping and future-forward outlook might be a significant benefit to employers. A 2023 study demonstrated Gen Z's resilience and resourcefulness; they showed resilience and adaptability during the COVID-19 crisis, picking up new skills and expanded sources of income. Career transitions and alternative career pathways foster a broader range of skills. This has the potential to give them and their employers a competitive edge.

Another positive change they'll likely bring is accountability in business. With a global outlook and a keen sense of social justice, these well-informed digital integrators seek to address inequality and champion sustainable prosperity.

They are more likely to research employers and prioritise workplace culture and wellbeing. If employers and those currently in the workplace embrace this, it will surely lead to positive improvements for all.

It is an exciting new time to be an employer. Gen Z are bringing a fresh perspective to industries.

Watch this space!

Stimulus 2

Context

This image appeared in another article on *Employment Futures*, titled: 'The problem with Gen Z'. The caption is a quote from the article.

The rising cases of technology-addiction and lack of connection to the real world mean that these kids might adapt to the latest software but struggle to talk to colleagues and clients. Companies beware, they won't stick around for long!

Questions

1 Identify at least two elements from each text that position the reader to respond positively or negatively to Gen Z. Add notes in this table.

	Positive	Negative
'Resilient and resourceful: how Gen Z is shaping up'		
Image and caption from: 'The problem with Gen Z'		

2 Use your notes to **explain** the perspective shown in one of the texts above.

3 Compare the **representations** of Gen Z in these two texts.
You may choose to use the PEEL structure below.

Point or purpose	These texts represent Gen Z in two very different/somewhat different/similar ways.
E+E (Evidence + Explanation)	In the first article, 'Resilient and resourceful: how Gen Z is shaping up', Smith represents Gen Z as a positive/negative influence on the workplace. For example, the writer describes how they will _____. This demonstrates how employers should see these employees as _____. The **image** in the article highlights that _____.
E+E comparison	Similarly/on the other hand/in the same way/conversely, the image shows young people as _____. Furthermore, their expressions/body language/clothing implies that _____. In this text, the caption _____ so the audience is positioned to view them as _____. This image is a more positive/negative representation than _____.
Link back to main point	Overall, these texts represent Gen Z as _____.

4 Write a personal response to one or both texts, agreeing or disagreeing with how the authors have represented Gen Z. You may choose to write:
- an email to one or both of the (fictional) authors
- your own article about what you predict from Gen Z in the workplace
- a genre of your choice, with your teacher's approval and guidance.

Whatever form you choose, remember to use paragraphs. They don't all need to be PEEL paragraphs but each paragraph should contain one idea.

Chapter 2
Let me entertain you: working in the live entertainment industry

When was the last time you went and saw live music or a footy game? What do you remember best: the sights and sounds, the crowd around you, the way you felt or the people you went with? Much more goes on behind the scenes of live entertainment than you might think, especially when it comes to designing an unforgettable experience.

In this chapter, you will take on the role of an events manager who specialises in live entertainment. You will learn and develop the skills to:

- interpret and design social media content and other communications that convey corporate identity and solve workplace-related problems
- use writing styles appropriate for different audiences and purposes
- evaluate information to judge its relevance and reliability

- develop your skills in using important work-related genres for writing and speaking
- write emails and messages communicating between staff and key stakeholders in live entertainment work settings.

In the culminating task, you will use your communication skills to take on a role and respond to a series of challenging workplace problems.

Teacher notes

We decided on the lifelike context for workplace communication in this chapter by asking for feedback from secondary students. They said entertainment was interesting because they hadn't already learned about it at school. We like it because of the range of connections you can make to different roles and modes of communication. Consider adapting the assessment possibilities in flexible ways that suit the specific interests of your students; the live entertainment industry is vast, from conventions to stand-up comedy, magicians to fashion shows.

Word play

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

critical	criticise			
entertain		entertainment		
valid			invalid	
perspective				objective

Sentence combining

Combine these simple sentences to make more interesting ones. Be bold! Add words and phrases to develop the idea. Change the order. Use conjunctions to make connections.

We get off at Milton Station.
Everyone else gets off at Milton Station.
We walk past the Eiffel Tower.
The Eiffel Tower isn't the real one.
The stadium is huge.
The stadium is bigger than what it seems to be on TV.
Inside the glass are red and orange seats.
Inside the glass is a massive mob of maroon and green supporters.

These clauses are from a short story by Brisbane author Ellen van Neerven. Here's how she wrote about a trip to a football game at Suncorp Stadium (then Lang Park).

We get off at Milton Station along with everyone else on the train. Park Road smells good, the pizzas, and the pastas. …

We walk past the Eiffel Tower. Not the real one. Just one they've made at Park Road above a café. Aunty Paula says she's hanging for a coffee but we don't have time. There's a big old brick building with a sign that says XXXX.

'That's Castlemaine brewery,' Aunty Paula says, 'the most famous brewery in Australia.'

When I see the stadium up close, it's huge. Way bigger than what it seems to be on TV. … Inside the glass are red and orange seats and a massive mob of maroon and green supporters.

SOURCE: Ellen van Neerven, 'No Bad Seat' in *The Storytellers Collection of short stories*, Museum of Brisbane, 2020.

2.1 What is live entertainment?

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

Complete a Frayer model to **define** live entertainment.

Definition	Characteristics
Examples	**Non-examples**

Live entertainment

Activity **2.1**

Live entertainment is a major industry in Australia and it's constantly changing. Read the excerpt on the following page to better understand what counts as live entertainment and how we experience entertainment in an increasingly technological world.
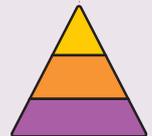
For this task, you will need a copy of the **text** to annotate.
1 In your first reading, highlight or circle any unfamiliar or specialised vocabulary.
2 Use the words around difficult vocabulary (context clues) to find a synonym.
3 Use the Three-Level Guide to focus your second reading.
4 Complete the Three-Level Guide, highlighting information from the text that proves whether a statement is true or false.

	Text: *The Australian live entertainment industry*	True	False
Level 1	Two factors have influenced the way our population wants to be entertained.		
	The most popular types of entertainment are personalised and digital.		
Level 2	Australians do not want to return to attending live entertainment events.		
	There are events outside of sports, music and dance that can be considered live entertainment.		
Level 3	Live performers and athletes have been unable to stay connected with their audiences.		
	The live entertainment industry will never be the same.		

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

The Australian live entertainment industry

Australia's live entertainment industry is vast and ever changing. The way our population wants to be entertained is in a significant state of flux due to many factors, including the rapid development of technology and the effects of COVID-19 restrictions regarding travel and gathering in large groups. More than ever, live entertainment must compete with highly individualised forms of entertainment like streaming services on smartphones and handheld gaming devices.

The Australian live entertainment industry consists of a range of ticketed events, including live performances of sport, music and dance. It exposes Australians to talent – both homegrown and from overseas – and encourages individuals to participate in sports and the performing arts. According to Ernst & Young's study (2020) on how the pandemic has affected the live entertainment industry, 'at every size and level, from live music in local pubs to major international sporting events, live entertainment has contributed invaluably to the Australian economy, and to the Australian way of life'.

Despite online media being the most popular source of entertainment for young people, many were anxious to return to live events as the world gradually reopens (United Talent Agency, 2021). Now, entertainment companies and providers must reconnect artists, athletes and other performers with the public in ways that meet the requirements of a post-pandemic world.

Careers in live entertainment

How might your future career be connected with live entertainment? There are a multitude of roles beyond being the star performer. The field of live entertainment might use skills and interests you already have or will develop.

Activity **2.2**

Search for roles related to live entertainment on Seek.com.au. Some search terms you might use include:
- live entertainment
- events
- marketing
- media (including film, music, sports)
- any live entertainment venues close to you (such as theatres and sporting arenas).

Advertising live entertainment

To entice audiences to attend their venues and events, organisers of live entertainment create their brand, in part, through advertising. In these ads, organisers often represent the experience that their live entertainment offers their audience. Let's examine how people and events are represented in live entertainment.

Activity **2.3**

Metro Arts is a small theatre, located in West End, Brisbane, that opened in September 2020. In its 2020 Opening Highlights video, viewers are treated to a brief and lively overview of Metro Arts's opening events. As a place and gathering of artists, Metro Arts is represented as **contemporary**, **revolutionary** and **diverse**, and we are invited to see that their audiences actively participate in the fun.

Use the QR code to watch the promotional video all the way through, then discuss it as a class. Frames from the video have been included on the following page, as well as questions to help you explain the representation of people and events in live entertainment.

Metro Arts 2020 Opening Highlights

Frame 1

- **Text:** Explain, in your own words, what 'shake the status quo' means.

Frame 2

- **Cast:** The audience in this shot is standing up, dancing. How would you expect an audience to behave in a theatre?

Frame 3
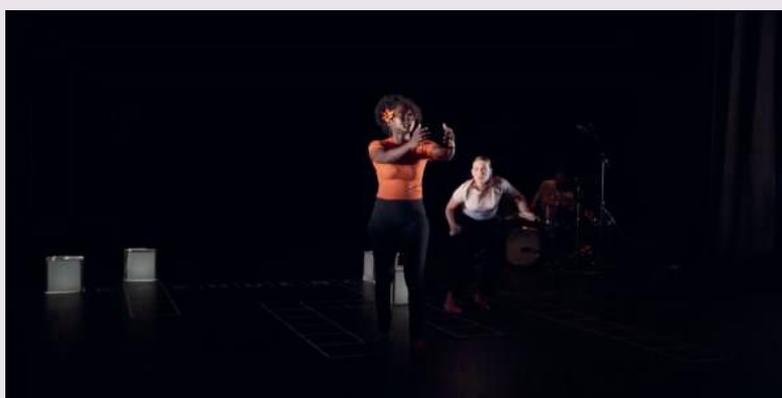
- **Setting:** In this shot, three types of performers are onstage together: a poet, a dancer and a drummer. Predict what kinds of performances might be showcased at Metro Arts. Describe what you notice first, second, third and last in this picture.

Activity 2.4

Creating representations of national identity in promotional material is one way bigger entertainment organisations try to connect with their potential audience. Choose one of the following organisations and watch their most recent promotional material on YouTube:

- The Australian Ballet
- Australian Olympic Team
- National Rugby League (NRL).

Identify information in the text you have chosen and use it to explain how Australians and the organisation or event are represented. It is important to apply your comprehension skills and understand the ways industry advertisements invite audiences to respond. The purpose of these texts is often to persuade us to buy tickets to events, but it might also be to raise public awareness.

1 First, make a **prediction**. What characteristics of Australian culture or identity might be represented in advertising for live entertainment? For example, Metro Arts has appealed to the Australian characteristic of diversity by including a variety of both acts and performers.

2 Take notes in this table as you watch the ad campaign.

Elements of production:	
Settings E.g. where, time of day, weather, colours	**Cast** E.g. activities, clothes, expressions
Sound E.g. dialogue, music, sound effects	**Shots** E.g. camera movement, distance, elements in the **scene**, text, edits

3 When you have finished, complete the following text-dependent questions:

What does the text say?
a Explain the key ideas presented to convince audiences to attend this organisation's live entertainment event/s.
b What might someone think of Australian culture or identity if all they had seen was this advertisement?

How does the text work?

c Explain the choice of cast. What beliefs about Australians do they represent?

d Describe the use of camera angles and sound. How do they contribute to the advertisement's message?

e Identify the tone of this advertisement. Is it humorous, serious, ironic? Find examples of scenes or lines.

What does the text mean?

f Explain how this advertisement invites potential audience members to attend your chosen organisation's live events. Use examples from the advertisement to support your explanation.

Point or Purpose	The purpose of this ad is to …
E+E (**E**vidence + **E**xplanation)	For example, it has a _____ tone, which is shown when _____. This shows potential audience members that [the organisation's events] are _____.
E+E	Furthermore, the use of _____ highlights that _____. This presents [the organisation] as _____.
Link back to the main point	Overall, this advertisement is effective/ineffective at persuading potential audience members to attend these events.

What does this text inspire me to do?

g Imagine you are creating an ad for a local live entertainment venue (such as Tanks Arts Centre in Cairns, Pilbeam Theatre in Rockhampton, or The J in Noosa). Complete the table below to prepare your elements of production. Be prepared to justify the choices you have made to your class.

Elements of production:	
Settings E.g. where, time of day, weather, colours	**Cast** E.g. activities, clothes, expressions, body language
Sound E.g. dialogue, music, sound effects	**Shots** E.g. camera movement, distance, elements in the scene, edits

2.2 Working with social media and identity

Let's take a look at live entertainment and social media. As our lives have become more digital, marketing in the entertainment industry relies on manipulating social media texts to construct identities and relate effectively to their intended audiences. You will practise creating and deconstructing a range of these texts.

Activity 2.5

1 **Create** logos and slogans for the following entertainment groups. Your logos should be inspired by the **symbol** and colours below, and your slogans must include at least two of the keywords.

Group	Symbol	Colours	Keywords
Rugby league team	Helmet from a suit of armour	Red and black	Strength, speed, onwards
DJ	Bubble gum	Electric pink and baby blue	Love, rhythm, dance
Contemporary dance troupe	The sun	Orange, black, white	Agility, unity, experience

2 Consider the logos and slogans you have just designed. How would you alter them if your audience consisted of teens between the ages of 11 and 15? Young adults aged 16–21? Adults aged 22–28?

Designing social media content for clients

All live events need advertising and part of your role as an events manager will include ensuring your event reaches your intended audience. A related role is social media officer. A social media officer specialises in online advertising and managing the event's social media presence.

As a social media officer and content creator, one of your most important tasks is to **identify** information that is **relevant** to your client and use it to design content specific to their needs. You start by **interpreting** the client's **brief**, which is a short description of what they want.

Activity 2.6

Imagine you have three different clients. They are all burgeoning entertainers who hope to increase their audience engagement by developing their social media presence. These clients have approached you via direct message on Instagram and messaged you with briefs.

1   As you read about the clients, make notes about what they want in the content for their social media presence in a copy of the table below each message.

Client 1: @electronix.mp3

> My brother and I make electronic music and want to start DJing live. We have a small following on Instagram and we're very active in replying to our fans' comments so we feel connected to our followers. The point of our music is to make people dance! We want our shows to be upbeat and energetic. We need a new logo as well as a poster we can upload to Instagram, inviting our followers to our first show at The Zoo in Fortitude Valley, Brisbane.

Purpose What will be the goal of the content?	**Mood** What will you invite your audience to feel?	**Written text** Brainstorm ideas for the written part of the content.	**Audio and visual** Brainstorm ideas for the audio/ visual part of the content.

Client 2: @alexandersenswims

> My name is Alex Andersen. I'm a swimmer who is aiming for the 2032 Olympics. I want to go down the Instagram influencer route; I want my profile to document my swimming career as well as my part-time job as a personal trainer in a way that attracts sponsorship deals. I want you to design a post that invites potential sponsors (like sporting goods and gym supplement stores) to contact me and send me clothes and gear to review. My account is already pretty popular (~2k followers) and I post at least once a day.

Purpose What will be the goal of the content?	**Mood** What will you invite your audience to feel?	**Written text** Brainstorm ideas for the written part of the content.	**Audio and visual** Brainstorm ideas for the audio/visual part of the content.

Client 3: @cleanergreenertomorrow

> Hey! I'm a representative from Cleaner Greener Tomorrow. We're an activist collective tackling the devastating effects of climate change. We have recently partnered with a few local high schools and we need to advertise a volunteering group for students. Students who sign up will become CGT Ambassadors. We will provide them with resources to run events that invite others to be more mindful of their environmental impact. We have an active account on Instagram as research shows us that current students are more likely to interact with content on that platform.

Purpose What will be the goal of the content?	**Mood** What will you invite your audience to feel?	**Written text** Brainstorm ideas for the written part of the content.	**Audio and visual** Brainstorm ideas for the audio/visual part of the content.

2 After brainstorming ideas for your three clients and completing the tables, it's time to do some more research to flesh out your planning. Examine the following Instagram accounts:

- @triple_j
- @nike
- @schoolstrikeforclimate.

In social media, visual aesthetics rule. Content creators use a range of visual features for a range of reasons, including creating a brand identity and message, manipulating the **mood** of the audience, and then inviting them to respond. Analyse the first four posts on these accounts by completing the table below.

Analysis questions	@triple_j	@nike	@schoolstrike forclimate
Summarise the visual content of these posts. Are they photos of people, places or objects, or are they graphics featuring words?			
If there are any words, identify three related to the visual content.			
What are the three most common colours?			
What extra information is provided in the captions?			
Overall effect How is the audience: • Positioned to judge the person or group that owns the account? • Positioned to feel? • Invited to act?			

3 Considering the analysis you've done on the accounts Triple J, Nike and School Strike 4 Climate Change, add more ideas for visual aesthetics in the brainstorming for your clients' content.

4 Create the content for your clients. For each post, include a visual component (a photo or an image) and written text (a caption). When writing captions, consider what language choices and textual features (including emojis, hashtags and links) will best communicate the outcome that you want from your audiences.

2.3 Communication styles

Live entertainment often requires that performers, staff and audience members have somewhere to stay. This is especially true for events that tour, as they span days (or weeks) and involve travelling. Part of your role as an events manager is to organise accommodation and other amenities so that performers and staff can deliver their best and audiences can attend the event comfortably and safely. In this section, you will practise researching accommodation and evaluating advertisements and reviews to ensure you make the best decisions for your client.

As you begin to gather information for your client, you will discover that the styles of advice differ. Some information is delivered in a formal, impersonal style; this approach may be used by reviewers or corporate websites to convey professionalism and authority. Other information found in texts, such as video reviews on social media, are more informal and personal.
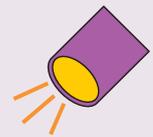
Most online content is **multimodal**, meaning that producers use audio-visuals (sound and image) along with written text. In videos, as in other **modes**, it is important to communicate carefully based on your purpose and audience. For example, a web developer who is hired to write for a venue's website will need to make different language choices from a social media personality who runs a review vlog.

Activity 2.7

1. Read the following advertisement. Complete a Spotlight on Language by highlighting the following features and labelling them in the second column. You won't need to do the structure for this one. The first language feature has been done for you:
   - *Evaluation:* Language that describes the hotel's styles of architecture.
   - *Superlative:* What alliteration is used to describe the Australian artists?
   - *Evaluation:* Language that highlights the features suitable for businesses and events.
   - *Rhetorical question*

Your luxury escape at the Sky Hotel	Language features
Perched above the skyline, the Sky Hotel is your luxury retreat in the heart of the city. Whether business or pleasure, experience our excellent hospitality at your next stay. The classic design pays homage to the building's history as a coffeehouse and salon d'art. You can still imagine the best and brightest of Australian artists discussing Queensland's inspiring **landscape** in our sunlit garden room, all while enjoying the wide selection of bespoke food and drinks of course. Our business facilities are kitted out in state-of-the-art communications equipment, allowing your team to enjoy a seamless hybrid event. We boast an award-winning catering team as well as on-site events management. So, what are you waiting for? Contact us directly to experience our stellar service for yourself!	*Evaluation*: Language that describes the location of the hotel

2 In the first sentence, three phrases have been used to positively evaluate the location of the Sky Hotel. Replace these phrases with vocabulary that negatively evaluates the hotel.

3 What is the likely purpose of this online advertisement? Who is the intended audience?

4 Read the following excerpt from a hotel review and complete the 'Language features' column by identifying the features that make it more informal and personal:

- *Rhetorical question*
- *Tricolon* (rule of three)
- *Evaluation:* Language that:
    - endorses how inclusive and flexible the accommodation is
    - describes the positive qualities of the resort for the kids
    - describes the positive qualities of the resort for adults.
- *Superlative:* What is the room perfect for?
- *Concession:* Acknowledging a positive trait, but arguing that something was better.

Fun for the whole family at Whitlam's Holiday Resort	Language features
It wouldn't be a real summer holiday for our family without visiting one of Queensland's best-known resorts. With spacious rooms, kids' clubs and in-house child-minding services, and a waterpark just outside your door, what more could your family want? For our family of four, we booked a Family Gold Suite. There are a range of accommodation options available, from single rooms to dormitories and large villas to suit any family size and budget. Our suite had all the facilities of a classic hotel room: reverse cycle air-conditioning, tea and coffee-making equipment, and complimentary breakfast items in the fridge. The room was spacious enough to include a large dining table and chairs – perfect for dinner in and board games afterwards.	

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Fun for the whole family at Whitlam's Holiday Resort	Language features
The room also came with a 40-inch TV and unlimited streaming services, but with all the fun going on outside, we didn't log in once! The highlight of our stay was to play in the water. With awesome waterslides for the kids and a heated spa for the adults, no one was left wanting. Relaxing in the bubbles was easy with a clear view of the kids splashing in the heated pool. Plus, the pool was open and supervised by lifeguards from 7 am to 10 pm, so safety was never an issue. Next time the long summer holidays roll around, stay cool at Whitlam's Holiday Resort.	

5 Compare the images in these two texts. Look at the colour palettes: what do the colours tell the reader about the intended audiences of these two articles?

6 Imagine you are an events manager who is organising a concert for a rock band travelling from interstate. The lead singer of one of the opening acts has texted you the following message:

> Good morning! I've been organising accommodation for my band and I've been told to reach out to you if I needed advice. I've come up with two places: the Sky Hotel and Whitlam's Holiday Resort. I like the Sky Hotel because it looks nice and a bit fancy, but I know some of my team might appreciate somewhere more fun and relaxed. I'm also worried Sky Hotel might be too expensive … What do you think?

7 Write a brief text message about which hotel you think would be more suitable for the band: either the Sky Hotel or Whitlam's Holiday Resort. Note the tone your client is texting you with; it's professional and friendly without being too casual, so make sure your reply is written appropriately.

2.4 Evaluating advice and reviews

When you are researching for **clients**, or for yourself, you need to evaluate the information. Evaluation involves assessing information to judge how reliable and useful it is. We all understand that for school assignments it is better to rely on what a well-known scientist writes instead of an anonymous **blog**. It is even more crucial that you get the advice right when it will affect a large group of people.

To practise evaluating advice and reviews, complete the following activities. For these activities, your client is a young Australian who says:

> My tech start-up has just turned one year old, so my business partner and I want to celebrate this milestone with our staff. Our number of staff has increased to 80, and we're diverse in age and dietary requirements. We've decided to have an afternoon of lawn games at the park across the street from our office, and we liked your idea of having a food truck cater the party. We want to explore a few options, considering that a number of our staff are vegetarian and vegan.

To help you get started on your brief, read the following excerpt from an article on a free community news website. The article is about K-Tacos, an up-and-coming food truck that offers Korean-Mexican fusion foods. The article was written by a paid **journalist** and appeared on the news website in the 'Business' section. Though most of the publication reports on local news, a notable portion of the website is dedicated to advertising local businesses.

Once you have read the information, highlight relevant information and interesting vocabulary. Then evaluate its usefulness for your client before summarising it.

K-Tacos: Best of both worlds

Tacos have never been cooler. K-Tacos have been working their way into the Gold Coast's food truck scene, offering an unforgettable Korean-Mexican fusion.

K-Tacos aren't your typical taco truck. Though the team only do tacos, they offer a range of fillings, each as tasty as the last. From flavourful Korean fried chicken to brilliant beef bulgogi to terrific tofu, all wrapped in soft, homemade corn tortillas, there is truly something for everyone.

When eating out became an impossibility during COVID-19, the team at K-Tacos smartly pivoted their suburban brick-and-mortar restaurant to a delivery model, bringing their unique cuisine to local homes.

K-Tacos' menu features delights for both meat-eaters and vegans alike, conveniently presented

Now they're back in business! Not only has their restaurant reopened to seated diners, but their brand-new food truck means they can bring the party to your next event.

Co-owner, Jake Cho, is especially proud of their newly designed vegan options. 'Even though veganism is increasingly popular, there is still a very limited number of caterers who offer interesting and truly tasty vegan food,' he says with a smile. 'We wanted to make sure that, with the food delivery industry booming after COVID-19, there were satisfying vegan options that didn't leave customers wishing for "the real thing".'

Satisfied customer Kerry Hanton had K-Tacos cater her wedding. She raves: 'I knew we wanted food that was modern and interesting, while still being a fun crowd-pleaser. K-Tacos really was the best of all worlds – I'll never forget their spicy Korean fried-chicken tacos!'

Activity 2.8

1 Highlight the evaluative words and phrases in the original article that show this writing is positive and evocative (emotional) in its description of the caterer and its features.

2 Now work through the stages of evaluation. You could debate this with a partner or small group. Give the source a **reliability** rating from 1–4 for each criterion.

   a **Relevance:** Is the information relevant to your client?
   Reliability rating: _____/4

   b **Source:** A local community news outlet is providing this information. The article was written by a journalist who was paid to do so by the business.
   How well established or well regarded is the news outlet? What do they gain by presenting this positive report? What might the news outlet gain or lose if they present unreliable information?
   Reliability rating: _____/4

   c **Purpose:** What is the purpose of presenting this information? Is it to inform people, sell something or both? Based on that purpose, what information might they have left out?
   Reliability rating: _____/4

→

    d **Representation:** Whose opinion is this? Is there evidence that the writer has expertise or has considered a range of other opinions before reaching these **conclusions**? Is there evidence that the information has been carefully and objectively considered?
       Reliability rating: _____/4

    e **Corroboration:** Is there a way of checking that other sources agree with the information?
       Reliability rating: _____/4

    f Add up the marks you have given each criterion to give this source an overall rating out of 20.
       Overall reliability rating: _____/20

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

3 Complete the following PEEL paragraph, which will be included in an initial pitch to your client. Explain why K-Tacos is the best caterer for your client. Keep the style formal but positive.

Point or Purpose	K-Tacos meets your requirements for _____ and _____.
E+E (**E**vidence + **E**xplanation)	The range of food includes _____ and _____.
E+E	Past clients say that _____.
Link back to the main point	I have found that K-Tacos is _____.

Extension task **2.1**

In your initial pitch to your client, you offer to research a second food truck so they can make the best decision possible. Find a food truck or caterer in your area. Extend your paragraph, giving a brief overview of this second caterer and whether they meet the client's criteria.

2.5 When things go wrong

While everyone involved in planning an event wants to ensure nothing goes wrong, it is the event manager's responsibility when it does. There is plenty of opportunity for the unpredictable to happen during big events, especially when there are large numbers of stakeholders or the event spans more than one day.

Multi-day music festivals are complex operations made up of many moving parts. As well as the performers, you have to consider venue management, security, amenities such as bathrooms and potable water, catering, accessibility and much more. The stakes are high for attendees, who have often spent a lot of money. Many festival-goers will have travelled a long way to enjoy their favourite music.

It is key for event managers to ensure attendees are cared for, not just before a potential disaster but in the aftermath if one does occur. In this section, you will read about cases in which music festivals have gone wrong and event managers have had to respond.

A key skill in responding to mishaps is speaking directly and empathetically to people who have experienced misfortune.

Think of a time when things didn't go to plan. Maybe you missed a train or a bus, or you forgot to go to an appointment. How did that feel? What did you need?

Activity 2.9

Imagine you are looking after the information tent at a music festival. Your job is to answer any questions individual attendees have. These might be about when and where acts are performing, amenities like first aid and toilets, accommodation, parking or other issues.

A number of issues are shown below. Write what you might say in response to each attendee (the first one has been done for you). Be professional and empathetic; people who need help want both a solution and to feel like they've been heard.

Attendee's problem	Your response
'Hey, my friend snapped one of her tent poles and she can't fix it. I was just wondering if you have a spare one, or if there was somewhere nearby we could buy another?'	'Hey! I'm so sorry, that's so unlucky. Even more unlucky, we don't keep spare camping gear, but there is a Bunnings in town. It's not far; you can look it up on Google Maps. You should be able to buy either tape or another pole there for cheap.'

Attendee's problem	Your response
	Otherwise, you might ask some other attendees near your site, they might be able to help you out… Good luck! If you're still struggling, come back and we might be able to sort something else out.'
'The toilets near the main stage are either being used or broken, and the line is huge! Are there other toilets?'	
'My friend was kicked in the head while a singer was crowdsurfing, and his nose is bleeding pretty badly. Is there first aid here? Do you have ice packs?'	
'My car is bogged in the car park! Stupid rain! How are you gonna help me get my car out?'	

Sometimes, issues affect all attendees at an event.

In 2022, Splendour in the Grass, a popular annual music festival, suffered extremely heavy rainfall. Camping grounds turned to mud, resulting in hours of traffic jams, flooded tents and stranded festival-goers. Scan the QR code to see more.

Splendour in the Grass, 2022

Activity **2.10**

When a major issue occurs, event organisers have to communicate important information with a large group of people as efficiently as possible. Most large-scale events have a social media presence, so statements and updates can be sent out via Facebook or Instagram.

Below is an example of a statement from a festival public relations team in response to bad weather threatening the event. Like the conversations you practised writing in the previous activity, event statements and updates are a balance of being professional and empathetic in tone. They aim to make attendees feel heard while addressing the issue and offering directions on what to do next.

Phase	Exemplar: Music festival organisers respond to extreme weather threatening the event	Your turn: Write an event update in response to sound equipment failure on the main stage at a music festival.
Headline	**Statement from Sunshine Festival organisers**	
Summarise the issue in one sentence.	A weather system is currently sitting off the Sunshine Coast and may reach land early this evening, bringing additional rainfall.	
Explain the decision made by the organisers.	In the interest of patron safety and in consultation with relevant emergency services, we have decided to play it safe and cancel performances on our outdoor stages: The Grassy Knoll and WildStage.	
Explain what alternative options attendees can currently choose.	Our indoor venues, food trucks and campsite will remain open for attendees already on-site. This includes The Shed, Tyrell Theatre, and Kelly's Camping and Eatery. Please relax and enjoy what is open.	

Phase	Exemplar: Music festival organisers respond to extreme weather threatening the event	Your turn: Write an event update in response to sound equipment failure on the main stage at a music festival.
Optional: direct attendees to make safe choices.	Day patrons are asked to not attend Sunshine Festival to minimise issues with wet grounds and bogged vehicles.	
Explain what the organisers will do to rectify the issue in the future.	In the coming weeks, Sunshine Festival organisers will be in contact with all ticket holders who have been directly affected, via the contact details used to purchase their tickets, with information regarding refunds. Please be patient while we do our best to process these refunds as quickly as possible.	
Assure attendees that organisers are working hard to rectify the issue.	We assure all attendees that our event team is working hard to deliver you the best experience possible – rain, hail or shine.	
Sign off with well-wishes for the rest of the event.	We look forward to Saturday and Sunday programming continuing as planned.	

Extension task **2.2**

In 2017, Triple J changed the date of their annual Hottest 100 radio countdown from 26 January to the fourth Saturday in January out of respect for First Nations peoples who do not view Australia Day as a celebration. Pretend that you are a public relations representative for Triple J. Write a statement announcing this decision and explain the reasons behind it.

2.6 Putting it all together

Context:

Your work team at Triple J has the opportunity to run this year's One Night Stand. One Night Stand is a concert hosted annually in a regional or remote town or city in Australia. Triple J arranges the location and venue, and the artists to perform. This is a free all-ages event. It is drug and alcohol free.

Task:

Create a portfolio of three work-related texts.

Part A: Form a team of three to four students. Working together, decide on the location and artists for your event. Create one social media post, for a platform of your choice, to announce the event. This text will be common to each group member's portfolio.

Part B: Respond to the challenging scenarios in the following table. Allocate one work role per team member and create two texts, each related to your work role.

Audience:

For each text, your audience will be people who are either attending or running the event.

Purpose:

Text 1 in Part A: to provide information about the event

Texts 2 and 3 in Part B: to solve a problem that might occur in this workplace

Genre:

Various, in a portfolio of three multimodal, spoken/signed and written workplace texts

Procedure for Part B:

Read each scenario carefully and select the relevant information before planning and writing your response. Consider your work role and your relationship with the other participants, before you begin writing your extended response.

Your role/s	Scenario	Communication challenge	Guide to length
Website manager	Disaster! 40 minutes before the concert, the lead singer in your headline act decides they cannot go on.	Write a press release for the Triple J landing page, announcing that the concert has been postponed and explaining what options the audience has for their tickets. Include some audience comments.	1 press release – up to 300 words 3–6 audience comments – up to 200 words
Equipment and set-up (logistics)	On the day before the show, there's been a miscommunication: one of the bands had planned to 'bump in' (or set up) in the afternoon rather than the morning. It's already midday, and you've sent half your crew home. The remaining crew is already frustrated at the sudden change in schedule, but you know that the tent, seating, and sound and lighting equipment need to be set up before the night is over.	Write the script of the announcement you need to make to your crew at a logistics meeting. Your crew will have questions for you at the end.	1–2 minutes of your announcement, including 2 questions from your crew as well as your responses

Your role/s	Scenario	Communication challenge	Guide to length
Band manager/ event manager	The band has their own van, which they will bring to the venue. They require: a space for the van, running water and electricity. They have also requested a chef be flown from Melbourne to cook their meals and accommodation at a nearby hotel for their friends and family. These other things are not part of the contract and there is only enough money in the concert budget to cover basic meals for the band for two days.	Write an email exchange between the band manager and the event manager.	2 emails Up to 500 words in total
Workplace health and safety officer/ concertgoer	It rained quite a lot before the day of the concert and the ground at one of the car parking areas has become wet and slippery. A concertgoer's car gets stuck in the mud. The concertgoer approaches the safety officer for assistance.	Write the script of a conversation between the safety officer and the concertgoer. You may add another person to the conversation, if you wish.	1 minute of conversation

→

Your role/s	Scenario	Communication challenge	Guide to length
Catering manager	The beverages company has sent you an email letting you know that there was an issue with delivery at their end and they don't have enough stock to fill your order of cans of cola. They have the same soft drink, but it's a different brand. Is that all right?	Write an email responding to the beverages company. You will also need to inform your bar manager of the change in stock, so their staff can make changes to the bar signage.	1 email to the beverages company representative – up to 250 words 1 text message to your bar manager – up to 100 words

Chapter 3
Solving it: culture and communication in the workplace

It's great to work where you feel supported and valued in a successful organisation. In this chapter you will explore why and how companies represent themselves and build a workplace culture. Still, working with others is not always easy. You are likely to have to manage conflict in the workplace at some point, and in this chapter we look at ways to communicate effectively in these situations. In some activities, you will take on the role of an employer who needs to manage an employee who isn't meeting workplace expectations. In others, you will consider some of the ways you, as an employee, can minimise conflict in the workplace.

You will learn and develop the skills to:
- identify the company brand and workplace culture
- consider expectations for employees working together in teams
- communicate effectively using assertive language and behaviours
- use effective non-verbal communication when managing conflict
- know and apply the law regarding employment and dismissal
- develop your skills in using important work-related genres for writing and speaking.

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

Teacher notes

This chapter focuses on managing conflict as a practical communication skill all students need if they are to be confident and successful in their chosen workplace. The materials also consider how businesses position clients and employees (their audiences). Students will need teacher support to make connections between ideas related to the beliefs, values, attitudes and cultural assumptions that underpin workplace branding and culture and the ways they are expected to interact with others. You might want to turn to our explanatory figure on page 107. Note that a textbook more easily accommodates writing as a mode for demonstrating ongoing learning; however, we encourage you to invite students to practise their verbal and non-verbal communication skills (for example, Activity 3.7).

Word play

Experiment with the words in the left-hand column. Change the parts of speech, morph them into new words, add prefixes or suffixes, find words with similar spelling patterns and see what you can create.

manage		managing		
lead	leadership			
effect			affect	
aggressive				aggravate

Sentence combining

The following sentences are about a company whose values accord with the statement: 'Earth is now our only shareholder'. Rearrange the order and use connectives to combine sentences and make this more interesting.

Yvon Chouinard was a pioneering rock-climber in California's Yosemite Valley in the 1960s.

He founded Patagonia in 1973.

It was a family-owned company selling outdoor apparel.

The company was valued at about $3 billion (US) in 2022.

The founder wanted his company to protect the environment.

The family gave the company away.

Profits will be used to fight the environmental crisis.

3.1 Identifying company brand and workplace culture

Workplace **culture** is all about the qualities that make up a business and how the people within it work together. When you join a workplace, you are affected by and contribute to that culture. It is essential to the success of the business that the organisational culture communicates the values of the company's **brand** – the **identity** created for customers. You can think of culture as the character of the business and brand as the face presented to the world.

Marketing and the company presence online and in-person communicate the workplace brand to customers. Employee behaviour and presentation do too. All businesses expect employees to act in a way that communicates the values of the brand and promotes a positive workplace culture.

Activity **3.1**

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

1 In your notes or a shared class space, take one minute to write as many brand names as you can.

2 Add these examples to the Frayer model.

Definition	**Characteristics**
The name, design and identity that defines a company for customers. A brand is typically associated with particular attitudes, beliefs and values.	The brand is reinforced (and sometimes challenged) by advertising, product placement and the behaviour of its representatives. A brand differentiates a company/product from other similar ones. Organisations want to create a positive view of their brand.

Brand

Examples of companies with recognisable brands	**Brand logos or mascots**
• Outland Denim	• A cartoon mouse • A mustachioed white face with a red bow tie

3 Choose one of these companies and write a list of the qualities you associate with their brand.

1 Read the following article, 'Establishing a positive workplace culture'. Circle any words you are unsure of, then find synonyms.

2 With your class, or in small groups, list some things that you think a positive workplace culture needs to have. Compare lists. What did they have in common?

Establishing a positive workplace culture

Establishing a positive workplace culture is essential to the success of the business.

When you join a workplace, you will find that each company has a culture. This culture is made up of the shared values, beliefs and attitudes that inform the formal processes and influence the actions and behaviours of team members.

There are many studies suggesting that employee happiness, job satisfaction and productivity are higher in workplaces with positive cultural attributes. Although workplace culture might look different in a factory, a school or a worksite, there are some elements a business can focus on. These include clear communication, career support and flexibility, managers leading by example, contributing to local communities, and policies that protect employees in the workplace.

A company culture could be perceived as negative if it is bureaucratic, overly competitive, has unclear company values or lacks diversity. When businesses neglect their workplace culture, it can leave employees feeling undervalued and could lead to high rates of turnover and attrition.

All workplaces benefit from clearly defining their core values, reflecting on processes and working to create an affirming and supportive environment for employees.

3 For a company you've listed in your Frayer model, imagine you are recruiting a salesperson for a new store. List the top two **attributes** you would look for in an employee. Justify your answer by referring to the brand qualities and your assumptions about the workplace culture.

Extension task **3.1**

Now, go to the Careers or Jobs page of the company you listed in your Frayer model and see what jobs are available.

How does the company describe the people it wants to employ? Does this match the attributes you listed? Would you want to work there? Think about why or why not.

Activity **3.3**

Rip Curl

Rip Curl advertise themselves as a company 'built by surfers, for surfers'.

Their vision is to 'be regarded as the Ultimate Surfing Company' in all that they do. Their website can be found via the link at https://cambridge.edu.au/redirect/10269.

You are going to **identify** the brand Rip Curl presents to customers, based on your **analysis** of the website.

1 Examine the front page of the Rip Curl website and list the subheadings for the different sections of the site, including those at the bottom of the page. Group these according to whether they are selling a product to a customer or have some other purpose (e.g. advertising an event).

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

2 Rip Curl's website and social media use different kinds of texts, including writing and images. The company also uses social media to promote the brand identity. Look around the sections you identified as 'Other headings' and their social media.
   a What kinds of stories are featured?
   b What kinds of people and communities are shown?
   c Can you **explain** the **purpose** of having stories on a brand's website and socials that don't involve sales?

3 Finish these sentences about the brand and how this might connect to the company's culture:

Rip Curl presents an image of being _____ through the stories they share. This matches/does not match their description in the 'About Rip Curl' section. As a customer, I would visit the website and subscribe to their social media to know about _____. The ideal Rip Curl customer would think of themselves as _____, _____ and _____. From their website, I think their company culture values _____, _____ and _____.

4 Go to the Grace Loves Lace homepage via the link at https://cambridge.edu.au/redirect/10270. You will see that this company is presented very differently.

  a Based on the Grace Loves Lace website, list five words you think describe the brand.

  b What would this company look for when employing new staff?

  c Compare your responses with your classmates. What did you agree or disagree on?

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

Rip Curl	In contrast to	Grace Loves Lace
	use of colour	
	formality of language	
	people featured	
	activities featured	
	interactive features	
	other	

6 Next, you will use this information to write a comparison **paragraph**. First, let's revise the language you will find in a comparison. The paragraph below compares McDonald's with E'cco restaurant.

Point or Purpose **E+E** (**E**vidence + **E**xplanation) **E+E** **L**ink back to the main point	McDonald's is a fast-food restaurant, whereas E'cco is a fine dining restaurant. This means McDonald's employs cooks who prepare food quickly and to the company guidelines and serve it with minimal fuss. In **contrast**, E'cco puts a lot of emphasis on quality service and is staffed by highly trained chefs and waiters. You could have a meal at McDonald's in less than 10 minutes, and be charged less than $10; however, at E'cco you would expect to spend at least two hours dining and spend $100. The brands of these two restaurants are very different.

Use the information above and the PEEL structure to write a comparison paragraph:

What is the difference in branding between these two companies?

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

Grace Loves Lace presents an image of itself (its brand) as being _____, whereas Rip Curl is _____.

Extension task **3.2**

Rip Curl and Grace Loves Lace are international companies. Compare the front pages for different geographical locations by removing '.au' from the URL, finding 'Locations' or 'Regions' on their websites (this can often be found at the bottom of the home page), or using a search engine.

What similarities or differences do you notice? Discuss what changes these companies have made for different audiences.

3.2 Workplace communication styles

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

Managing workplace conflict by using assertive language and behaviours

Activity 3.4

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

When working with others:	U	S	R
1 Do you feel comfortable offering ideas and opinions to the group?			
2 Do you ask for help or admit you are struggling when you are having trouble with your work?			
3 Do you work well in collaboration, bouncing ideas off others?			
4 Do you weigh up the consequences carefully before expressing criticism?			
5 Do you feel taken for granted or end up doing the least attractive jobs?			
6 Do you avoid expressing disagreement with other group members?			
7 Do you tend to go along with more dominant people's ideas?			
8 Do you end up arguing with people who don't understand you?			
9 Do you get frustrated or angry with people who don't work the way you want them to?			
10 Do you prefer to be the boss and tell others how things need to be done?			

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

Looking at your answers in Activity 3.4:

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

Activity **3.5**

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

Passive communication

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

Definition	Likely outcome for the organisation
	Passive communication
Examples	**Non-examples**
·	·
·	·
·	·

Aggressive communication

Others take the opposite approach, reacting with aggression to any perceived difficulty. Aggressive communicators often insult or verbally attack the person they hold responsible for the situation. They don't show effective listening skills.

They aren't usually seeking a solution to the issue; they are venting their anger. Aggressive styles of communication can be negative as other group members become too frightened to express contrary opinions or to point out problems. In extreme situations, aggressive communicators can cause other workers to leave or make complaints of workplace bullying.

Definition	Likely outcome for the organisation
Aggressive communication	
Examples	Non-examples
·	·
·	·
·	·

Assertive communication

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

Definition		Likely outcome for the organisation
	Assertive communication	
Examples · · ·		**Non-examples** · · ·

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

a	b	c

Assertive communication in action

Do you want to see examples of confident and assertive communication in action?

Visit the TED website via the link at https://cambridge.edu.au/redirect/10271 and check out its selection of talks about body language and confident communication. Do you agree with what the speakers are saying? How could you use their advice in the workplace?

Remember to check for updates as some of these TED Talks are over a decade old. For example, the science of 'power poses', one of TED Talks' most watched videos, is still being investigated.

Activity **3.6**

1 **Apply** your knowledge of the three styles of communication to the following scenarios. You may want to role-play these in class. You could also come up with your own scenarios. For each scenario:
- Identify the problem.
- Write what the participants would say or do for each different approach.

Scenario 1

Ashwini has worked at a local takeaway for several years. Her boss has recently employed another young employee, Jesse. When things are busy, Ashwini and Jesse both work hard serving customers. When it is quieter, Ashwini uses the time to clear tables, wash up and fix the displays. Jesse helps himself to a soda and checks his phone. He'll happily update Ashwini on the latest sports results while she cleans. This happens every day for several weeks and Ashwini is fed up with it. What should she say next time this happens?

Scenario 2

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

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

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

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

2 **Explain** why assertive communication has the best outcomes for a business. Use a comparative paragraph structure and include each of the three styles. Use the words 'brand', 'workplace culture' and 'conflict' in your response.
3 Consider the impact of power dynamics within these scenarios. Discuss how race, gender, neurodiversity or workplace role makes it more or less safe for some people to take particular communication approaches in the workplace.

Grammar focus: comparative language

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

People who are assertive recognise that they have rights. They have a right to express an opinion and to ask for respect and cooperation. They respect the rights of others and recognise everyone can benefit from clear and respectful communication.

3.3 Managing conflict with assertive communication

Assertive communication by using positive language

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

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

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

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

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

There are dirty dishes festering in the staff kitchen.
Have you noticed how many spelling mistakes you've made on the menu board?

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

You always leave me to close the shop alone at night. I wish you would hang around and do the final clean-up with me.	**OR**	*Because we close after dark, and there have been break-ins in the area, I'm nervous about security when closing the shop alone. Could you roster us to do the final clean-up together?*
It is important to the company that we dress formally, to stress that we take our clients' work seriously. I would like you to begin wearing shirts and long pants to work.	**OR**	*Have you seen the shirts are on sale? I think one of them would really suit you.*

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

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

Here are some helpful phrases to get you started:
 	
  I'd like to discuss …
 	
  I think it's important that …
 	
  I'm concerned about …
 	
  It worries me when …
 	
  I'd like to prioritise …

Activity **3.8**

With a partner, or as a class, decide on an assertive approach to the following scenarios. You may role-play the responses or write them as a script. Your work should demonstrate the likely responses to using assertive 'I' statements.

For example:

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

1   Ethan comes into the office early each morning to tidy up the communal work kitchen before he starts his own work. While everyone else washes their own things, Ava will leave hers in the sink until someone else does it.
   Assertive approach: _____

2   Grace, a chef, is in trouble with the restaurant owner due to customer complaints. Grace knows her mistakes happen because she finds it difficult to read the waiter's handwriting on orders, and she also thinks that the waiter, Lee, is too slow delivering meals. Grace hasn't told anyone the problems.
   Assertive approach: _____

3   Levi has always been an excellent employee, but in the past week he has twice arrived late and left early. Jordan, his boss, knows that Levi's young daughter has been in hospital this week.
   Assertive approach: _____

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

Managing workplace conflict with effective non-verbal communication

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

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

Effective non-verbal communication requires you to think about position, posture and proximity. There are also contextual, cultural and relational factors to consider in terms of touch, body language and personal space. For example, it would generally be considered appropriate to hug a friend at their birthday party, while it would be inappropriate to hug the company CEO in an important budget meeting.

Activity **3.9**

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

1 Use your understanding of **body language** to make notes on what assertive body language might look like in many Australian workplaces.

	Aggressive	Passive	Assertive
Eye contact and facial expression	Staring intently, with head thrust forward or tilted a long way back, with an angry expression.	Looking down or not making eye contact. Head may be turned away with an upset or blank expression.	
Stance and personal space	Standing very close to or over the other person while facing straight on and leaning into personal space. Fists may be closed or hands may be on hips. Body tense and confrontational.	Off-balance stance, body turned away, arms crossed defensively, with shoulders tense, keeping distance. Often adopting a lower position, such as sitting slouched down.	
Gesture	Exaggerated movements that take up personal space, such as pointing.	Nervous fidgeting with hair, clothing or pens.	

	Aggressive	**Passive**	**Assertive**
Voice tone and volume	Loud and/ or overly emphatic, conveying anger.	Very quiet with a nervous tone. Alternatively, using an overly eager tone, to show immediate agreement.	
Pacing of the conversation	Quick **judgements** and interruptions, and long rants, indicating unwillingness to listen.	Reluctant to engage in conversation, often giving short replies if at all.	

2 Using their body language as a guide, write down what you think these colleagues might be saying and the style of communication they are using (scan the QR code to see a video):

3 What style of communication are these characters using (scan the QR code to see a video)? Write down what they might be thinking.

Extension task 3.3

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

Your conflict could be about:
- gossiping in the workplace
- doing personal tasks at work, such as checking social media
- the arrangement of desks in the office space
- training and promotion opportunities
- mistakes.

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

Activity 3.10

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

Emily

Context

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

Discussion transcript

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

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

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

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

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

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

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

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

1 Complete a cause-and-effect chart to explain the initial problem. As a reminder, there is a completed cause-and-effect chart on page 12.

EVENTS AND CONSEQUENCES

so

so then

Consequences:

2 Are the communication styles of the participants passive, aggressive or assertive? Provide a quote to support your answer.

3 Find one of the 'I' statements Emily used in this interaction.

4 Except to praise Emily, why didn't Wayne use 'I' statements?

5 What's your impression of The Car Doctor as a business? What kind of workplace culture does it have? Would you want to work there?

6 Do you think this solution will be effective? What other steps might they need to take to resolve this issue? Remember to explain your response.

3.4 Workplace rights and responsibilities

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

Workplaces may have specific rules in place, such as standard operating procedures (SOPs) and workplace health and safety (WHS) laws and regulations. We looked at these in Chapter 1. Make sure you are aware of these documents. Your employment contract will outline your rights and responsibilities in your role so make sure you read it carefully.

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

Dismissal

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

Lawful termination

Read the following extract from the Fair Work Ombudsman's 'Small Business Fair Dismissal Code'. While you are reading, annotate the text. Make concise (clear, brief) notes to help you answer the text-dependent questions on page 83.

Small Business Fair Dismissal Code

Summary dismissals

It is fair for an employer to dismiss an employee without notice or warning when the employer believes on reasonable grounds that the employee's conduct is sufficiently serious to justify immediate dismissal. Serious misconduct includes theft, fraud, violence and serious breaches of occupational health and safety procedures. For a dismissal to be deemed fair it is sufficient, though not essential, that an allegation of theft, fraud or violence be reported to the police. Of course, the employer must have reasonable grounds for making the report.

Other dismissals

In other cases, the small business employer must give the employee a reason why he or she is at risk of being dismissed. The reason must be a valid reason based on the employee's conduct or capacity to do the job.

$\longrightarrow$

The employee must be warned verbally or preferably in writing, that he or she risks being dismissed if there is no improvement.

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

Procedural matters

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

A small business employer will be required to provide evidence of compliance with the Code if the employee makes a claim for unfair dismissal to Fair Work Australia, including evidence that a warning has been given (except in cases of summary dismissal). Evidence may include a completed checklist, copies of written warning(s), a statement of termination or signed witness statements.

SOURCE: Fair Work Ombudsman, *Small Business Fair Dismissal Code*

Activity **3.11**

1 Answer the following text-dependent questions:

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

How does the text work?
c What is an Ombudsman? Why is it useful to know about this?
d Why is the text laid out under subheadings? Why is this more appropriate than an essay or narrative style?

What does the text mean?
e If you were an employer, how might this text assist you with managing or working with employees?

2 Consider the following scenarios as if you were an employer. In your answers, refer to the Code and highlight the evidence in the extract that supports your response.

a You are the owner of a small grocery store. Your security footage reveals that an employee has stolen money from the cash register. What action are you legally able to take against this employee?

b You run a small embroidery business. Over the last few years, the work has become increasingly computerised. It is evident that one of your employees has not been able to adjust and can't use the updated computer software. You think you will need to dismiss this employee. What should you do?

c You have given several warnings to an employee that their attitude towards customers has been unsatisfactory. You see the employee raise their voice and speak abruptly to a customer again, and you ask them to come to your office to discuss the situation. They say they won't come unless they can have a lawyer or other witness present. Can they do this?

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

Unlawful termination

The Fair Work Ombudsman website makes it clear that there are some forms of dismissal that are unlawful.

What is an unlawful termination?

Unlawful termination is when an employee is dismissed by their employer for one or more of the following reasons:

- because of a protected attribute such as race, colour, sex, sexual orientation, breastfeeding, gender identity, intersex status, age, mental or physical disability, marital status, family or carer's responsibilities, pregnancy, religion, political opinion, national extraction or social origin (some exceptions apply, such as where it's based on the inherent requirements of the job)
- temporary absence from work because of illness or injury
- trade union membership or non-membership or participation in industrial activities
- being absent from work during maternity leave or other parental leave
- temporary absence from work to engage in a voluntary emergency management activity
- exercising or planning to exercise a workplace right by making a complaint or inquiry in relation to your employment, or participating in proceedings against an employer.

The Fair Work Ombudsman can investigate unlawful termination complaints.

SOURCE: Fair Work Ombudsman website, 'Ending employment'.

Workplace bullying

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

Employers have a legal responsibility as part of WHS and anti-discrimination laws to provide a safe workplace. Employers are not meeting their duty of care for your health and wellbeing while at work if they let bullying occur.

Activity **3.12**

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

Definition	Characteristics
Workplace bullying	
Examples	Non-examples
•	•
•	•
•	•

What is bullying?

The Fair Work Ombudsman says a worker (or group of workers) are being bullied at work if:

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

Whether a behaviour is unreasonable can depend on whether a reasonable person might see the behaviour as unreasonable in the circumstances. Behaviour that is victimising, humiliating, intimidating, excluding or threatening would normally be seen as unreasonable.

What isn't bullying?

Actions by a manager that make a worker feel uncomfortable are not necessarily unlawful if the manager is exercising legitimate authority. The Fair Work Ombudsman says:

Reasonable management action that is carried out in a reasonable way is not bullying.

An employer or manager can:

- make decisions about poor performance
- take disciplinary action
- direct and control the way work is carried out.

Activity **3.13**

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

Workplace bullying

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

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

Is the behaviour being repeated?
Is the behaviour unreasonable?

Workplace bullying is *repeated* and *unreasonable behaviour* directed at a worker (or group of workers) that *creates a risk to health and safety*.

→

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

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

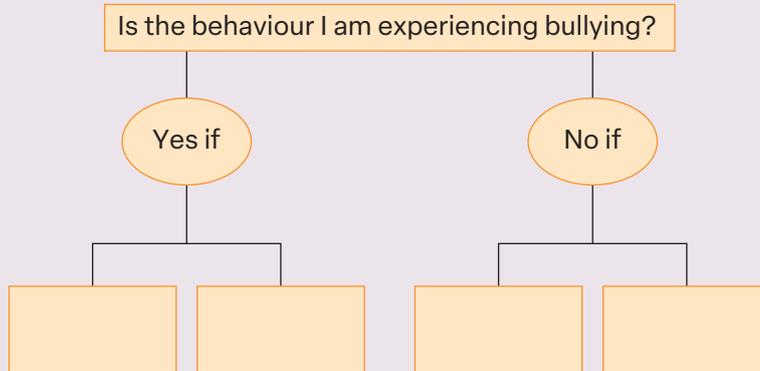**If the answer to these questions is yes:**
- Refer to your workplace policies and procedures.
- Ask your HSR, union representative, supervisor, or a human resources officer for assistance and support. You may seek advice from an **objective**, impartial, independent person who has knowledge of the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

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

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

2 Turn the information from the Fair Work Ombudsman into a **flowchart**. Expand the chart to include helpful advice to people about what constitutes bullying, and what actions they should take if they encounter bullying or feel uncomfortable in the workplace.

```
        Is the behaviour I am experiencing bullying?

              Yes if                    No if

        ┌──────┐  ┌──────┐      ┌──────┐  ┌──────┐
        │      │  │      │      │      │  │      │
        └──────┘  └──────┘      └──────┘  └──────┘
```

DOC

Extension task **3.4**

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

Discrimination and harassment in the workplace

The Fair Work Ombudsman has a succinct fact sheet about what constitutes workplace discrimination. The full version can be found on the Fair Work Ombudsman website. Here is a summary:

Workplace discrimination

What is unlawful workplace discrimination?

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

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

→

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What is not considered unlawful discrimination?

Treating someone differently is not necessarily unlawful discrimination. Some people may require accommodations so they can participate in an equitable workplace. Some different treatment such as general performance management may not be an unlawful discrimination issue.

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

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

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

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

What are the remedies or penalties for unlawful discrimination?

Under the *Fair Work Act*, there are a number of remedies and penalties for adverse action on discriminatory grounds. The maximum penalty for a contravention of the unlawful discrimination protections is $82,500 per contravention for a corporation, and $16,500 per contravention for an individual. Penalty amounts increase regularly. You can find more information about current maximum amounts at fairwork.gov.au/litigation.

SOURCE: Fact sheets on rights and obligations and workplace discrimination on the Fair Work website (https://www.fairwork.gov.au)

Activity **3.14**

1 Use the search terms 'discrimination harassment story Australia' (or similar) to find a recent article about discrimination or harassment in an Australian workplace. Read the article. Circle any specialised or important words. In the margins of the text, answer these questions and underline the evidence:

 a Who wrote it? Who published it?

 b What form did the discrimination or harassment take? Verbal, physical, online?

 **c** How was the issue resolved? Were there disciplinary actions?

2 Consider an episode of a show or film you've seen recently where the characters are shown interacting in the workplace. Think of the ABC's *Utopia* (2014–) or *Superstore* (2015–21). Discuss whether you would want to work in this environment (or not). Justify your response by referring to what you've learned about workplaces in this chapter.

   a Would any of these behaviours be grounds for dismissal?

   b If these behaviours were unsuitable for the workplace, how was this represented and who was the audience encouraged to empathise with?

Activity **3.15**

1 First, set your purpose by reading the statements in the Three-Level Guide.

2 Read the following article thoroughly.

3 For each statement:

   a decide whether the **author** would say it is True or False (not *your* opinion)

   b highlight the evidence in the text that supports your answer

   c discuss your responses with your classmates, especially Level 3 statements.
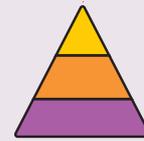
	Would the author say this is True or False?	True	False
Level 1	'Code-switching' may involve actions and appearances.		
	Leaders should always be outgoing and self-promoting.		
	A majority of women surveyed have experienced discrimination in the workplace.		
Level 2	Those currently in leadership roles and on company boards are representative of the Australian population.		
	Barriers for diverse employees in leadership are unique to each company.		
	It is the responsibility of the workplace to educate their employees about aspects of diversity in the workplace.		
Level 3	Everybody code-switches in the workplace.		

Why racially marginalised women hide their identity by 'code switching' at work

By Nassim Khadim

After suffering racist abuse during her school years, Angelica Ojinnaka spent most of her working life concealing part of her identity:

'I was called a multitude of different animalistic racial slurs – told to change my skin in different ways,' she explains.

Ms Ojinnaka, 25, who was born in Australia to parents who migrated from Nigeria, says after that painful high school experience, she would try to behave less stereotypically 'African', and appear 'whiter'. She says she would do things such as straighten her hair and change the way she spoke.

This is called 'code-switching' – the way in which someone, consciously or unconsciously, adjusts their language, behaviour and/or appearance to fit into the dominant culture.

And according to a new report from the Diversity Council Australia (DCA), it is common in Australian workplaces.

A 2022 DCA survey of nearly 400 'culturally and racially marginalised women' in Australian workplaces, found most of them code-switched because they feared that if they did not, they would be overlooked by their managers for jobs and promotions. It found that 'leadership models used for assessing talent in Australian organisations … value extroversion and self-promotion' and that 83 per cent of participants reported experiencing pressure to act, look, and sound like existing leaders.

This can inadvertently exclude culturally diverse women from leadership roles. More than half of Australia's population were either born overseas or have parents who are immigrants or born in another country.

In fact, most of the women surveyed by DCA said they found it harder to progress in their careers because of their cultural or religious background.

DCA's report also asked women whether they had experienced racism and sexism in the workplace over the past two years. It found that 61 per cent of the women reported experiencing racism at work in the past two years, while 48 per cent had experienced sexism at work over that same period.

The DCA survey follows a 2022 Women on Boards desktop audit of the boards of 232 non-corporate organisations across five sectors, which found that while women comprised 46 per cent of board directors across the sectors, culturally diverse women (defined in that report as women with 'non-Anglo Celtic' origins) only accounted for 5.7 per cent of board directors.

This pressure to code-switch may in fact dilute genuine diversity in the workplace, according to DCA researcher and report co-author Virginia Mapedzahama:

'It doesn't actually address the systemic barriers … that are stopping [people from diverse communities] from getting into leadership, because what they're doing is they are adjusting their behaviour to fit in, rather than the barriers being removed,' she says.

Angelica Ojinnaka says she does not feel the need to code-switch anymore – 'those experiences actually have shaped me into really appreciating my identity in full'. But she agrees that workplaces need to think more about how they engage and support culturally diverse and marginalised women and stamp out racism and sexism: 'Foster a sense of community and a sense that people can be themselves.'

SOURCE: Adapted from https://www.abc.net.au/news/2023–03-06/iwd-racially-marginalised-women-hide-their-identity-code-switch/102032030, 6 March 2023.

Extension task **3.5**

Watch an episode of 'Employable Me Australia'. You can find episodes on ABC iView.

What skills, strengths and/or talents do these employees have? What barriers do they have to overcome?

Have you, or someone you know, had any personal experience of barriers to entry in the workplace? How did that make you/them feel?

Social media and the workplace

A growing issue in the workplace is regulation around the use of social media. Whether it is accessing your personal accounts on the job or talking about your workplace online, you must familiarise yourself with your employer's policies.

The Australian Human Rights Commission advises that 'social media postings can be against the law if they discriminate against, harass, bully or racially vilify a person' (see the quick guide on the Human Rights Commission website). Employers can be held legally responsible, so they must educate their employees about appropriate social media use.

Fair Work Australia has noted an increase in dismissal cases involving social media because employee actions amounted to serious misconduct. It is important to remember that what you put on social media lasts forever. Even a quick search will show you a range of cases where people have discovered the consequences of misusing social media; you don't want to be one of the people that future students read about in this section!
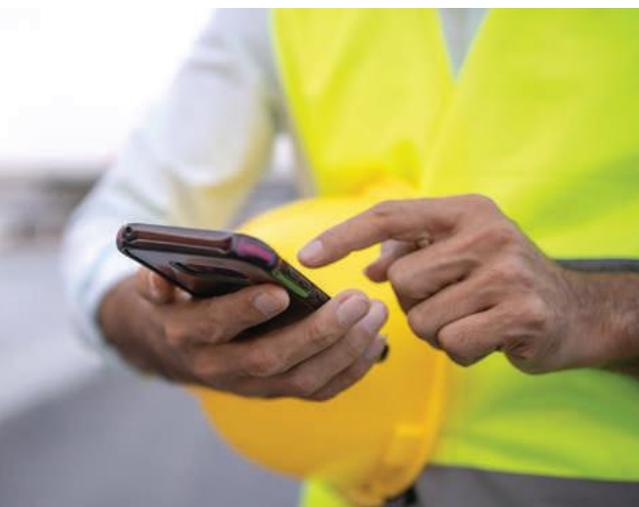
Activity **3.16**

Use the following Three-Level Guide as you read the article below.
1 First, read the statements in the Three-Level Guide.
2 Read the article 'Social media at work' thoroughly. Circle any unfamiliar words and underline major points.
3 For each statement:
   a decide whether the *author* would say it is True or False (not *your* opinion)
   b highlight the evidence in the text that supports your answer
   c discuss your responses with your classmates, especially Level 3 statements.
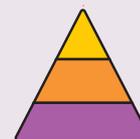
	Text: 'Social media at work'	True	False
Level 1	Most Australians are active on social media.		
	Employees cannot be dismissed because of serious misconduct if it happens on social media.		
	Social media posts would be considered as evidence in a court case.		
Level 2	Accusations of workplace bullying on social media are difficult to challenge.		
	You should treat interactions over social media in the same way as when you are face-to-face with someone.		
	It is the company's responsibility to ensure they have a clear social media policy, not their employees.		
Level 3	Employees' social media pages are private and nothing to do with their work.		

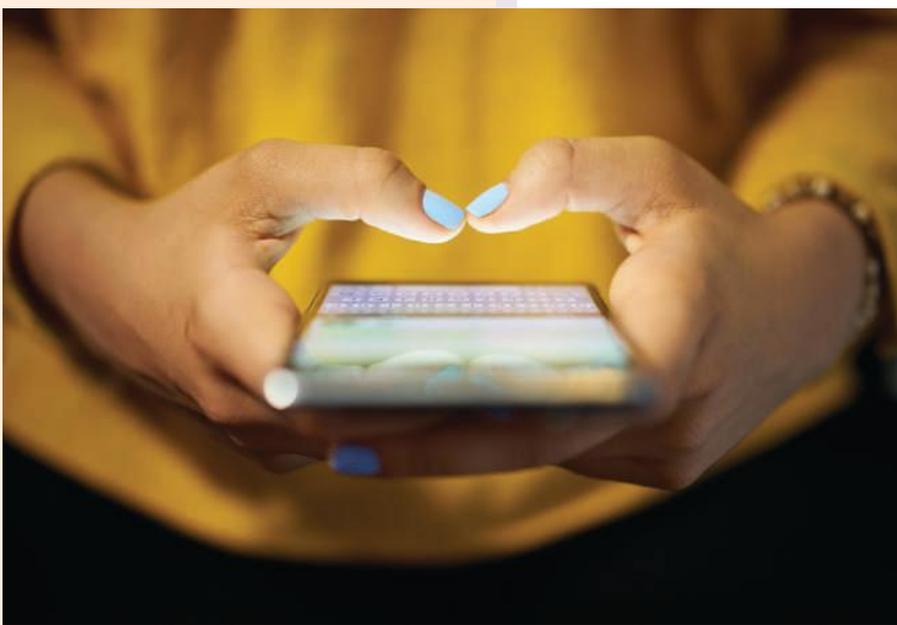### Social media at work?

by L. Roux, October 2023

Recent estimates suggest that over 80 per cent of Australians over 13, or around 21 million people, have active social media accounts. At this point, no business can afford to leave social media out of its marketing mix.

What does this mean for the relationship between personal social media and our workplaces?

For example, while there is no argument that using social media to repeatedly target a colleague is bullying, can this count as workplace bullying? Is this an employer's business or a private matter? What if the poster had a reasonable expectation of privacy on their social media platform?

Companies are investing in clear and easily accessible social media policies to protect themselves and their employees. However, there have been cases where the Fair Work Commission has ruled that, even without a clear social media policy, it would be reasonable for employees to know their conduct would affect the safety and welfare of other employees or otherwise breach company policy. This could include threatening posts, posting pictures of unprofessional behaviour during working hours, or sharing inappropriate material using work email accounts.

As well as bullying, bringing a company's reputation into disrepute, excessive time on private social media accounts at work, or sending inappropriate content can be justification for dismissal as 'serious misconduct'.

Fair Work Regulation 1.07 defines serious misconduct as 'conduct that is wilful or deliberate and that is inconsistent with the continuation of the employment contract'. It is also conduct that causes serious and imminent risk to the health and safety of a person or to the reputation, viability or profitability of the employer's business (https://www.fwc.gov.au/conduct).

While it is nearly impossible to make posts disappear, it is simple to make businesses and clients aware of the online (mis)behaviour of their workers and negative publicity can quickly go viral. Damaging the company brand is serious business, and social media posts are admissible in litigation.

Social media is an extension of an organisation's brand and reputation; something you should be aware of next time you feel the need to vent online.

Extension task **3.6**

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

1   Do any of its policies surprise you? Why?
2   How is social media used positively within the department?

3.5 Putting it all together

Context:

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

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

Task:

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

Purpose:

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

Genre:

Official report. Begin with a short introduction to describe the scenario. Organise your response using subheadings and paragraphs.

Audience:

The Fair Work Ombudsman

Procedure:

- Read the scenarios carefully and select relevant information about the issue (who, what, when, where).
- Plan your response. Subheadings will help you to organise ideas.
- Identify the problem. Use cause-and-effect charts to identify the problem (event), its causes and the consequences for the organisation.
- Consider the potential effects on company culture and brand, customers and co-workers, any financial costs and/or other potential outcomes.
- Summarise legislation and/or company policies relevant to the problem.
- Decide on a reasonable response to the scenario.
- Explain the reasons for this response. You might include why you chose it over another option. Use the resources on the Fair Work Ombudsman website, including 'Managing performance and warnings' and 'Ending employment'.

Scenario 1

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

You manage a small day-care centre. You have a teacher who is having personal problems. They often arrive at work late, telling you their teenage son was refusing to go to school; they were late due to arguing with him about getting ready.

This is a problem, as there are legal requirements that at least two teachers be at the centre when children arrive in the morning. This employee seems to spend a lot of time at work answering calls from their family, son and son's school. Employees aren't supposed to have their phones on them, but they have told you it is only temporary until their son 'settles down' in a new school. While you are sympathetic, you don't feel they are focusing on the children they should be looking after. Other teachers are also becoming frustrated with the situation.

Scenario 3

You run a grocery delivery business. You have been told by a customer that one of your drivers has been adding clients on social media, where they shared posts that make fun of people with disabilities. This driver has previously made inappropriate comments on another employee's pictures, but this was resolved with mediation, and they apologised for their error in judgement.

The client is threatening to take their business elsewhere because they don't want to be associated with anyone who thinks disabilities are a joke. You haven't received any other complaints. However, you are worried that the driver doesn't seem to have changed their behaviour, particularly as you are about to launch your new social media campaign.

Unit 2
Texts and human experiences

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

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

SOURCE: Essential English Applied Senior Syllabus 2024 © Queensland Curriculum & Assessment Authority.

First Nations readers are advised that these chapters contain references to the Stolen Generations and to deceased persons. Alternative activities and resources have been provided.

Some material in this unit contains words, descriptions and terms that reflect views of the period in which the content was created, or the people who wrote it, but would not be considered appropriate today.

Teacher notes

Human experience is a 'big idea' in the study of English. This unit offers freedom to explore intense, personal experiences and opportunities to uncover different perspectives by considering unfamiliar people, places and times.

Go deep. Go big. Look out. Look in.

Suggested assessments allow for students to 'experience and respond to the types of assessment they will encounter in Units 3 and 4'. This doesn't mean students need to *rehearse* their Year 12 assessment. One task for reporting, supported by smaller formative tasks, might suit your context better. Embrace the spirit of the unit and the objectives by considering the characteristics of your class and how you could invite them to engage with reflective and nonfiction texts.

- Keep it real: *What texts can students create for real-life or lifelike contexts?*
- Consider the needs of your students: *What will work best for the diverse learners in your room? What strengths and opportunities did you identify in Unit 1?*
- Offer choice: *Can students play a role in deciding how to demonstrate their learning? How can you take advantage of the creative opportunities in this unit?*

Chapter 4
Unlocking potential: inspiration through film

Stories are great for helping us see things from different perspectives. They encourage us to reflect on our own experiences and make connections with our own lives. Overcoming the everyday barriers and extraordinary challenges of real and imagined people are the stuff that films (and novels, and plays) are made of.

In this chapter, you will learn and develop skills to:
- identify information and ideas relevant to the concept of **inspiration**
- define genres and **sub-genres**
- classify drama, adventure and documentary films that represent ideas about human experience
- explain how directors' choices shape meaning and invite particular responses
- identify patterns in **reflective** and **nonfiction** texts
- investigate the ways our beliefs, values and attitudes are represented and sometimes challenged in film
- use evaluative language to communicate the effectiveness of a film.

The culminating task asks you to take on the role of Artistic Director of a film festival called *Unlocking Potential: A festival of diverse film*. You will create a presentation for which you will need to select, interpret (explain the meaning of) and recommend one film that will inspire your audience.

Teacher notes

Chapter 4 explores a range of feature-length films and reflective texts. To work with the needs and interests of your students, you might decide to do some formative work using the shorter text activities alongside a depth study on just one of the films. Maybe you'll use these films as examples and allow students to negotiate with you to select their own film. You might consider television shows instead. The ABC has a range of wonderful shows that honour the diversity of human experience. For example, we have loved *Love on the Spectrum*. Wouldn't it be wonderful to compare it with a show like *The Bachelor*?

Word play

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

able	ability			
access		accessibility		
power			empower	
perspective				spectacle

Sentence combining

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

David Unaipon was born 28 September 1872.
David Unaipon was born in South Australia.
David Unaipon was a proud Ngarrindjeri man.
David Unaipon was the first Aboriginal person to have work published in Australia.
David Unaipon was an inspired inventor.
David Unaipon was an influential advocate for Aboriginal rights.
David Unaipon was often refused accommodation due to his Aboriginality.
David Unaipon is featured on the $50 note in honour of his work.

Did you know?

Ngarrindjeri man David Unaipon is represented on the $50 note.

As well as a portrait of David Unaipon, the $50 note also portrays other elements related to his life and work.

The banknote's design from 1995–2018 included diagrams of Unaipon's mechanical handpiece for sheep-shearing, which he developed and patented in 1909. Although this is the basis of modern mechanical sheep shears, he did not receive any credit or financial compensation for his invention.

The current banknote design includes a representation of Raukkan Church, Ngarrindjeri shields, a Muriel Van Der Byl painting and an excerpt from Unaipon's book, *Legendary Tales of the Australian Aborigines*. (Note that while the term 'Aborigines' was in common use at the time, today this word is considered inappropriate, and it use should be avoided.)

You can explore banknote features online via the link at https://cambridge.edu.au/redirect/10272.

4.1 Overcoming obstacles

Whether it's an opposing team in sport, an object in your way or something intangible that's stopping you from moving forward, you have almost certainly come up against different types of barriers in your life.

Barriers are conditions or obstacles that prevent individuals and groups from accessing opportunities to meet their needs and achieve their potential. Below are some brief descriptions of four types of barriers. You will be able to think of more examples. Take some time to discuss these with your peers.

Barriers can be:

- **Physical**: actual obstacles in the environment our protagonists must navigate. A mountain can be a barrier for an intrepid Hobbit on a quest. Stairs can be a barrier for a person using a wheelchair.
- **Systemic**: procedures, protocols or policies that privilege some groups, while placing undue burdens or barriers to entry on other communities. In films like *Queen of Katwe* (2016), *The Hate U Give* (2018), *The Grizzlies* (2018) and *In My Blood It Runs* (2019), racism, place and wealth affect access to educational opportunities and treatment by the judicial system.
- **Design**: colour, font and image choices can be barriers to effective communication. If the schedule for a film festival is designed in only shades of red using size 2 font, it is unlikely you would have many people attending because of the barrier to understanding.
- **Perception**: false expectations or stereotypes can mean some people are not considered for roles or are excluded from activities. This is why it is important to check and challenge our own assumptions, values, attitudes and beliefs. For example, two people might interpret the same email very differently depending on their perception of and assumptions about the person it is from.

Sometimes we can identify and remove or mitigate (lessen or reduce) barriers before we create something new. Making things accessible to as many people as possible allows us to use our creativity to build more inclusive communities.

Activity 4.1

1 Read the following article, which explains how careful design can help positively shape our perceptions and remove physical barriers. As you are reading, circle any new or interesting words.
2 How do *woonerfs* help overcome barriers to socialisation in an urban setting?
3 What barriers to play, socialisation and nature are there in the streets of your local area? Would any of the ideas in the article reduce or remove these barriers?

Designing the compassionate city to overcome built-in biases and help us live better

Jenny Donovan, 27 April 2018

When we design, build, manage, occupy or even just pass through a place, we change it. Whether we are conscious of it or not, these changes can embellish, adorn, colour, tint or taint that place in the eyes of the people who share it. These perceptions influence how appealing those people will find particular behaviours.

These influences might be seen as biases that are figuratively and sometimes literally set in stone. They are the result of design decisions that effectively dedicate spaces to a particular activity (or activities) and discourage other activities.

These designed characteristics play an important role in framing the range of experiences people enjoy, endure or miss out on. Over time this affects the trajectory of their lives, which has significant implications for human well-being.

If we consider the biases as messages we receive from our surroundings, we need to ask: Are these messages biased towards helping or hindering us? Do they invite us to meet our needs? That is the fundamental precondition to thriving and fulfilling our potential.

Good design can improve the choices we make

That's where good urban design comes in. By being aware of human needs and weaving in the right qualities, urban design can tilt the balance of influences so the people who experience our handiwork are more likely to perceive that healthy, needs-fulfilling experiences are not just possible but preferable.

Welcome to the *woonerf*

A good example of design that prioritises human needs is the *woonerfs*, literally 'living yards', which are new or reworked streets that have been developed in the Netherlands since the 1970s. These allow play, socialisation and nature to safely escape the private domain and spread into the shared domain.

Woonerfs do this by using design props that invite walking, playing, socialising and cycling. At the same time, they tightly control car movements so the 'vehicle domain' does not overwhelm these other activities.

Adornable spaces are spaces such as footpaths, parks, squares, street furniture and so on that are good as they are, but can be enhanced when people interact with or adorn them.

$\longrightarrow$

Finally, compassionate design emphasises little design over big design where possible. Creating places that are a canvas for self-expression and that allow people to contribute to the public realm helps develop skills and a sense of achievement.

These ideas don't quite fit easily into the silos of policy or practice. Nurturing these qualities will be challenging.

Doing nothing, however, means towns and cities stay places that stifle many of their inhabitants' human potential, with all that entails. The question we need to ask ourselves shouldn't be 'can we afford this?', but 'how can we afford not to?'

SOURCE: Adapted from: https://theconversation.com/designing-the-compassionate-city-to-overcome-built-in-biases-and-help-us-live-better-92726

Extension task **4.1**

Find out about the concept of 'hostile architecture'. Do you think building authorities and companies are entitled to use 'hostile design' features? Justify your response.

The physical obstacle might be a metaphor for another struggle. For example, the 'Capitol Crawl' on March 13, 1990, involved over 1000 American disability rights activists who crawled up the steps of the Capitol building in Washington, DC. As well as showing they were literally unable to access a building where laws are made, it conveyed a powerful metaphorical message: important voices had been excluded from American democratic processes.

Metaphor
Something is metaphorical when you use it to stand in for, represent or symbolise another thing. Often, a concrete object stands in for an abstract idea. For example, a blue curtain might represent sadness. A **metaphor** highlights shared characteristics between two things. 'Dylan was a lion in that game' does not mean Dylan literally turned into a big cat but tells us that they shared characteristics with a lion, like being ferocious or brave.

4.2 Beliefs, values, attitudes and cultural assumptions

In feature films, the central character or characters face seemingly **insurmountable** obstacles in the pursuit of their **goals**. These obstacles might be a physical barrier, such as mountains, vast distances and oceans, or intangible, figurative or personal, like fear, self-doubt and discrimination.

To explain the barriers in the film, how these affect characters and why that's important, you will need to comment on the choices the director made by representing the characters, settings and obstacles within the film and how these decisions reveal particular **beliefs**, **values**, **attitudes** and **cultural assumptions**.

Beliefs, values, attitudes and cultural assumptions

These are key terms you will use throughout Essential English. They can help you closely **interpret** meaning in texts and see how the author (or director) decided to make it.

Activity **4.2**

Complete the table below by including examples from your own experience or from films you've seen.

Key term	Definition	Example from a film	Your example
Beliefs	What someone accepts to be true.	In *Blueback* (2022), Abby and her community believe the reefs and ocean are in danger.	
Values	What's important (to me, you or us).	In *Coach Carter* (2005), the coach values tenacity, teamwork and commitment to self-improvement.	
Attitudes	How beliefs and values are expressed in words or behaviour regarding emotions, judgements about people and the value of things.	In *Defiant Lives* (2017), some of the institutional administrators display a patronising attitude (judgement) towards the activists and those with noticeable disabilities.	

Key term	Definition	Example from a film	Your example
Cultural assumptions Beliefs, values and attitudes shared with others in a cultural group.	Ideas, beliefs or attitudes about such things as gender, religion, ethnicity, social class, age, etc. that are taken for granted as being 'normal' social practices. Cultural assumptions underpin texts and can be used to position audiences.	In *Hidden Figures* (2016), the director relies on the audience knowing about cultural assumptions in 1960s America, such as women not being capable of logical mathematical thinking and racial segregation, which was enforced by 'Jim Crow' laws. Audiences are positioned to empathise with Katherine Goble Johnson, Dorothy Vaughan and Mary Jackson by seeing them fight discrimination and succeed in their roles.	

This diagram can help you think about how elements work together to shape beliefs, values, attitudes and cultural assumptions. We will revisit this diagram in greater detail in Units 3 and 4.

Chapter 4 Unlocking potential: inspiration through film 107
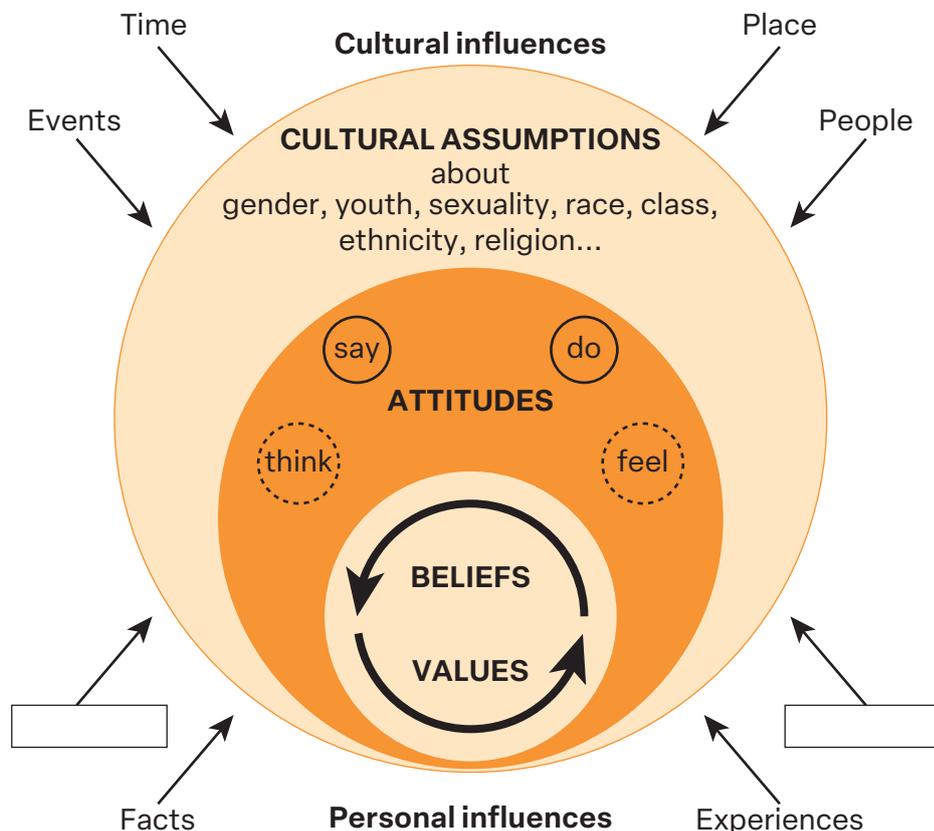
Around the outside of the diagram are suggestions for what might influence someone's beliefs, values, attitudes and cultural assumptions. Two of the personal influences have been left blank for you to think about and discuss.

How much influence do other people's opinions have on your beliefs, values and attitudes or the cultural assumptions of your community?

> ## Grammar focus: facts and opinions
>
> Facts are statements that can be verified or proven. Facts are supported by multiple sources of evidence. Here's a fun fact: the Barbie doll's name *is* Barbara Millicent Roberts. A fact is true and correct for everyone.
>
> When we express facts, we use the grammatical mood called declarative – a statement of fact. Typically, the declarative mood is expressed by using the relational verb 'is' or 'was'.
>
> Opinions are statements that express attitudes, thoughts or value judgements; they reflect beliefs, values and assumptions. Here's an unpopular opinion about *Barbie* (2023), the movie: the Barbies *should have been* nicer to the Kens. Opinions have not (yet) been validated or proven, although someone may use personal experience or anecdotes to support their point of view.
>
> When we express opinions, we use modality. Modal words (usually verb groups) – like can, should, might and must – communicate degrees of certainty, likelihood, possibility and obligation. When we use them, we leave open the possibility of a different opinion.
>
> It is useful to examine your own opinions in light of new facts or evidence.

You can use the table and questions in this section to discuss the beliefs, values, attitudes and cultural assumptions represented in films. Collect evidence by finding specific examples from the film.

> ## Questions to help you talk about beliefs, values, attitudes and cultural assumptions in films
>
> - What times, places, individuals or ideas are represented in this film?
> - What social groups are represented?
> - What obstacles do characters have to overcome?
> - Who and what enables them to overcome these obstacles?
> - Are there winners and losers in this film?
> - Who is powerful here? Does that change?
> - What beliefs about things like gender, youth, disability or sexuality are taken for granted in this film?
> - What ideas, qualities or emotions are the most important?
> - What values are upheld in the film's resolution?

Activity **4.3**

Let's make sure we're all thinking about the same kinds of films.
1 List three films where the characters have inspired you by overcoming obstacles.
2 Share your list with a partner, small group and the class.
3 Identify the obstacle the characters must overcome. Is it literal or figurative? Or both? Is it a metaphor for a larger issue or barrier?
4 Choose one of the films. Use this film to try answering the questions about beliefs, values, attitudes and cultural assumptions on page 108. You may want to tackle these with a partner or in a small group.

Inspiration and truth

A word of warning: just because you are inspired by something, doesn't mean you shouldn't be critical of it. You can be inspired by film, but film is not real life. In films, there's a tendency to 'solve' problems neatly. The obstacle is overcome, the heroes win and the bad guys are punished. In life, if you only focus on big, film-worthy obstacles, you might miss the smaller ones you've already overcome, like talking to someone new or choosing to tackle some English work.

Look back at the films you listed in Activity 4.3. Did the director make any changes to the events or characters in the story compared with what really happened? How would you find out? Why didn't they represent events more accurately?

It is important to consider how beliefs, values and attitudes play out in the real world. The following article looks at a case where real life mirrors art. It considers some of the ethical questions and consequences that aren't as glamorous as they appear in the movies.

Free Keiko?

Free Willy (1993) is a film that many people remember fondly.

After being caught spray-painting a marine amusement park, Jesse must work at the park to clean up the damage. Jesse befriends the park's star attraction, an orca named Willy, and secretly trains him. Hoping to make some money, the park-owner makes them perform in front of an audience. When Willy won't perform, the owner sabotages Willy's tank, hoping to collect on an accidental-death insurance policy. Jesse rallies fellow employees and his foster family to rescue the orca and release him into the ocean in an iconic 1990s cinematic moment.

While more recent films involving animals have strict guidelines and tend to employ puppetry and CGI, *Free Willy* starred Keiko the orca. Ironically, and tragically, Keiko's life mirrored the character he played.

Keiko the killer whale

In 1979, Keiko had been captured in the wild and was then sold to various facilities and amusement parks, where he was kept in woefully inadequate and cruel conditions. He lived in a very small tank in an amusement park in Mexico City when *Free Willy* was filmed.

After the cinematic release of *Free Willy* in 1993, public outcry and donations led Warner Brothers, Earth Island Institute and other organisations to establish the Free Willy-Keiko Foundation in February 1995 (after filming *Free Willy 2: The Adventure Home* (1995) and *Free Willy 3: The Rescue* (1997)). A year later, Keiko was transported to a state-of-the-art rehabilitation facility in Oregon with a plan to reintroduce him to the wild. By the summer of 2002, Keiko was fully free and in Icelandic waters once again.

Scan the QR code to watch a video showing one step of Keiko's story.

If the story ended there, it might be reasonable to expect all captive cetaceans (whales, dolphins and porpoises) to be immediately returned to the oceans to swim free. However, Keiko's fate raised many more concerns about this course of action.

Despite millions of dollars and years spent attempting to rehabilitate him, Keiko died in December 2003 from pneumonia after failing to flourish in the wild. Until the end, he continued to seek out human contact, rather than interact with his own kind.

Evidence from tracking devices and stomach samples showed he struggled to hunt, which may have contributed to his final illness. Keiko was making shallower and less frequent dives than other orcas – less than 26m compared to the usual 50–75m (and up to 400m).

Some researchers said attempts to return him to the wild were misguided. In a report documenting Keiko's final years they write:

> The release of Keiko demonstrated that release of long-term captive animals is especially challenging and while we as humans might find it appealing to free a long-term captive animal, the survival and well-being of the animal may be severely impacted in doing so.

SOURCE: Simon, M., Hanson, M.B., Murrey, L., Tougaard, J. and Ugarte, F., 'From captivity to the wild and back: an attempt to release Keiko the killer whale', *Marine Mammal Science* (https://doi/10.1111/j.1748–7692.2009.00287.x), 2009.

Orcas cannot thrive in captivity. These highly intelligent animals require enrichment, community and exercise. We cannot recreate their ocean home.

The documentary *Blackfish* (2013) revitalised interest in the orca's fate. However, having them leap *Free Willy*-style to 'freedom' in the wild is arguably just as cruel, condemning them to a lonely death in an environment they don't understand.

Many countries have enacted bans on capturing wild orcas. Fewer and fewer people are supporting facilities where whales and dolphins are displayed, making them less profitable. Companies like SeaWorld in the USA are taking notice; it has ended its captive breeding program and its current orcas will be the last generation to live at its parks. Options like 'sea-pens' – netted-off bays – and retirement plans have been floated to provide sanctuaries for captive cetaceans. Changes are being made.

No one has a straightforward answer and it may take decades for any solutions to take effect, but there has been progress. Even if it's not the movie-moment we might hope for.

Activity **4.4**

Answer these questions to deepen your understanding of the text. Highlight evidence in the article that supports your response and write your answers in note form on a printed or digital copy of the text.

What does the text say?

a What happened to Keiko the orca?

b How does the author feel about orcas in captivity?

How does the text work?

c Identify the 'synopsis', or summary, of the film.

d Why does the author uses the term 'orca' rather than killer whale?

e What is the purpose of using a quote from a scientific report?

f Find an example of humour or wordplay in this text.

What does the text mean?

g What opinion or perspective is this article presenting about the film *Free Willy*?

What does the text inspire you to do (select one or invent your own)?

h SeaWorld in Queensland has several dolphins. Find out their stories. Write an article for the school newsletter explaining why these animals should or should not be in captivity.

i Research charities that work to protect orcas, such as Dolphin Project or World Animal Protection, and find out what you can do to help protect them. Create a poster that can be displayed in your school to raise awareness.

j There are a wealth of stories and symbolism associated with orcas, particularly from First Nations people living on the west coast of what is now the USA and Canada. Research one of these stories and share it with your class.

Many films about overcoming obstacles are based on true, inspiring events. Filmmakers choose which elements to emphasise or exclude and add drama to make films more exciting to watch. Sometimes this leads to the misrepresentation of people and events.

Here are some examples of films based on true stories of people overcoming obstacles. You can find examples of misrepresentation within these films. Review these films with a critical eye:

- *Pocahontas* (1995)
- *Hidalgo* (2004)
- *The Blind Side* (2009)
- *Captain Phillips* (2013)
- *American Sniper* (2014)
- *Straight Outta Compton* (2015)
- *The Greatest Showman* (2017)
- *The Lost City of Z* (2017)
- *Elvis* (2022).

Activity **4.5**

1 Choose one film (from the list on the previous page or your own choice) and find out about the story it is based on.

2 Write down some notes about:

    a the barriers or obstacles the characters had to overcome in real life

    b differences between the film's plot and what really happened

    c the way characters are represented in the film and any differences from the real-life people they're based on (including misrepresentations)

    d what elements of actual events or their representation in the film could be problematic.

3 Share a different side of the story with your classmates.

Another example of a film that needs further investigation is *The Lady* (2011), a biographical film about Aung San Suu Kyi and her role in politics in Myanmar (Burma). You can see a 2011 interview with star Michelle Yeoh by scanning the QR code.

2011 interview with Michelle Yeoh about *The Lady*

Michelle Yeoh at a press conference for her film *The Lady*

The story continues, as Myanmar, and Aung San Suu Kyi, have been internationally condemned following the human rights crisis and violent displacement of the Rohingya. The Interactive Textbook explains more about this film and the situation in Myanmar. You can read more on the UNHCR and UNICEF websites. Go to the links at https://cambridge.edu.au/redirect/10273 and https://cambridge.edu.au/redirect/10275.

A reporter visits a makeshift refugee camp on the border between Bangladesh and Myanmar. Some viewers may find this distressing.

4.3 Genre and sub-genre

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

Activity 4.6

Each of these images belongs to a film genre.

1 In your notes, **identify** the genre of each image, add an example of a film in that genre and write three adjectives you might use to describe that film. Refer to the evaluative language table on page 129 for suggestions.

Genre:

Examples:

Adjectives:

Genre:

Examples:

Adjectives:

Genre:

Examples:

Adjectives:

Genre:

Examples:

Adjectives:

2 Read the formal definition of genre in the following Frayer model and complete the remaining quadrants. You can have film or literature (or both) in your head. Use the word origin and examples for clues.

Definition

A category for classifying film and other texts. Genres are a combination of the **conventions** the maker selects (point of view, **dialogue**, characters, etc.) and the expectations of the audience about what a particular category of films should be like (funny, moving, informative).

Word origin

- Borrowed from French, meaning 'kind', 'sort' or 'style'

- Originally from the Latin or Greek gen, meaning 'race, kind, birth'

Genre

Definition in your own words

Examples

3 In the Introduction to this book, we talked about the Latin and Greek bases of words. *Sub-*is a Latin prefix meaning 'under' or 'below', so a **sub-genre** is _____ .

Why am I doing this?

The purpose of identifying a sub-genre is to help you describe the film more completely. While we can say quite confidently that people understand what is meant by the various genres like westerns or science fiction, sub-genres are slippery. For example, sub-genres of science fiction include space opera, such as the *Star Wars* franchise, and zombie literature, such as *Warm Bodies*. There is so much variety between spaceships and zombies that it's not helpful to define both texts as 'just' sci-fi.
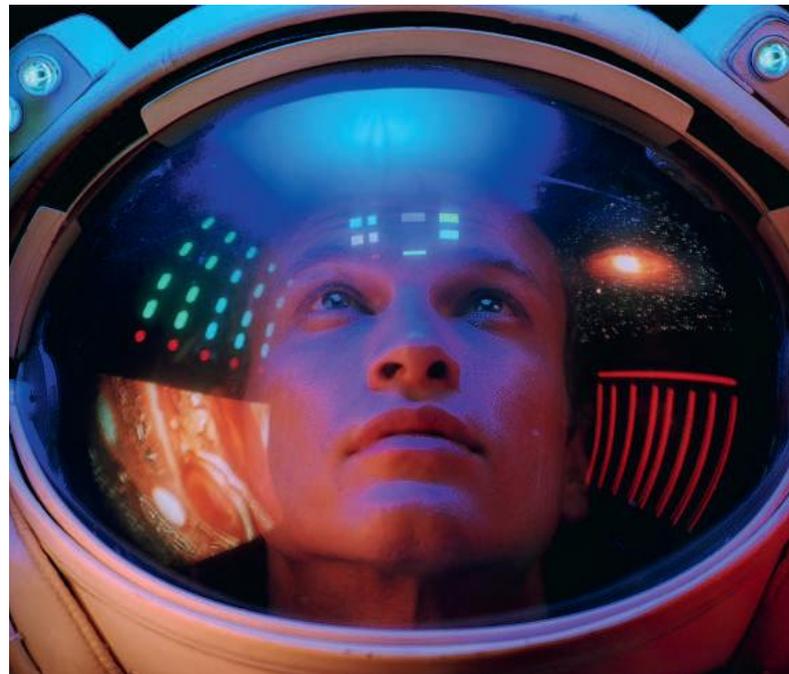
Select the sub-genre you think fits best. Feel free to decide that your film belongs to more than one sub-genre. You might even find a different category in which your film could fit; for example, road trip, sports, survival, escape or historical.

Activity **4.7**

1 Create a table like the one below. In small groups, or as a class, add films that could be part of the Unlocking Potential Film Festival. **Categorise** each one according to its best-fit genre. Give it a rating, if you've seen the film.
2 Add to your list as you progress through the unit. Discuss possibilities with your teacher and classmates.

Categorising films

Title	Director	Genre	Sub-genre	Subject matter:	My rating
Freedom Writers (2007)	Richard LaGrave-nese	Drama	True-life; adaptation	As a class of at-risk students, including members of rival gangs, learn about the lives of Jewish Holocaust survivors and share their own experiences, they connect with each other and overcome their circumstances to achieve their dreams. Their diary entries were published as *The Freedom Writers Diary*.	★★★★★

4.4 Defining and categorising films – drama

One film genre that directors use to tell stories about people who face seemingly insurmountable obstacles is **drama**.

Activity 4.8

Add examples and non-examples to this Frayer model.

Definition	Characteristics (viewer expectations)
Serious, **plot**-driven with realistic characters, **setting** and stories involving intense character development and interaction Sub-genres: melodrama, romance	• Purpose is to produce an emotional response, both highs and lows • Characters experience conflict • Ends, if not happily, then in a satisfying way • Tends to have more realistic settings

Drama

Examples	Non-examples
• *The Shawshank Redemption* (1994) • *Red Dog* (2011) • *Hidden Figures* (2016)	

Case study 4.1

Blueback (2022)

Directed by: Robert Connolly

Sub-genre: family drama

Blueback is an adaptation of Tim Winton's novel of the same name. The film follows Abby, who lives in the (fictional) community of Longboat Bay in Western Australia. While diving on the reefs near her home, Abby befriends a huge western blue groper. Inspired by her activist mother, her friendship with Blueback and her love of the ocean, Abby becomes a passionate activist for protecting Australian reefs.

Similar films: *Storm Boy* (1976 + 2019), *Penguin Bloom* (2020), *My Octopus Teacher* (2020)

Activity **4.9**

Film posters are another type of text. Their purpose is to convince us to watch the film. Film posters tell us what to expect and direct our attention to the most important elements. They can hint at the beliefs, values and attitudes that underpin the film.

The poster for *Blueback* is shown on the right. In this activity, we will identify the elements in the poster and explain what they mean.

1   Describe the image in as much detail as possible. An example has been given for you.

Elements	Foreground	Background
Colour		
Figures	A large blue fish slightly above and looking down at a figure in black. The person is wearing a snorkel, wetsuit and fins. Their legs are mid-stroke and bubbles are floating up from their face. They are looking up at the fish.	
Landscape		
Other details		

2   Choose one of the elements you've described. **Predict** what you expect from the plot, setting and characters based on this element. Apart from 'to entertain', what might the director want to achieve with this film?

3   The interplay of light and shadow is an important part of this film poster. Explain why the creators might have chosen this dramatic lighting for the poster.

4   Do you want to see this film? If not you, who might be the ideal audience? What sort of person would it appeal to?

Like the film poster, trailers can hint at the beliefs, values and attitudes of the filmmakers. They require careful editing to keep them short and snappy, while still representing important concepts, identities, times and places in a way that is aligned with perspectives in the film. Trailers are a useful resource for practising scene analysis for a film.

Activity **4.10**

1 Find the *Blueback* **trailer** online and watch it *without* sound first. While you watch, look for these elements and make notes in your table. You might want to work in groups, with different groups looking for different elements.

Colours	Characters/ figures	Settings	Other details (e.g. text or objects)
·	·	·	·

2 Now watch the trailer *with* sound. Again, you might want different groups to pay attention to different elements.

Music Volume, instruments, mood	Key words and phrases	Diegetic sounds These are sounds that occur in the setting and can be heard by characters
·	·	·

Hopefully, you have noticed elements in the poster and the trailer connected to water, particularly the ocean and the reef.

3 Explain how the creators of *Blueback* represent two cultural assumptions, attitudes, values and/or beliefs about the importance of the ocean. Support your response with evidence from the poster, trailer and/or film. The PEEL paragraph structure is likely to be useful here. These sentence starters might be helpful:

One thing that's true about the ocean as a habitat for wildlife is that _____

The director thinks it's important to _____

This poster/trailer/film shows (this person or group of people) as being _____

This poster/trailer/film suggests that the ocean is _____

The ideas in this poster/trailer/film make sense to environmentalists/ young people/_____ because _____

Like this? Try some other dramas where characters overcome a variety of obstacles: *The Peanut Butter Falcon* (2019); *The Sapphires* (2012); *The Boy Who Harnessed the Wind* (2019). You're sure to find one you like.

4.5 Defining and categorising films – adventure

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

| **Definition**	**Characteristics (viewer expectations)**
Sub-genres: swashbuckler, historical epics, expedition films, treasure hunts, disaster films	• **Sound effects** enhance **realism**, musical choices heighten emotion • Chase and other action sequences • The 'good guys' typically succeed
Examples • *The World's Fastest Indian* (2005) • *Australia* (2008) • *Guardians of the Galaxy* (2014)	**Non-examples**

Adventure

Case study 4.2

The Great Escape (1963)

Directed by: John Sturges

Sub-genre: action (war)

The Great Escape is loosely based on the story of the March 1944 attempt by captured Allied airmen to break out of Stalag Luft III, a prisoner of war camp in Eastern Germany. It ticks all the adventure film boxes: a distant location; a seemingly impossible **mission**; extreme endurance, ingenuity and teamwork; iconic music; and great chase and suspense scenes. No wonder it was the box-office hit of its time.
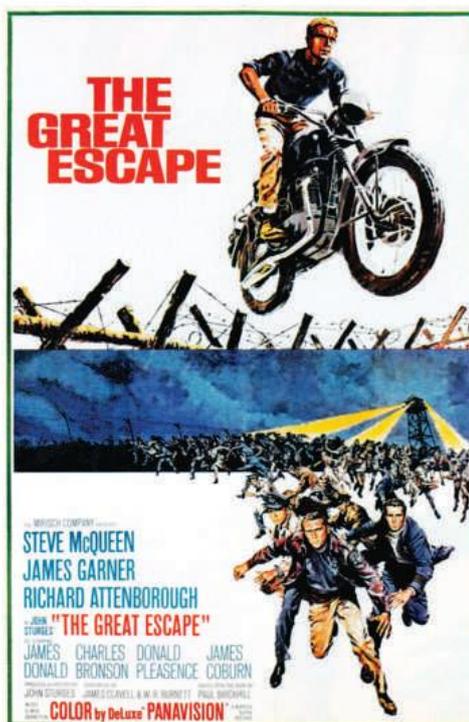
Activity **4.11**

To really show your understanding of the director's choices in the summative task for this chapter, you will select and explain the impact of **visual features** in an important scene from your chosen film. As well as the features you identified in Activity 4.10, we will use this case study to apply some of the specialised language of film analysis.

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

1   Ideally, find the scene online and watch it all the way through.
2   Images have been provided below, along with vocabulary you will need to know and use when analysing the scene. The first three frames have been completed as a guide.

Frame 1
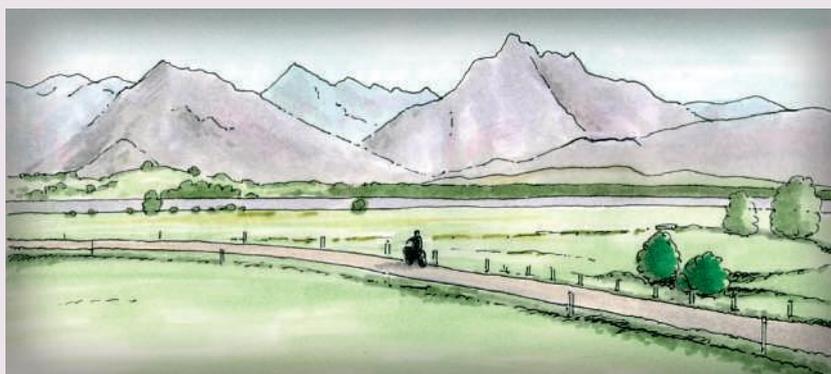
Hilts rides the stolen motorcycle south. He is attempting to cross into Switzerland.

- Extreme **long-shot** has the effect of making the landscape the salient feature: it takes up the most space in the frame.
- **Foreground:** Grassy paddocks in Germany.
- **Middle distance:** A solitary figure (Hilts) on a motorbike. Fields. A road.
- **Background:** Imposing mountains (the Swiss Alps).

Frame 2

- **Medium shot** has the effect of connecting us with the character: Hilts stops, looks right, says: 'Switzerland', checks his fuel, and then takes off again. We're close enough to read the concern and determination on his face.
- **Foreground:** Captain Hilts in military uniform. He is holding tightly to the motorcycle's handlebars.
- **Background:** The road, trees and hills (Germany).

Frame 3

- Return to **long-shot** has the effect of making the landscape important again. Hilts looks comparatively small. Again, we see what Hilts sees; he is closer to Switzerland. The **lower-angle** shot draws the audience in to the motorcycle's progress and gives us a similar view to those pursuing him.
- **Foreground:** The road.
- **Middle distance:** The curve of the road makes it look like it disappears into the hills. The figure of Hilts on his motorcycle.
- **Background:** The mountains.

Later in the scene, things become more complicated. Hilts rides through a border town and is discovered and chased by German soldiers.

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

→

Frame 4

Hilts checks behind him for his pursuers.

Foreground: _____

Middle distance: _____

Background: _____

Frame 5

Hilts draws his gun as the pursuers head towards him.

Foreground: _____

Middle distance: _____

Background: _____

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

Like this? While nearly all adventure films feature a physical obstacle, there are also less obvious barriers. Here are some other films you might enjoy: *1917* (2019); *Captain Marvel* (2019); *Mad Max: Fury Road* (2015).
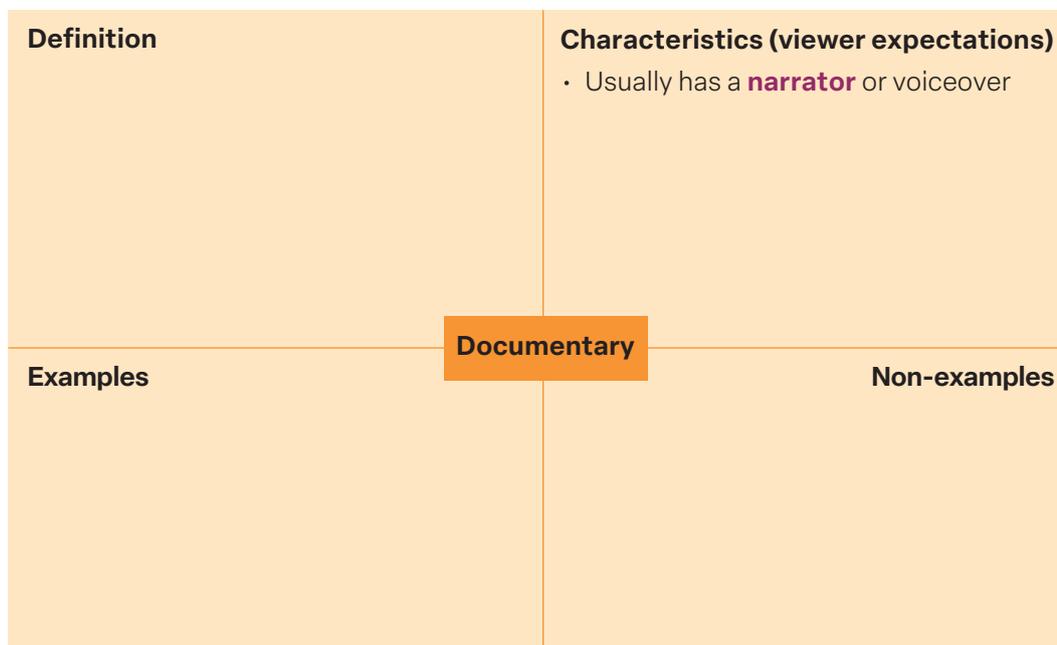
Extension task **4.2**

Watch *The Great Escape*, of course. It's brilliant. At the very least, you'll have to see how that motorcycle scene ends. But also do some research about the real people and the story that inspired the film. How did it really end?

4.6 Defining and categorising films – documentary

In the most realistic film genre of all, documentary, directors tell stories about real people who face seemingly insurmountable obstacles. **Define documentary**; you're on your own this time.

Definition	Characteristics (viewer expectations)
	• Usually has a **narrator** or voiceover

Documentary

Examples	Non-examples

Case study 4.3

Crip Camp: A Disability Revolution (2020)

Directed by: James LeBrecht and Nicole Newnham

Sub-genre: documentary

This American documentary starts in 1971 at Camp Jened, a 'hippy' summer camp in New York state designed for disabled teens. Campers talk about the sense of **empowerment** that they found in the group, especially recognising that their voices had often been **silenced** and **marginalised**. As well as showing the joys and drama of teens at camp, the film follows the campers as they grow to become influential disability rights activists. In their fight for accessibility legislation, LeBrecht and his fellow campers-turned-activists share their powerful stories to reframe the narratives around disabilities and people with disabilities.

→

Neil Jacobson, Judith Heumann, Nicole Newnham, Jim LeBrecht and Denise Jacobson attend the *Crip Camp* premiere during the 2020 Sundance Film Festival

The film is filled with rare archival footage and highlights how people who live with disability have literally changed the world we live in.

The title of the documentary employs a slur: *crip*. It is deliberately intended to shock. When a CBS news correspondent asked James LeBrecht, who stars in and directs the film, why he chose this title he said: 'We wanted to basically let people know that this wasn't your average film about disability, that there was an edge.' LeBrecht was born with spina bifida and has been called this term pejoratively; as such, he wants to reclaim the term to educate people about disability advocacy, although not everyone agrees with him.

Grammar focus: playing with words

Most film titles will give you some ideas about the film. They can be used to make audiences react with laughter or shock.

Some are a clever play on words. These can be a pun, exploring possible meanings of the words, like *Hidden Figures* or *Easy A* (2010). Others play with the spelling for effect, like *BlacKkKlansman* (2018) or *Son of Rambow* (2007). Some films use oxymorons, where apparently contradictory terms are used next to each other, like *Back to the Future* (1985) or *Slumdog Millionaire* (2008).

Activity **4.12**

1 Find and watch the trailer for *Crip Camp*.
2 What activities and types of protest are people participating in throughout this trailer?
3 Individually, write down one challenge these activists faced during their campaign and how they overcame it. Share these challenges in pairs, in small groups and as a class. What surprised you about their solutions?
4 What other images caught your attention? What was interesting or shocking about them?

Texts typically have an 'intended' or 'ideal' audience – in this case, a group, or groups, of viewers the director hopes to persuade or who will be sympathetic to the messages of the film. For example, the classic documentary *An Inconvenient Truth* (2006) appeals to members of the public who might not be aware of the consequences of global warming. Additionally, environmentalists would be particularly sympathetic to its message.

5 Who might be the intended or ideal audience for *Crip Camp: A Disability Revolution*? What evidence do you have for this from the title or trailer?

Social model of disability

In the 'social model', disability is seen as a mismatch between the person and their physical and social environment. The environment creates the barriers. The way to address disability is to change the environment, rather than the person with disabilities.

The social model of disability may be (note our modal verb group here because it's our opinion) more helpful than a medical model, which looks at disability as a defect within the individual. The medical model can miss what barriers can be removed to allow more people to participate in society.
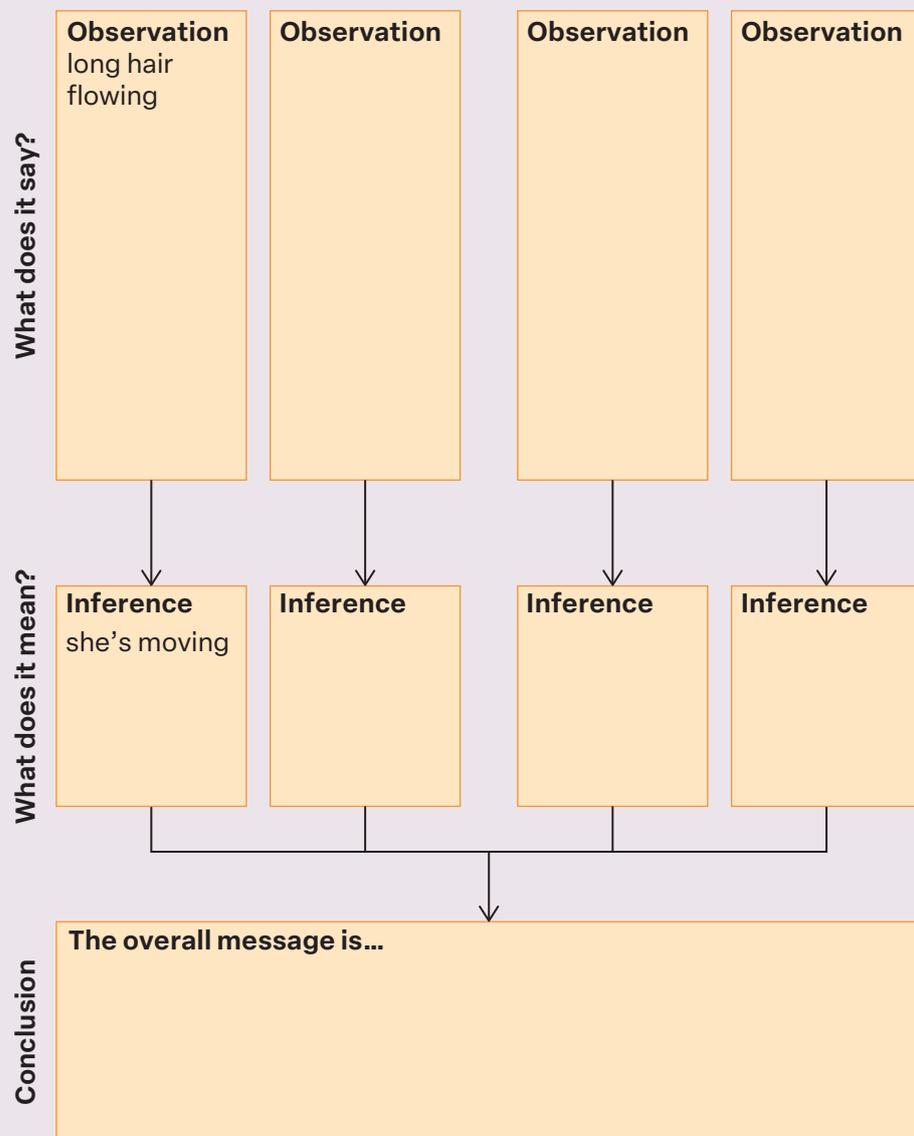
Activity **4.13**

Defiant Lives (2017), directed by Sarah Barton, is an Australian documentary film that also focuses on the lives and work of international disability rights activists. Like *Crip Camp*, archival footage is used in the trailer for this documentary, but at the beginning of the trailer is a curious image of a woman in a wheelchair. Using your favourite search engine, find the *Defiant Lives* trailer on YouTube. The image is right at the start.

→

Can you interpret the possible meaning of the image from the trailer?
1 Complete the observation and inference chart. In the observation boxes, write down what you see. An example has been done for you.
2 In the inference boxes, write the inferences you make from the feature you have observed.
3 In the conclusion box, write your conclusion in sentences by answering the question: how might this image encourage us to think about the experiences of people who live with disability? (Before completing the conclusion box, go to ted.com and search Sue Austin [the woman in the image] to hear a TED Talk in which she discusses 'Deep sea diving … in a wheelchair'. Her account may change your interpretation of the image. Add to your observation and/or inference boxes.)

What does it say?

Observation long hair flowing	**Observation**	**Observation**	**Observation**

What does it mean?

Inference she's moving	**Inference**	**Inference**	**Inference**

Conclusion

The overall message is…

Extension task **4.3**

Watch either of these documentaries. Both are joyful and heartbreaking, and they provide important insights into the contributions of activists to enable people who live with disability to fully participate in society.

Think about the physical layout of your school, home or work. What barriers can you identify? How could these be removed?

As well as physical accessibility, think about what social and cultural assumptions people make about different groups, what barriers still need to be overcome and how this could be achieved. Who is empowered to be an active part of school life?

Like this? Try some more inspiring documentaries: *Free Solo* (2018); *Blackfish* (2013); *The Rescue* (2021). You'll find a huge range of documentaries produced in or about Australia on the ABC, SBS, YouTube and other on-demand services.

4.7 Interpreting and recommending films

You'll need to use persuasive, emotive and evaluative language to **create** a successful presentation for a film festival – the culminating task for this chapter. You will be interpreting a film, explaining its message and connection to overcoming obstacles and breaking down barriers, and convincing festival attendees to watch it.

Vocabulary: evaluative language

As in Chapter 3, you will use evaluative language to communicate your interpretation of human experience in a film and the obstacles characters have overcome. For this section, your language choices will position the audience to accept your interpretation. Your audience will need to be persuaded by your explanation of why they should go and see the film.

Activity **4.14**

1   Using the starter set below, create a table to record evocative adjectives (words that qualify nouns) as you progress through this unit. You might begin by looking back at previous chapters.

2   Turn the adjectives into adverbs. Usually, but not always, you can do this by adding 'ly' to the end of the word. Adverbs are used to modify the meaning of verbs and other adjectives. Using them effectively will build detail and help you write sentences in a variety of ways.

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

3   Create your own word bank to talk about people's experiences in these films. Think about the obstacles they have overcome. Use adjectives and adverbs to describe their experiences.

Activity **4.15**

1 Think about the last film you watched. Share it with the person next to you and tell them whether you would recommend it (or not!).
2 Give reasons for this **recommendation** based on the emotional impact, the characters and actors and the significance of the film.

Emotional impact	Characters, actors	Significance
Emotions experienced by the characters The likely emotional response of the audience How you felt about the events and outcome	The ability and talent of the actors Judgements about the characters	How the film presented overcoming obstacles Likely audience opinion The intrinsic worth or value of the story. Did it inspire you? Why is it important?

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

The following article, 'Overcoming obstacles with Spider-Man', is about the 2017 film *Spider-Man: Homecoming,* and it demonstrates how evaluative language can be used to engage an audience and communicate your interpretation of a film effectively. Structure is also an important part of guiding and positioning your audience and the article has been broken into three parts so we can look at how this works.

Activity **4.16**

Articles and presentations often begin with a **hook** to grab the audience's attention. This may be word play, a rhetorical question, or an unusual or apparently controversial statement. It will also include a plot **synopsis**, or summary (avoiding major spoilers).

1 As you read Part 1 (the synopsis) of this review, write down any evaluative language you notice.
2 Using the information in the synopsis, record the following details about the film.

Title:		Genre:	Sub-genre:
Characters and actors:			Setting:
Problem:			

Part 1: Overcoming obstacles with Spider-Man

We watch him fail again and again, but we still come back to the friendly neighbourhood Spider-Man; this time for his third reincarnation in live-action film.

In this surprisingly refreshing reboot, Peter Parker (Tom Holland) struggles to balance his life as an ordinary high school student in Queens, New York, with his web-slinging, crime-fighting alter-ego, Spider-Man.

Poster for *Spider-Man: Homecoming*

Despite now being a superhero who teamed up with the Avengers – a moment nicely captured with phone footage – Peter Parker embodies the frustration of wanting to be part of something but being told he's not enough, and the struggle to prove he is. No matter how many messages he leaves, no one is answering. The unread messages show as much about Peter's dedication as they are a tragic reminder of Stark's indifference.

Not that it's just a story about growing up or asking his crush to the Homecoming dance. While trying to convince Tony Stark, played again by a weary Robert Downey Jr, that he should be part of the Avengers, Peter finds himself on the trail of a new menace prowling the streets of New York City.

Activity **4.17**

Part 2 of this article provides more detail and makes clear evaluations or judgements about actors, characters and other elements of the film.

1 Draw up a table like the one below and, in pairs or small groups, list all the evaluative words and phrases you can find (some examples have been done for you). You may find additional examples in Part 1.

Evaluation of actors' abilities	Evaluations of character	Evaluations of other elements
sparky	awkward	delightful

Part 2: Overcoming obstacles with Spider-Man

Spider-Man: Homecoming is delightful. The characters are brought to life by sparky young actors and old hands, and the realistic challenges they face feel like a breath of fresh air after the frequent world-ending threats of recent Marvel offerings. Threats to the webbed hero and his friends feel genuinely worrying.

British actor Tom Holland ably leads the cast, playing a believably awkward and vulnerable Peter Parker who has stellar chemistry with other characters and sharp comedic timing. Jacob Batalon, as Ned, is a key part of this dynamic relationship, joyfully geeking out over Peter's secret. One to watch is the scene-stealing Zendaya. She skilfully imbues the character of Michelle with more than just razor-sharp wit. Laura Harrier, as Liz, brings charm and smarts to the believably popular senior; she plays it far from the 'mean girl' trope you might expect.

Michael Keaton also deserves praise in his role as Adrian Toomes/Vulture. As well as truly menacing moments, the character has more depth and moral ambiguity than you might expect from a superhero villain. Driven to the edge of bankruptcy by Stark Industries, Toomes turns to crime to support his family. His path to villainy is paved with believable decisions.

The callousness shown by Stark Industries towards people like Toomes, and Tony's disregard for Peter, is underscored by the billionaire's absence through most of the film.

The excellent soundtrack plays into the rising tensions of the story and is worth a listen on its own. Clever camerawork follows Spider-Man's breathtaking (and sometimes hilarious) acrobatics through the New York cityscape. These engaging action sequences keep this movie firmly within the superhero genre.

Activity **4.18**

The final part of the article looks closely at a scene and summarises the reviewer's interpretation of the film's success.

1 Add any further evaluative phrases to the table in Activity 4.17.
2 How could an ordinary person who encounters barriers in the pursuit of their goals be inspired by Peter Parker or Spider-Man in this film? Organise your ideas into a PEEL paragraph or detailed dot point form, if your teacher prefers.
3 After reading the final part of the article, discuss with your classmates what film you think would inspire you. Perhaps you are overcoming the same obstacles as the characters; perhaps you just liked the title.

Part 3: Overcoming obstacles with Spider-Man

In one key scene, Peter is trapped in a car with the Vulture. The tension created by taking Spider-Man out of his usual city habitat is heightened by increasingly close-up shots back and forth between the two characters. We focus on the sharp looks of recognition between the characters through the rear-view mirror; each seeing the other as an obstacle to overcome.

Again, credit goes to both Holland and Keaton here. They manage to communicate the full significance and discomfort of this scene with a sideways glance and slight grimace.

Initially, the dialogue is loaded with unspoken meaning – there's someone they don't want to let in on the secret. This makes the eventual outright ultimatum seem all the more stark. The delivery of the final lines, an apparently innocuous 'Thank you' and 'You're welcome', is downright chilling.

This film's success is due to its sense of humanity and the threads that hold us together. It recognises that Peter Parker is just a dorky 15-year-old with Spanish tests, chemistry homework and an unfinished Lego Death Star as much as he is the web-slinging hero. Balancing asking his crush to the Homecoming dance and saving everything that Peter values most, this film's superhero elements are grounded in a coming-of-age story.

A fun play on the superhero formula that will leave you on the edge of your seat.

Activity **4.19**

In section 4.4, we introduced the film *Blueback*. For this review of the film, identify:

1 The hook or introduction.
2 The film synopsis.
3 Evaluations that describe:
    a the actors' abilities
    b the characters
    c other elements of the production such as sound and cinematography.
4 The author's interpretation of the film.

Blueback: **A call to protect what we have**

It seems 2022 is the year for ocean dramas. As well as the sequels for James Cameron's *Avatar* and Ryan Coogler's *Black Panther*, comes Robert Connolly's much gentler, family-centred drama, *Blueback*.

This beautiful adaptation of Tim Winton's novella is set in a small, fictional community perched on the stunning coast of Western Australia. The film follows three versions of Abby – a child, a teenager and an adult – in a coming-of-age story that has an important message about protecting our reefs. As we watch Abby remember her formative years in Longboat Bay, we see how her passion for the ocean shapes her life.

While diving as a child, Abby develops a bond with Blueback, a wild blue groper who profoundly shapes her attitude towards the world. Inspired by her headstrong, activist mother, who must overcome her own obstacles after a stroke, a teenage Abby fights for her beliefs, protecting Blueback and the reef from overdevelopment and overfishing.

Ariel Donoghue, Ilsa Fogg and Mia Wasikowska capably represent each Abby. Fogg delivers a particularly moving performance of teenage Abby – an impressive feat for her first film credit. The film's transitions between the three perspectives are elegantly done, seamlessly moving between timelines to build a nuanced character.

Nigel Westlake's orchestral score anchors the emotional beats of the movie and the warm, earnest tone. Andrew Commis' cinematography captures the beauty Abby sees in the natural world and the relationships between characters, human and fish alike.

A grounded and quintessentially Australian film, *Blueback* is a timely reminder of all we have to protect.

Extension task **4.4**

Check out reviews of other films on *The Guardian* website. You will find them in the Culture section. Record any evaluative words or phrases that are particularly evocative. Do these articles use PEEL paragraphs? Are there any sentence starters that you could repurpose for your own interpretation?

For the culminating task, you'll be creating a multimodal presentation about a film that has inspired you or others to overcome barriers. You'll include a commentary on a scene that represents a significant barrier or an enabler.

You already practised some of the skills you'll need for this commentary when you were looking at film posters, trailers and scenes earlier in the chapter. You will pull out details (evidence) and explain how they tie into a moment in the film when a character encounters or overcomes an obstacle.

Activity **4.20**

For this activity, you will need to access the playlist '10 minutes of perfection' on Insider's YouTube page. We'll start by looking at the video about *Wall-E* (2008) (another film about overcoming obstacles) – 'How Pixar created a perfect animated romance scene'. *Wall-E* is another film where the characters overcome barriers.

You should watch the video all the way through before continuing with the activity.

1 In small groups, or as a class, divide the topics and find further examples for each element. Share your examples to complete your table.

Video title:	How Pixar created a perfect animated romance scene	
Context: other animated films; unlike any scene Pixar has released before	**Focus:** cinematography; lighting	**Comparisons:** *Trolls* (2016), *The Incredibles* (2004)
Expert insights:	**Technical terms:**	**Evaluative language:**
Significance:	**Explanations:** 3D lights in animation	**Overcoming obstacles:**

Another resource to inspire your work is *Scene It* reviews, which combines multimodal video essays and reviews. You can find these resources online.

4.8 Putting it all together

Context:

A local cinema is hosting a week-long festival called Unlocking Potential: A festival of diverse film and television. It will showcase films that use stories about people who have overcome significant obstacles. As Artistic Director for the cinema, you have been invited to select one film to present on the opening night of the festival and share how it contributes to our understanding of human experiences (and how to unlock our potential).

Task:

Create and present a multimodal presentation, welcoming guests to the festival, explaining your choice of film and drawing their attention to a significant scene or element in the film.

Purpose:

Evaluate, recommend, inform

Genre:

Film (p)review

Audience:

Attendees of the film festival opening night

Suggested outline

- Introduce the festival, its **theme** and the purpose of the event.
- Explain the various genres and sub-genres the audience will encounter during the festival. Refer to other titles of inspiring films.
- Introduce your selected film and identify the genre and sub-genre to which it belongs.
- Provide a synopsis.
- Explain how meaning is made in one scene that highlights how the director has represented human experience in the film:
  - Identify the beliefs, attitudes, values and/or cultural assumptions in the film.
  - Refer to one or more representations of people, places, events and ideas.
  - Summarise the perspective presented in your selected film and the festival in relation to the theme of the festival or to a person or group, place, event or ideas.
- Take care not to reveal the ending. People hate that.

Support your review with multimodal elements. These may be stills, sounds or short excerpts from the film, the poster or other relevant images. Include **captions** that link this image to the message of the festival.

Variations on the subject matter of your presentation

In your presentation, include:

- a commentary on a scene that represents a significant barrier or enabler, so the audience can watch out for this while viewing the film. You might ask: *What sorts of things are enablers when the world creates barriers?*

OR

In your presentation, include:

- an explanation of how a concept related to overcoming obstacles is represented in the film. For example:
  - what's worth fighting for
  - finding community
  - equity and equality
  - overcoming self-doubt.

Variations on the mode of your presentation

- Pre-record your presentation so it can be played as a welcome to in-person and virtual guests before the first film at the festival.
- Deliver your presentation in person.

Chapter 5
The corners of my mind: personal writing

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

In this chapter, you will learn and develop skills to:
- define the process of autobiographical memory and understand why it is important
- recall and record autobiographical memories
- read and interpret the memories and opinions of others presented in a range of genres
- write autobiographical texts.

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

Teacher notes

The learning in this chapter is built around the concept of autobiographical memory. It is intended to build self-reflection and empathy by considering how experiences shape beliefs and values and how these are evident in what people say and do in the world (attitudes). In moving through these ideas about self and others, we present a range of genres and you might decide you want to narrow down the focus for your class. The culminating task is biographical rather than autobiographical so that students can consider human experience from a different point of view; however, we've also suggested a range of assessment task variations for you to consider, thinking about what would work best for your school context and students.

Word play

Take these words and change their forms from nouns into verbs, adjectives and adverbs. Pay particular attention to the word endings.

Nouns	Verbs	Adjectives	Adverbs
memory	memorise	memorable	memorably
biography			
psychology			
reflection			

Sentence combining

These sentences are based on surfer Mick Fanning's account of his experience with a shark at a surfing competition. Combine these short, simple sentences and add descriptive words or phrases to make this description more intense.

> I will never forget that day.
> I was in the World Surf League Championship Tour.
> I felt like I was on the way to victory.
> A great white shark appeared.
> I punched and kicked out at the shark.
> I tried to get away.
> I started swimming.
> Jet-skis were there to help me out.

5.1 What is autobiographical memory?

The human brain is incredible – especially its capacity to remember. The way it can record and store things you might need or want later is amazing. However, there is one type of memory that, more than any other, shapes the kind of person you are and the way you interact with others.

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

Read the definition of autobiographical memory and record a memory of your own in the Examples box.

Definition	**Characteristics**
A memory system consisting of episodes recollected from an individual's life	• Has a setting in time and place • Involves you along with other people, objects, events • Has a narrative (story) form • Very few available before age three • Is more easily recalled when it involves strong emotions, especially happy ones
Autobiographical memory	
Examples	**Non-examples**
	• Remember to take the rubbish out • Remember how to drive a car

Base words

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

- **auto** (Greek) – self
- **bio** (Greek) – life
- **graph** (Greek) – to write or record
- **mem** (from *meminisse* (Greek) or *memorare* (Latin)) – to remember or call to mind.

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

Activity **5.1**

It's funny how we can misremember familiar objects, people and situations.

1 Think about someone you interacted with yesterday. Now try to think of all the details you noticed. Without checking pictures or asking them, can you remember what they were wearing? How did you greet each other?

2 Writing one sentence a day is a great way to record your experiences and to develop your writing skills. It also does not take very long. Do it for one week in your diary or phone.

3 Using a graphic organiser like the one below, record five to seven significant memories in your life story. You'll arrange them in chronological order from the earliest memory on the left and finishing with a memory from the last year.

4 In the boxes at the top, write your age and the year when the event happened. In the box underneath, you can write a short description or use a picture. These should be memories you are comfortable sharing, but might be happy, sad, exciting, scary…

As you move through this chapter, these memories will be useful prompts when you try some autobiographical writing.

| Age:___ Year:___ | Age:___ Year:___ | Age:___ Year:___ | Age:___ Year:___ | Age:___ Year:___ | Age:___ Year:___ |

My memory: (under box 2)

My memory: (under box 4)

My memory: (under box 6)

My memory: (under box 1)

My memory: (under box 3)

My memory: (under box 5)

Extension task 5.1

Keep a diary for one week. Record the details of everyday events that seem memorable. These are what research psychologists might call 'true' autobiographical memories.

Give this record to your teacher to keep until the end of this chapter. Have your teacher test your autobiographical memory by reading your record of events and prompting you to **recall** these events.

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

Did you know?

There are other kinds of memory that can be just as important. **Working memory** is the small amount of information we hold in our minds as we complete tasks. It also helps us organise information for long-term storage. You can think of it like a small temporary bookshelf.

People process information differently so you may want to try different strategies to see what helps you. Representing information differently, like graphic organisers or visualisation, can help. So can repetition. So can keeping things simple.

Prospective memory is all about remembering to carry out intended actions in the future. It's a complex process and much of how it works is still being researched. At some point, everyone has forgotten to do something they intended to. It's frustrating when you realise you forgot to take the bin out, but even more frustrating when you forget a big thing you're working towards. Writing down your intentions and returning to them frequently can help (like your SMART goals from Chapter 1).

What strategies do you find helpful for remembering things?

5.2 Why do we need our autobiographical memory?

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

Anisa Nandaula is a spoken-word poet from Queensland. Spoken-word poetry incorporates performance elements – voice, intonation, body language, movement – although poets perform without any props or music.

Anisa's slam poetry (a genre of poetry that is performed live in competition), 'Reflection, skin, and bones', is available online via the link at https://cambridge.edu.au/redirect/10276 (content note: this performance mentions abusive relationships and racism). It's also a great example of spoken-word poetry as autobiographical writing.

Anisa's first book, *Melanin Garden*, was published in 2017. You can find Anisa and more of her poetry and stand-up comedy across social media platforms.

For Anisa, personal stories are the basis for all learning in life:
1 Personal stories teach us to understand ourselves.
2 Personal stories give other people a chance to understand us.
3 Personal stories help us understand others.
4 Personal stories allow us to better understand the world.

Sharing our personal stories and reminiscing about things we've done together strengthens our bonds with each other. Let's try it.

How do we write respectfully about people we know?

Even though we're sharing autobiographical memories, it is still important to be respectful of other people involved. Benjamin Law, who wrote *The Family Law*, a book and comedy show loosely based on his experiences growing up, has some important advice about this: 'Be considerate. All of our actions do have consequences'.

He gives some useful tips:

- Have the people you're writing about review what you're saying.
- Make sure you're not hurting anyone's feelings.
- You might want to change people's identities, like using different names or characters.
- Think about how you're portraying yourself as a character. Is it fair to others?
- Respect what people feel comfortable with.

Watch the full clip, 'How to write about people you know', from SBS Learn, also available on YouTube.

Activity 5.2

1 Share your autobiographical memory from the Frayer model at the beginning of this chapter in small groups, one at a time. Practise effective listening by facing the speaker and waiting until they are completely finished. Be respectful about your reaction and any questions you ask.
2 Answer the following questions together:
   a How many memories were positive? _____ out of _____
   b What approximate age were you in each memory?
   c Where did they take place?
   d Who told you their memory like a story, with a descriptive beginning (or orientation), a complication and a resolution?
   e Who had the most interesting memory?

Extension task 5.2

Watch the *60 Minutes* segment 'The woman who remembers everything'. Then, listen to the ABC's *Days Like These* episode, 'Karen forgets everything', or watch the BBC documentary *Man Without a Memory*. You can find these online.

Discuss in groups how these two different phenomena would affect your day-to-day lives. You might organise your ideas as a Venn diagram.

Case study 5.1

Stolen Generations

You may have learned about Australian policies that led to the removal of First Nations children from their families. An official inquiry in 1997 published the *Bringing Them Home* report, which gave 54 recommendations to redress the wrongs done to First Nations peoples. You can find this report on the Australian Human Rights Commission website. The report led to the famous National Apology in 2008 by then Prime Minister Kevin Rudd.

If you haven't seen or read the Apology before, you should. You can scan the QR code to watch a video or download a full transcript from the Interactive Textbook. You can find background information through the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) and National Museum of Australia websites.

Apology to the
Stolen Generations

In 2008, the Commonwealth Government, state and territory governments and other organisations committed to the National Agreement on Closing the Gap. In 2019, the National Indigenous Australians Agency was created, and in 2020 a new National Agreement on Closing the Gap was signed. You can learn more and see progress on the Implementation Tracker on the Closing the Gap website.

This is an ongoing conversation. First Nations children and young people are still being forcibly removed from their homes and communities today. The Queensland Family and Child Commission's annual reports show that First Nations youth are overrepresented in out-of-home care. Independent reviews, including 'Family is Culture' (2019), have recommended improving transparency and accountability within the system, alongside community investment, and enhanced protections for First Nations children and young people.

NITV and the 'Explore' section of the AIATSIS website are other useful sources for information. An initiative that aims to record and share the stories of those affected by the policies of forced removal is The Stolen Generations' Testimonies Foundation.

You can read about their aims below.

> The 'Stolen Generations' Testimonies' project is an initiative to record the personal testimonies of Australia's Stolen Generations Survivors and share them online.
>
> The Stolen Generations' Testimonies Foundation hopes the online museum will become a national treasure and a unique and sacred keeping place for Stolen Generations' Survivors' Testimonies. By allowing Australians to listen to the Survivors' stories with open hearts and without judgement, the foundation hopes more people will be engaged in the healing process.

> The people speaking in this website describe being removed from family and community. They regard themselves as belonging to the Stolen Generations.
>
> **SOURCE:** Stolen Generations' Testimonies Foundation website, https://www.stolengenerationstestimonies.com

Aboriginal and Torres Strait Islander students should be aware that this website it contains images of deceased persons. In addition, some of the material is quite confronting, so caution should be exercised.

Did you know?

Trauma has an effect on how we form, store and recount our memories. During 'normal' events our brain processes and networks our memories. Scientists and researchers describe the effect of trauma as the brain going 'offline' and traumatic memories being like a wound that your brain hasn't been able to heal. They believe this is the brain's way of protecting us. There is ongoing research into how to help people work through these kinds of memories.

Activity **5.3**

These stories can be upsetting, so talk with your teacher or a trusted adult if you need to. If you do not feel comfortable visiting the Stolen Generations' Testimonies Foundation or the Healing Foundation websites, you can use testimonies and immigrant stories from the Immigration Place or Immigration Museum (Museums Victoria) for these activities.

1   Before watching these testimonies, in pairs or small groups consider what we can learn by sharing stories of triumph, grief and joy. As a class, discuss how to ensure respect for each other's stories and appropriate behaviours while listening. Further resources are available on the Healing Foundation website.

2   Access the Stolen Generations' Testimonies Foundation website and listen to a selection of stories told by First Nations people who experienced forced removal from their families. How does hearing these stories affect your understanding of historical events like the Stolen Generations?

3   Sometimes, people express doubt about First Nations peoples' accounts of events that happened in the past. What do you think the impact is on survivors who have to prove their story, like those in the video?

Some words to help you express empathy and explain emotions connected with identity: security, loss, grief, depression, loneliness, pride, sadness, isolation, joy, recognition, hearing, understanding empathy, realisation, belief, connection, security.

Now read this personal advertisement, originally published in the *Koori Mail*, a national newspaper reporting on issues that matter to First Nations people. You could also go to the Healing Foundation website or YouTube channel and watch or read about the experiences and stories recorded there.

Search for descendants

I am searching for any descendants of Kitty, Warmul Prospect clan.

She was placed into the Parramatta Native Institution 12 December 1814 at the age of 12. She was married to Colebee and had one son that I know of – Samuel – who went to work on McArthur's farm in Camden.

There are stories that she had more children.

She was later married to Henry Joseph Budsworth and they lived in Coonabarrabran and worked as shepherds on William Cox's farm (Clarendon).

Henry Joseph and Kitty had three sons: Joseph, James and John, all born in the West Maitland area.

If any of these names ring a bell with anyone, I would appreciate any info you can share with me.

SOURCE: *Koori Mail*, Issue 394, 14 February 2007, p. 23, https://aiatsis.gov.au/collection/featured-collections/koori-mail?page=16

4 In small groups, or as a class, discuss how and why hearing stories first hand can affect community understanding of historical events like the Stolen Generations. In your discussion, consider a range of perspectives. For example, you might compare the responses you had with those of the people in this clip from the SBS series, First Contact, see the following link: https://cambridge.edu.au/redirect/10369.

5 How else can we build empathy for the experience of others? What actions might be prompted by our growing understanding and reflection over time that could minimise trauma for people sharing their stories?

Candles laid out to read 'Sorry' in front of Parliament House, part of the first National Sorry Day in 2008, when then-Prime Minister Kevin Rudd gave an official apology to the members of the Stolen Generations.

5.3 How does autobiographical memory work?

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

Activity 5.4

Read the two passages below. They explain how memories are collected and stored. The image can help you follow the explanations. Ignore the colours on your first read through.

Explanation 1:

Imagine your head covering this brain.
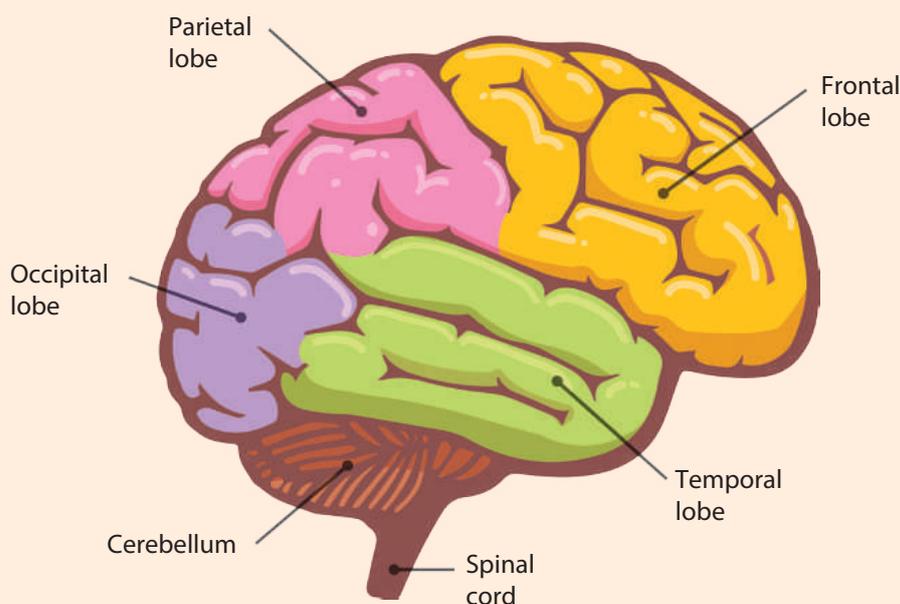
Something memorable happens: say your first kiss. It's pretty special. You'll never forget it. The event is at first constructed as a memory in your frontal lobe. Put your hand on the top of your forehead to feel roughly where that is.

Over time, the memory moves back in your brain, so the front doesn't get too full. When you need it, you'll activate regions of your temporal and occipital lobes so you can recall the event in all its vivid, romantic detail.

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

Explanation 2:

Autobiographical memories are initially constructed in left prefrontal neural networks. As a memory forms over time, it activates then transitions to right posterior networks, where it remains at a high level while the memory is held in the mind.
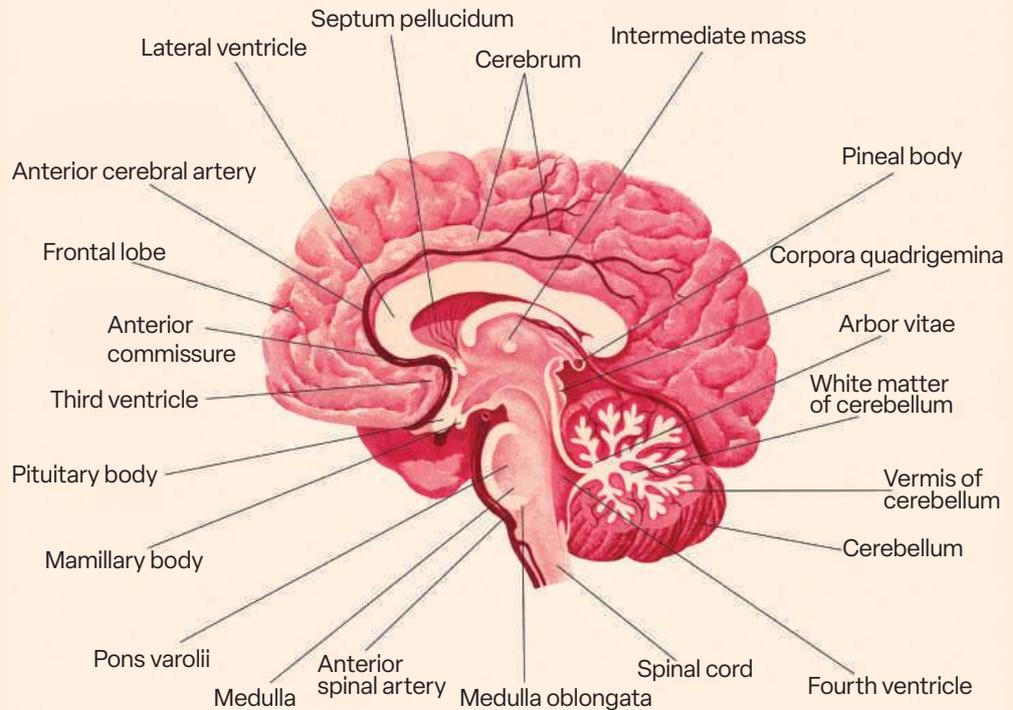
Networks in the left dorsolateral prefrontal cortex and bilaterally in the prefrontal cortex become active during autobiographical memory retrieval.

Autobiographical memory maintenance is predominantly observed as changing patterns of activity within posterior sensory regions; more specifically, occipitotemporal regions of the right hemisphere.

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

1 Decide which passage uses specialised language and which one uses everyday terms. It's a pretty safe bet you worked out which text was which, but let's have a closer look.

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

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

3 Who was the intended audience for each text? Who would find it useful?

4 The **blue** words are examples of important verb groups. They tell us the process, or what is happening in the sentences. The **red** words are important noun groups. They tell us the participants, or who or what is involved.

5 In the table below, add examples of verb and noun groups and discuss how the two explanations are different.

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

Why am I doing this?

The way experts write about their field allows them to pack in lots of information. They use big noun groups and specialised verb groups. The result is very formal, and it can be difficult to read. Autobiographical writing, which you will do for the assessment in this unit, doesn't work this way. It's meant to be more entertaining and less formal, so the style may be more like the first passage on page 148.

Activity **5.5**

1 Choose a topic you know a lot about. This could be anything from ballet to cattle mustering. Write two paragraphs about this topic – one for expert readers and one for an everyday audience.
2 Include an image for each text.

5.4 Autobiographical writing – memoir

The sections that follow ask you to read autobiographical writing and write about some memories of your own.

While you are reading, remember that authors are constructing an account. They have made choices that guide the audience to notice particular things or react a certain way. Think about the last time you told a story, perhaps a funny thing that happened on the weekend or where your homework is. What information did you include? What did you choose to leave out? How did you want your audience to react?

> **Memoir**
>
> Memoir is a type of autobiographical nonfiction that shares handpicked memories. Memoirs are thematic, very personal and often emotional stories about a memory or life-changing experience, while autobiographies are usually factual and arranged chronologically.
>
> Take a look at the bestseller list for this year – how many are memoirs? Who wrote them? Read or listen to one to help you think about the way you present your memories in your writing.

Home

In his book *12 Edmondstone Street*, David Malouf uses his autobiographical memories to construct a story of his life, starting in South Brisbane.

Activity 5.6

Follow this procedure for completing the Three-Level Guide below:
1 Read the statements in the Three-Level Guide first so you know what you are looking for.
2 Read Malouf's passage carefully. Circle any words you are unsure of.
3 For each statement:
   - decide whether the *author* would say it is True or False (not *your* opinion)
   - highlight the evidence in the text that supports your answer
   - discuss your responses with your classmates, especially Level 3 questions.

		True	False
Level 1	The house at 12 Edmondstone Street is still there.		
	After the renovations, the Maloufs lived in the back half of the house.		

		True	False
Level 2	When he split the house, Malouf's father covered up the doorway to the bathroom and put a new one in on the other side of the room.		
	Our recent memories are clearer than our earlier ones.		
Level 3	Authors need strong autobiographical memories to write well.		
	After World War II, there were great changes in Brisbane.		

Nothing much remains of Edmondstone Street, and our house, Number twelve, went ages ago, though I recall it well enough; I can feel my way in the dark through every room. The trick of memory I refer to has nothing to do with that. It concerns the work my father did on the house towards the end of the war.

… the house was divided into flats. My sister and I got a bedroom at last on the side verandah, our spare room became a dining-room kitchen, and newlyweds (a nice quiet couple in their forties) moved into the rooms at the back. The one surviving room from what had been the coolest, closest, most lived-in part of our house was the bathroom, but we entered it now from the other side.

And here I come at last to that trick of memory with which I began. The fact is however hard I try, I cannot find this new door or remember where it was. I know where it ought to be, but when I shut my eyes I can't see it; and though I must, in the years after the house was changed, have gone through it a thousand times, I cannot, in memory, set my hand to the doorknob or put my body in the frame. I still enter by the earlier door, one step up from the kitchen on the other side.

**SOURCE:** Malouf, D., *12 Edmondstone Street*, Penguin, 1983.

Activity **5.7**

1 Like Malouf, we all have gaps in our memories – things we wish we could remember that we just can't. Try to **identify** a gap like that in your own memory. For example, I can't remember playing with my much younger brother when he was a baby.
I can't remember _____.

2 The graph below shows that people tend to recall some kinds of memories more than others. Is this true for you? Use one set of E+E (Evidence + Explanation) to elaborate.
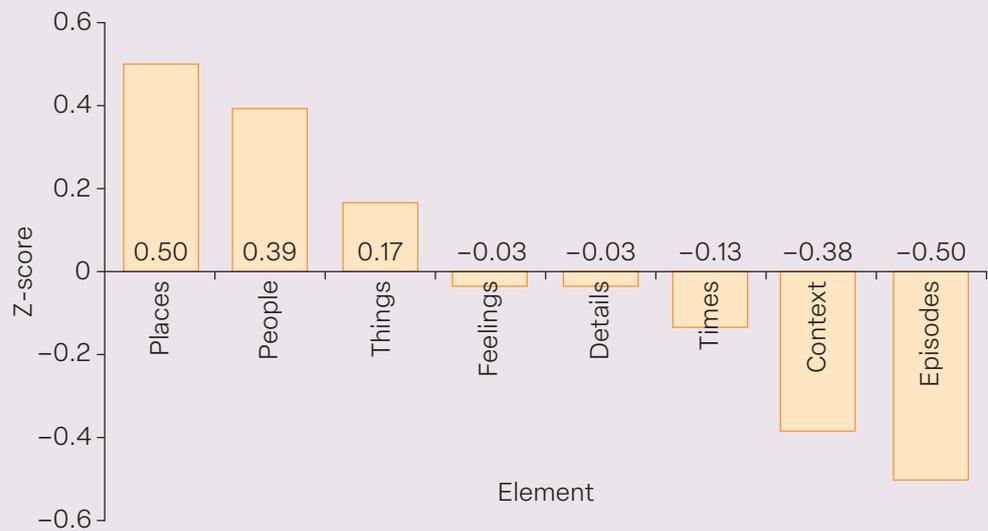
Z-scores

You will see that the vertical axis of the graph is labelled 'Z-score'. Z-scores show us how far from the average number of times each element occurs. So, in this graph, *places* featured as an element in memory far more than *feelings*. *Context* and *episodes* are recalled least of all.

Great autobiographical writers, like David Malouf and John Danalis (below), must use their imaginations to fill in the gaps. Danalis has also written about his home in Brisbane. Read what he has to say about the way his family home brings back memories for him.

Family homes are like time machines; just the hint of an odour, the groan of a loose floorboard, the slant of morning sunshine through half-opened drapes can peel away years, even decades. I gazed down at the lounge-room floor and pictured my brother and me sprawled out on the carpet with pillows and blankets watching Saturday-morning TV. I drifted back even further, remembering Neil Armstrong's first step into moon dust; I remember the big fuss being made by the adults in the room and being told it was too bad that I wouldn't remember the moment. I was three years old and remember it all.

SOURCE: Danalis, J., *Riding the Black Cockatoo*, Allen & Unwin, 2009.

1 Highlight the three things Danalis mentions about his family home that trigger memories for him. Write them in the table and then try to think of three things about your own home. You might have to go home and 'stand around' to get this right.

Danalis's household memory triggers		My household memory triggers	
Smell		Smell	
Sound		Sound	
Sight		Sight	

2 Psychologists say that smells trigger our brain more than sight or sound. What smell or other senses do you associate with your memories? Is there a scent that always makes you think of something or someone? Write a short description of the smell; you will have to use your creative language skills here.

3 Which senses bring back memories for you? Write an example in your notes, using Danalis's paragraph structure to get you started. Replace his memory triggers with your own.

> Family homes are like time machines; _____, _____, _____ can peel away years, even decades. I gazed at/ smelled/heard _____ and pictured _____.

Does this memory seem important to you? Maybe it doesn't yet, but psychologists agree that having good recall of your autobiographical memories can contribute to your mental health.

Away

Of course, important memories aren't only formed at home. Travel writing is a popular form of autobiographical writing, probably because our travel experiences can be unusual or emotionally significant. In this section, we'll focus on the way one Australian travel writer, Sorrel Wilby, represents what she sees and feels in her journey from Pakistan to India across the Himalayan mountains in her memoir, *Across the Top*.

Having endured a hot, dry trek through the desert of Ladakh in Northern India, Wilby and her husband arrive at a very different landscape.

As you read the description of what she sees, circle key vocabulary and underline important points.

THE WEATHER CLEARED shortly after we crossed Rohtang, the 3955-metre pass overlooking the fertile Kullu-Manali Valley. The thick fog lifted, the grey clouds parted and below us lay the most incredible green paradise I'd ever seen. Months of verdure deprivation in Pakistan and Ladakh probably had something to do with the way my mind interpreted the colour, but even taking that into account, it was brilliant. The meadows were transparent like emeralds; the moss in ravines, a glistening chartreuse; and the pine forests covering the depths of the vale were sun-capped ripples in a bottle-green sea. I wanted to swim in all that gorgeous green; roll in it, lick it, taste it, kick off all my clothes and dance naked through it; experience its fertility and vibrancy with every desert-weary fibre of my being.

SOURCE: Wilby, S., *Across the Top: The world's first complete traverse of the Himalaya*, Pan Macmillan, 1992.

Activity **5.9**

Answer the text-dependent questions to develop your understanding of the extract from *Across the Top*. Highlight the evidence that supports your response. Write your response in note form next to the text. Discuss your annotations:

What does the text say?
a   What could Wilby suddenly see from the pass?
b   How did she feel about her first view of the Valley?

How does the text work?
c   Identify all the words that mean (are synonymous with) 'green' in the text.
d   Find at least two examples of **figurative** language.
e   Wilby also uses adjectives and adverbs to intensify the descriptions.

　　Instead of just 'green paradise', she says *the _____ green paradise*.

　　Instead of just saying the colour was 'nice', she says it was _____.

What does the text mean?
f   Why has Wilby used such vivid description in this passage?
g   What does she want her audience to feel?

What does the text inspire me to do?
h   Create a short story from, or draw, the scene Wilby is describing.

Extension task **5.3**

Think back through the memories you have recalled in this unit or choose an image from this chapter. Select a scene and describe it in a paragraph. Include what you can see, hear and feel in the scene.

Use Wilby's techniques to intensify the force of your description, including figurative language, adjectives and adverbs. Remember, you can fill in any gaps in your memory with your imagination.

In a later passage, Wilby describes crossing a treacherous chasm. Read the excerpt below and highlight the words and phrases that show how she feels.

An hour into the descent I was ready to kill. I could hardly see through my tears and every step was more demoralising than the last. Some sections were so steep we had to abseil down using the downtrodden weeds and vines for ropes. Other parts were worse than trying to walk on marbles. To add insult to injury it started to rain. Piss down, actually. By the goddamn bucketful.

We moved onto a cliff face and inched our way across a narrow ledge. Suddenly the shelf fell away and the rock wall receded like a giant tsunami wave. I was standing on the edge of an abyss looking down into space. Cloud rose like steam and hid the bottom of the sheer five-hundred metre drop. The cliff formed a breaker overhead and a long slithery log covered in moss and sludge jutted out from the wall and disappeared into the fog. I assumed it bridged the treacherous cavern.

There was no time to psych up for the crossing. No time to even catch breath. The shepherd woman had vanished; we would lose her if I stalled. My heart was pounding wildly. My legs were jelly. There was nothing to hold onto and no rope for safety. To slip meant to fall; to fall meant to die. I could taste the bile in the back of my throat. I could smell my own fear. Every muscle in my body had been wrenched or twisted; every nerve tensioned like the strings on a violin. I closed my eyes and stepped out into the clouds.

There are no words in the English language strong enough to describe the anxiety, the terror, the panic. By the grace of God alone, I made it across the greased tightrope without falling.

SOURCE: Wilby, S., *Across the Top: The world's first complete traverse of the Himalaya*, Pan Macmillan, 1992.

Activity **5.10**

1 How does Wilby feel in this passage?

2 Here's your challenge: rewrite the passage to communicate the opposite mood. Change the emotive words and phrases to make Wilby sound excited and confident. Use some figurative language. When you've filled in the blanks, cross out any remaining sentences that don't feel positive to you.

We moved onto a cliff face and inched our way across a narrow ledge. Suddenly the shelf fell away and the rock wall receded like a _____. I was standing on the edge of _____ looking down into _____. Cloud rose like steam and hid the bottom of the _____. The cliff formed a breaker overhead and a _____ jutted out from the wall and disappeared into the fog. I assumed it bridged the cavern.

There was no time to psych up for the crossing. No time to even catch breath. The shepherd woman had vanished; we would lose her if I stalled. My heart was _____. My legs were _____. There was nothing to hold onto and no rope for safety. To slip meant to fall; to fall meant to die. I could taste _____. I could smell _____. I closed my eyes and stepped out into the clouds.

3 Okay, your turn again. Find another memory you have recalled in this unit: a time when you felt something really intense.
Describe the experience in a paragraph or two. (HINT: It won't be a PEEL paragraph.)

5.5 Autobiographical writing in a different form – a play

Autobiographical memories can be communicated in a variety of ways. A play or film **script** is read quite differently from a regular book because so much happens around the dialogue: set, props, costumes, gestures, vocal features, **sound effects** and music. Though going to a theatre to see a play might not be something you do regularly, the movies, YouTube videos and even TikToks you may watch are planned and scripted. It's much easier to **understand** a script when you perform it or see it performed.

You can access a range of scripts and plays for free through SBS, the ABC, and school, local or state libraries. Local theatres, performing arts companies and drama departments are also great places to ask for recommendations for plays that resonate with your experiences.

Michael Gow's 1986 play *Away*, although not a true story, draws on the playwright's own experiences. Gow is an actor, so it's likely he has strong memories of performing in school plays. In scene two, after Meg and Tom have performed in the school play together, Tom gives Meg a gift.

Activity 5.11

We're going to do another Three-Level Guide. You know the drill.

The scene between Meg and Tom is printed at the end of this activity.

After you've read the statements, try reading the script three times, like this:

- First, read silently.
- Next, read out loud with a partner. Can you feel your understanding improving already?
- Finally, find an amateur performance of the scene. You can find these online using the search terms: 'Away Michael Gow scene 2'.
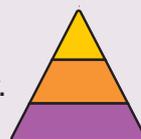
	Text: *Away* by Michael Gow	True	False
Level 1	Meg's parents are waiting outside for her.		
	The scene is set at the end of Term 2 (the June–July holidays).		
	Near the end of the scene, Meg tells Tom that he's 'pretty'.		
Level 2	Tom is excited about going on holiday.		
	Meg is serious about acting as a career, but Tom isn't.		
	Tom stole the brooch he gave Meg.		

	Text: *Away* by Michael Gow	True	False
Level 3	Tom is romantically interested in Meg.		
	The use of irony (characters saying the opposite to what they mean) in this scene creates a gently humorous mood and shows us that the characters like each other.		

1 Use your careful reading to finish the Three-Level Guide. Don't forget to **compare** and discuss your answers and evidence.
2 There are prompts to help you consider the characters' thoughts in this scene. Once you have finished your third reading, complete a table showing Tom and Meg's thoughts at these different points in the scene.
3 What happens next? What makes you think so?

ACT ONE

SCENE TWO

Backstage. TOM and MEG.

TOM: You going away tomorrow?

MEG: We're leaving really early.

TOM: Well … have a good time.

MEG: Where are you going?

TOM: Up the coast. Some beach.

MEG: Have a good time.

TOM: Bound to.

MEG: See you.

TOM: Yeah … see you in pictures. ◄———— What is Tom thinking here?

MEG: You too.

TOM: No thanks.

MEG: You were really good in the play.

TOM: Bull.

MEG: You were!

TOM: Cut it out. I'll get a fat head.

MEG: My olds are waiting.

TOM: Anyway, I got this for you. As a memento of the play.

MEG: Thanks.

TOM: It was a real laugh being in the play with you.

MEG: No-o …

TOM: It was! So I got you something as a token of my appreciation.

MEG: What is it?

TOM: If you open it up you might find out. It's a piece of junk, actually. Actually I nicked it. But it's the thought that counts.

MEG: You nicked it?

TOM: Actually, I got a night job and slogged me guts out for ten years to pay for it.

MEG: A brooch.

TOM: A mere bauble.

MEG: It's really nice. That's really nice of you.

What is Meg thinking here?

TOM: Oh, stop before you start sobbing.

MEG: I really like it.

TOM: It's from the bottom of my heart, actually.

MEG: I wish I'd got you something.

TOM: I have some beautiful memories.

MEG: Oh, yuck.

TOM: Sick, eh?

MEG: It was good fun, though. Pity it was only for one night. Fancy doing it night after night like in America. Plays go on for years there. London too. Wouldn't you get sick of it?

TOM: Depends who else was in it. Be great if you hated everyone's guts.

MEG: But then it'd only be the same as a proper job.

TOM: What are you going to be when you grow up?

MEG: An engine driver. You?

TOM: I'll wait and see.

MEG: I'd better be going. Thanks for the brooch.

TOM: It matches your eyes.

What is Tom thinking here?

MEG: Yellow?

TOM: Joke.

MEG: Ha ha.

TOM: Sorry.

MEG: Well …

What is Meg thinking here?

TOM: The olds.

MEG: Have a good Christmas.

TOM: Don't go yet.

MEG: Why?

TOM: This is fun.

MEG: What is?

TOM: Trying to think of things to say.

What is Tom thinking here?

MEG: We haven't done the weather yet.

TOM: Do you really like the brooch?

MEG: Yep.

TOM: Good.

MEG: I really like it.

TOM: It was either jewellery or perfume. But it's hard to buy perfume for someone you don't know very well. You need to know their personal chemical make-up. I could have got something on spec and it mightn't have worked on you and you'd have to put it on and stunk like a dead dog. You wouldn't have been able to wash it off, either. You have to wait till something like that fades. You wouldn't be so nice about me in the play then, eh? My name'd be mud. That's why I went for jewellery. Safer. Better bet. Actually I asked around a few places. Got a bit of advice. Shop girls and that.

MEG: And they said jewellery?

TOM: Most of them. They said I should opt for the jewellery. A few suggested some perfume. Very subtle stuff. Couldn't actually smell it. One of them tried some on and I was halfway down her neck before any smell registered. Pointless.

MEG: Well … I still wish I'd got you something.

TOM: Bottle of gin would've been nice.

MEG: Oh.

TOM: Or a Harley Davidson.

MEG: Is he a poet?

TOM: It's a bike.

MEG: I knew that.

TOM: Poet! Why would I want a poet?

MEG: Maybe you read poetry.

TOM: Me? Come on! Me?

MEG: You might. You're pretty … ← What is Meg thinking here?

TOM: Deep?

MEG: You're pretty quiet.

TOM: Soulful?

MEG: Still waters run deep. My father's always saying that.

TOM: Still waters stink.

GWEN and JIM come in.

SOURCE: Gow, M., *Away*, Currency Press, 1986.

Activity **5.12**

1 Think about a friend who has been important to you. Try to recall a conversation with them. One of these questions might prompt the memory:
    • How did you become friends with this person?
    • How long have you known each other?
    • Have you been involved in important projects or events together? A school play? An assignment?
    • Have you helped each other out in difficult times?
    If you're struggling to think of a conversation, here's a hint: What do real writers do when they have a gap in their autobiographical memory?
2 **Summarise** the conversation you've chosen. It doesn't have to be long. Answer the following questions:
    • Who is in it?
    • Where are you?

- What are you talking about?
- Why is it important?
- How are you each feeling?

3 Use the script writing conventions employed by Gow to record your conversation. It doesn't need to be long.

Grammar focus

Punctuation	What it can be used for
? question mark	To ask a question, obviously. But more interestingly, to show curiosity or uncertainty.
: colon	To indicate who is speaking.
… ellipsis	To show a pause in the conversation. It can show lots of things (e.g. uncertainty, distraction, thought).
Capital Letters and full stops.	To show that you know where sentences start and finish!

Language choices	Example	Explanation
fragments – incomplete sentences	*Some beach.*	Fragments are common in informal speech. We don't always speak in full sentences.
interjections	*Oh*	Mimic real speech. Indicate emotion, like surprise or disgust.
slang, colloquial words and phrases	*What a beaut!*	Show that the people are part of the same social group.

5.6 Autobiographical music

For some writers, communicating through music is the best way to reflect on and share their experiences. Song **lyrics** tend to be less specific about events; they are often open to interpretation and work with sound to layer emotional impact. Let's have a look at three songs that say something about the childhood and youth of the artists.

Activity 5.13

Michael Jackson was a famous recording artist, known as the 'King of Pop'. He was a public figure from the age of seven, as a member of The Jackson 5, until his death in 2009. Most adults are likely to know something about his controversial life.

1   Connect with your prior knowledge. What do you know about Michael Jackson? Discuss with your classmates. Consider his music, dance, public image and other biographical details. In particular, think about what it might have been like to have been so famous, so young. A quick **mind-map** should do the trick. If you're a fan, you might need to add extra bubbles. If you don't know anything, conduct some research!

What I know about Michael Jackson
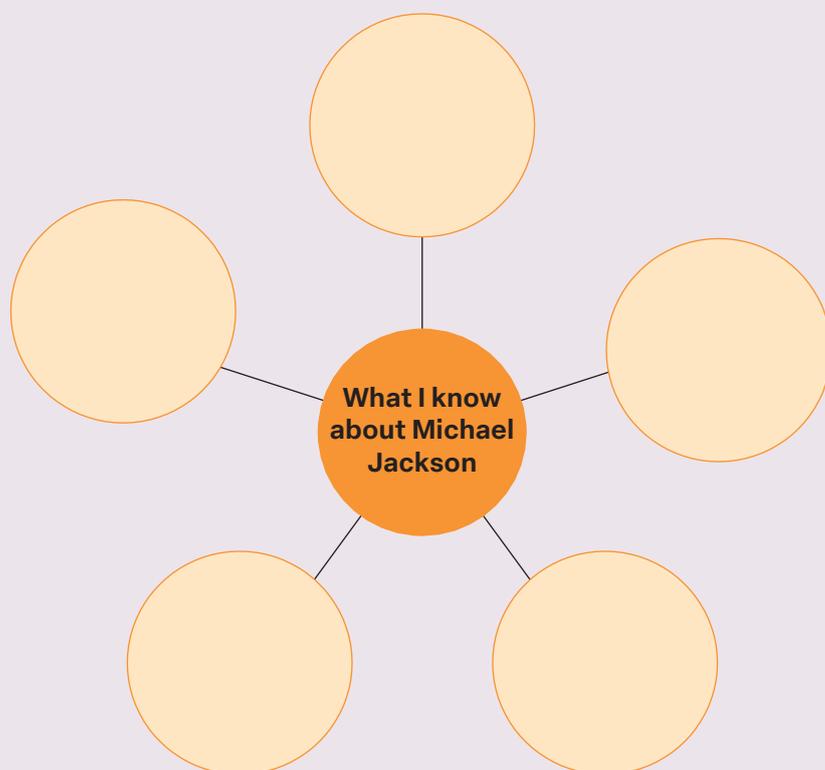
2   Find a video clip for Jackson's 1995 song 'Childhood' and listen to it carefully. Write down your first impression of the song and any lyrics that stand out to you.

3   Find the text of the lyrics. Then read the statements below and circle the words that best describe the mood in the lyrics, Jackson's judgements about himself and others, and his attitude to childhood.

a The opening question makes him seem:	angry	lonely	confused
b We don't understand him because we're:	stupid	mean	not like him
c He believes people think his behaviour is:	immoral	childish	foolish
d He believes his behaviour is:	understand-able	normal	eccentric
e He believes other people's childhoods are:	perfect	wonderful	normal
f The mood of this song is:	proud	awkward	sad
g If his childhood had been different, he might have been:	happy	normal	sensitive
h The repeated question makes him seem:	lonely	confused	angry
i His childhood must have been:	wonderful	unusual	damaging

4   Transform Jackson's lyrics into **prose** (extended writing). Make it interesting by using the skills you practised earlier in the chapter.

Activity **5.14**

The way we tell our stories reshapes our autobiographical memories to give them structure and meaning. 'The Hard Road' is a song by the Hilltop Hoods, a hip-hop group from Adelaide. The song uses a classic narrative structure to emphasise their challenges growing up and having to

make difficult decisions to become successful, while still trying to do the right thing.

1   Search online for a copy of the lyrics to 'The Hard Road' and listen to the song. As always, circle any new words and underline the key points.

2   Highlight the most significant changes in the author's life:

    a   Who is the 'you' referred to in the first verse?

    b   This song uses **idioms**. Find out what an idiom is and identify the idioms in this song.

    c   Paraphrase (put in your own words) the message of the final verse. Who do you think the message is aimed at?

You might want to work in pairs or small groups to complete the next part of this activity.

3   The Hilltop Hoods often draw on the experiences of others in their music. The chorus uses a sample from Leon Russell's 'Out in the Woods' from his 1972 album, *Carney*.

    a   Find another text that uses the metaphor of a road.

    b   Use a **Venn diagram** or a **double-bubble mind-map** like the one below to compare 'The Hard Road' to 'Out in the Woods' or the other song you found.

    c   Explain the **metaphor** of 'the hard road'. Why do both songs use it? Why do you think it's a popular metaphor for songs?
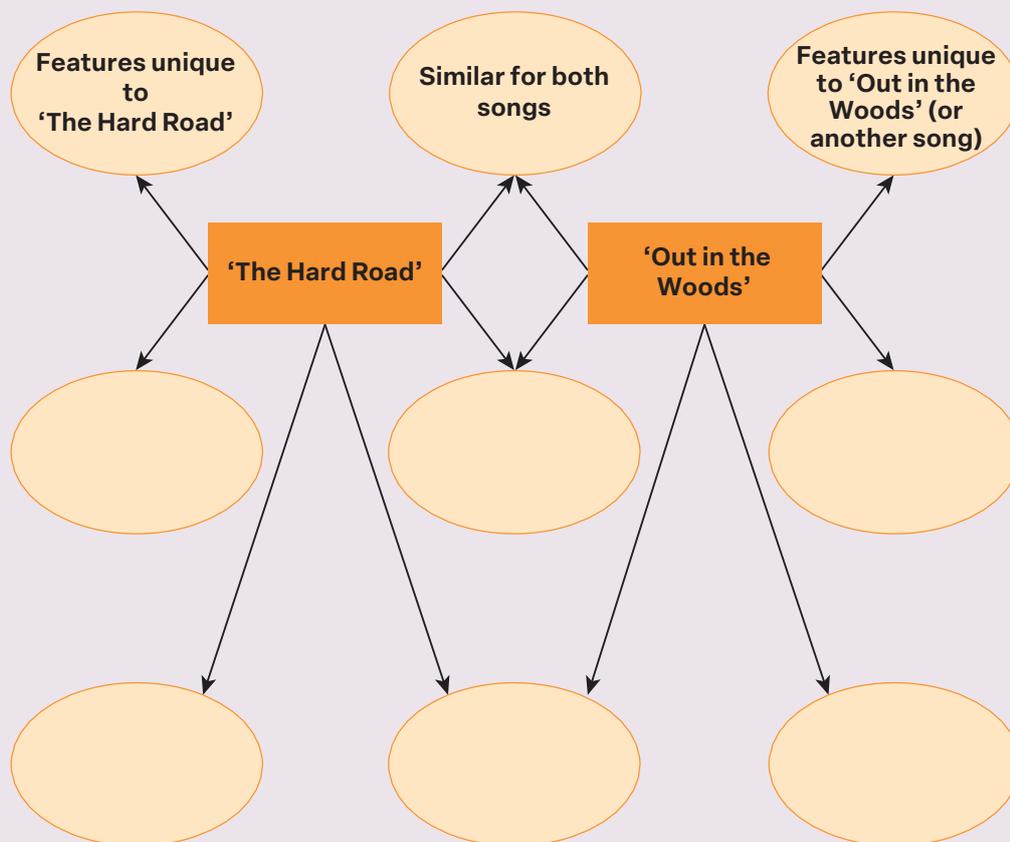
Are you 17? What's it like? Some of our strongest memories are formed in our late teens, perhaps because it is a time of such social and emotional significance – lots of firsts. Janis Ian's 1975 song 'At Seventeen' reflects on a period in her youth when she compared herself to her peers.

Activity **5.15**

Search online for a copy of the lyrics to 'At Seventeen' by Janis Ian. Then listen to a version of 'At Seventeen' – Dave and Violet Grohl have performed an excellent cover – and complete the tasks below.

1 In the first stanza:
  a What's 'the truth' she's learned?
  b How does Janis Ian compare herself with others? Write your answers in a table:

Janis Ian and 'those of us'	Other girls

Okay, it starts getting a bit trickier to comprehend the meaning of the lyrics in the third verse. You need to know that, in the 1960s, young women were expected to be dependent on the man they married for material comfort and social acceptance.

  c Write down all the evidence that suggests those 'other girls' might not have been so fortunate after all. You can add these to the table. *('Debentures' means a 'debt', something you have to pay back.)*

Janis Ian is much older now, but she still has plenty of fans. In one of her blogs, fans were arguing about the meaning of some of those tricky lines through the middle. When someone made a great point, Janis Ian herself got online.

14-10-2006 01:56PM – SongDragon

Well, the 'brown-eyed girl in hand-me-downs/whose name I never could pronounce' always made me think of someone who was an immigrant, not on the rich upscale side of society, but not really being thrown in with the rest of them either, so she could sort of step back from it all and analyse the situation from a different viewpoint.

To me, 'the ones who serve' are the ones who serve the ideals, and walk the strict lines, of society; they stick rigidly to what is expected.

The next lines are 'they only get what they deserve/a rich-relationed home-town queen/marries into what she needs', she's talking about how she marries into a family where she'll be taken care of – she's not marrying for love, and that is what they deserve for just falling back into what's around them, rather than trying to find their own path.

Not sure if I got all the lines right, and I haven't analysed the whole thing, but that's what I get out of it... At least those lines.

14-10-2006 02:41PM – janisian

As you know, I rarely comment on my own songs – I really would rather leave the interpretation to the listener. However, this one time I must say – - well done, SongDragon!

Someday I'll do a detailed analysis ... <grins>.

Activity **5.16**

1   Do you agree with SongDragon's interpretation? Do you think that the other girls 'get what they deserve' or could there be more to their story?
2   Have a go at **interpreting** some of the other tricky lines from 'So remember ...' to '... received at seventeen', using SongDragon's explanation above as a model.
3   Create your own reflection about what it's like to be a teenager. You could write it as a discussion between characters (play script), song lyrics (poetry) or prose (extended writing).

Activity 5.17

Artists still use songs to share their experiences of emotional times in their lives and connect with their audiences. Find a song that connects with your experiences and read the lyrics.

Below are some suggestions. You could also refer to your favourite playlist, Billboard or Triple J's Hottest 100.

- 'Coal Miner's Daughter' – Loretta Lynn (1971)
- 'Dear Mama' – Tupac Shakur (1995)
- 'Rite of Spring' – Angels and Airwaves (2007)
- 'Homecoming Queen' – Thelma Plum (2019)
- 'Haircut' – Alex the Astronaut (2022)
- 'Flowers' – Miley Cyrus (2023).

1 By making notes on a copy of the song's lyrics, or using a table, complete the following:
   a synonyms for any tricky words
   b any language devices the artist has used, such as metaphor, idiom or alliteration
   c the message they are sharing with their audience
   d Dig a little deeper into what was happening when the song was written (**context**) and identify any historical events or other texts (**allusion**).
   e Does the artist see themselves in the same way now?

Extension task 5.4

Remember Extension task 5.1? Refer back to page 142.

What do you recall about events from your diary? How much detail do you remember? Were there any differences between your recollection and your written record?

5.7 Putting it all together

Context:

This Is Your Life is a television show in which the presenter surprises guests with a show documenting their lives. Their friends and family participate as part of the audience. You have been invited to participate in an episode about a significant person in your life – a friend, family member or mentor. Alternatively, this could be a famous person who has had a positive impact on your life.

Task:

Describe an event in the life of your selected person. Focus on the significance of that event for their developing values or beliefs and/or their relationships with others.

Purpose:

Tribute, reflection, entertainment

Audience:

Friends, family, fans, others

Procedure:

- Select a person to pay tribute to.
- Select a significant event, place or relationship in their life.
- Note that you may need to do some research by interviewing or reading about your subject, if you're not personally acquainted with them.
- Decide which genre will work best to communicate your description of that event to your audience.
- Plan:
  – identify the people who will be represented
  – sequence of the key event/s, characteristics of time, place, relationships
  – what the recount will say about the person's beliefs, values and attitudes and/or their relationships with others
  – a mind-map of words and phrases that will intensify the meaning through emotion, judgements about people, and evaluations of worth or value.
- Write a draft, read it out loud, seek feedback and edit, and publish/present.

Variations on the subject matter of your presentation

- Your contribution could be a tribute to:
  – a peer in your class – or even your own life experiences
  – another significant person in your personal, school or work life
  – a public figure who has influenced you.

Variations on the genre of your presentation

- Story – for example, an anecdote written from your point of view
- Script – for example, a conversation between you and your selected person
- A speech for a friend's 21st, including a shared memory where they showed a quality you value about them
- A poem or song lyrics written by you – or select a song and explain its meaning and significance
- A photo-story about the place you grew up, with a voice-over explanation about its significance for you
- A short video or sketch to answer: Why I never _____ anymore; How did I end up _____?
- Another genre agreed in consultation with your teacher

Variations on the mode of your presentation

- Present live for your class episode of *This Is Your Life*.
- Pre-record your contribution.
- Submit your contribution in written form.
- Consider whether it might be more fun and interesting to work in groups.

Chapter 6
Digging deeper: interpreting texts from different perspectives

This chapter includes a short introduction to some brilliant Australian texts, and offers a chance to reflect on what you've learned about texts and human experiences and practise explaining representations in a text. Explaining representations is part of the Common Internal Assessment task that you will undertake next year.

Remember, 'representation' means to re-present or present again. The text creator is re-presenting people, places and/or concepts for a particular purpose and audience, and is influenced by their own beliefs, values, attitudes and cultural assumptions.

You will learn and develop skills to:
- explore how people, places, events and concepts are represented in a selection of Australian texts
- identify perspectives in a range of texts
- explain how creators of texts position audiences to accept their points of view
- reflect on what representations can convey about the contexts in which they were written and how those contexts change.

Teacher notes

The activities in this chapter are an introduction to Unit 3: Representations and popular culture texts. They have been designed to be used flexibly. For example, you might select one of the texts and do a short, fun film study while building students' understanding of the important concept of representation that will underpin learning in Unit 3. Like Chapter 1, the culminating task is intended as formative (more deconstruction than rehearsal) for the Common Internal Assessment (CIA). We also recommend returning to Chapter 1 and revisiting the Senior Education and Training Plan (SET Plan).

In 'Putting it all together', students look at examples of how the concept of 'integrity' is represented in an episode from *Matildas: The World at Our Feet* (2023). We have provided a completed text analysis and models to show students what they're aiming to do more independently in Unit 3 and the CIA.

Other documentaries and docuseries covering similar concepts – resilience, legacy, grit – include:
- *Rose Gold* (2023)
- *Old People's Home for Teenagers* (2022–23)
- *Looking Black* (2022)
- *Strong Women* (2021)
- *The Australian Dream* (2019)
- *Power Meri* (2018).

Depending on your class, you might examine the representations of identities or places in these texts. For example, if you choose to focus on representation in sports, *The Conversation* has a range of articles looking at the history of representation of different groups in sports and the benefits of diversity and inclusion.

Word play

Play with these words by changing their forms from verbs to nouns, adjectives and adverbs. Add a prefix or suffix. Pay attention to the endings and spelling changes.

| Verbs	Nouns	Adjectives	Adverbs	Prefix/suffix
explain				
select				
use				
spectate				

Sentence combining

Use conjunctions to combine these simple sentences (refer back to p. ix). Add dependent clauses to add details. Turn these short sentences into a more fluent expression of relief and homecoming.

> I returned to Brisbane.
> The summer light was white.
> The air was buttery.
> Carol took me into her care.
> She fed me champagne, oysters and love.
> The winter had been bitter in Afghanistan.
> It was a renaissance to come home to Brisbane.
>
> **SOURCE:** Ayres, E., *Danger Music*, Allen & Unwin, 2017, p. 252

This extract is from Eddie Ayres's memoir *Danger Music*. In this memoir, he reflects on his experience teaching music at the world-renowned Afghanistan National Institute of Music. Amid the achievements and hopes of his students, and the bombs and chaos of Kabul, Eddie undertakes a journey of self-discovery.
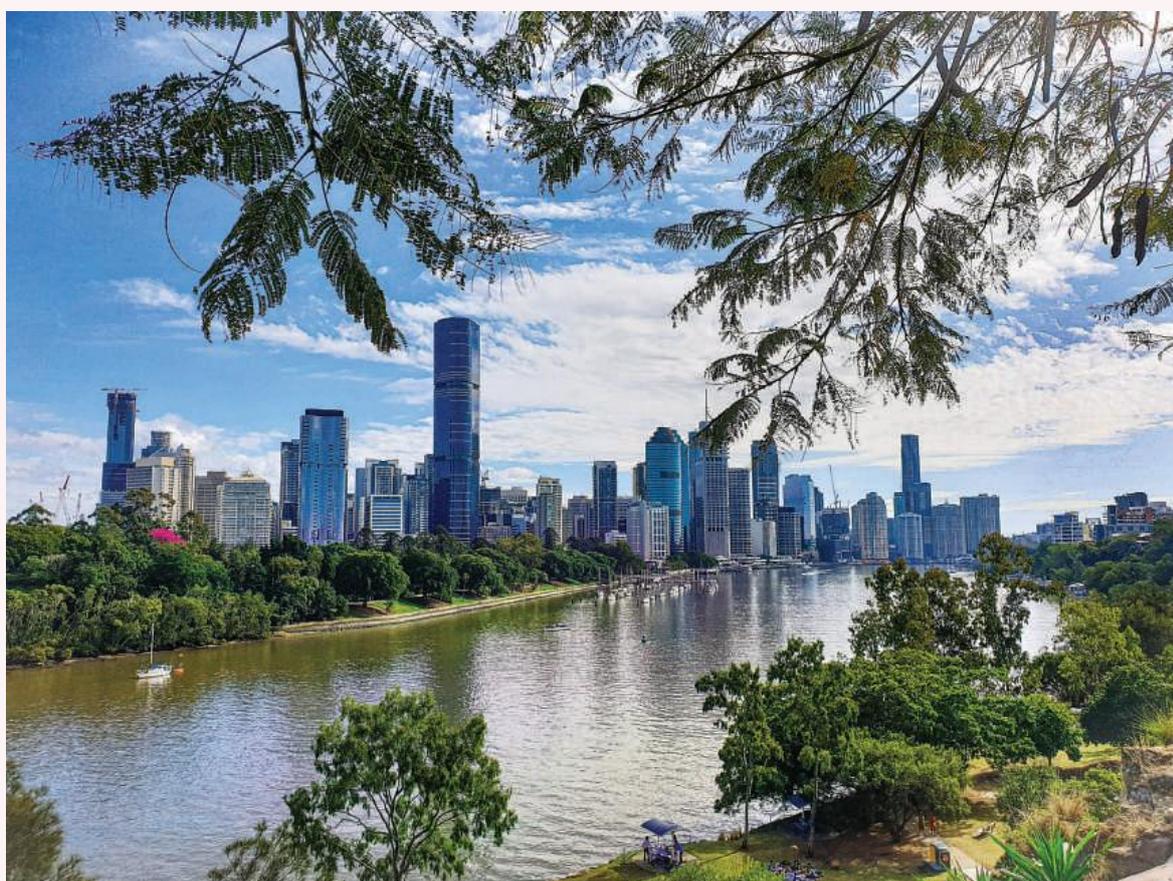
6.1 Perspectives

Perspective is a lens through which we view the world. Think of it as wearing a pair of glasses with a particular tint or focus. Our perspective is influenced by our context (background, environment, circumstances). When you read, listen to or see people's accounts of events, it is important to consider their perspective and how they invite their audience to accept their point of view.

So, what creates a perspective? We can think of it as a cycle.

Key beliefs and experiences

Status (e.g. student or manager)

Physical environment

Background and personal values

Age, gender, religion, ethnicity, race …

Context and perspective
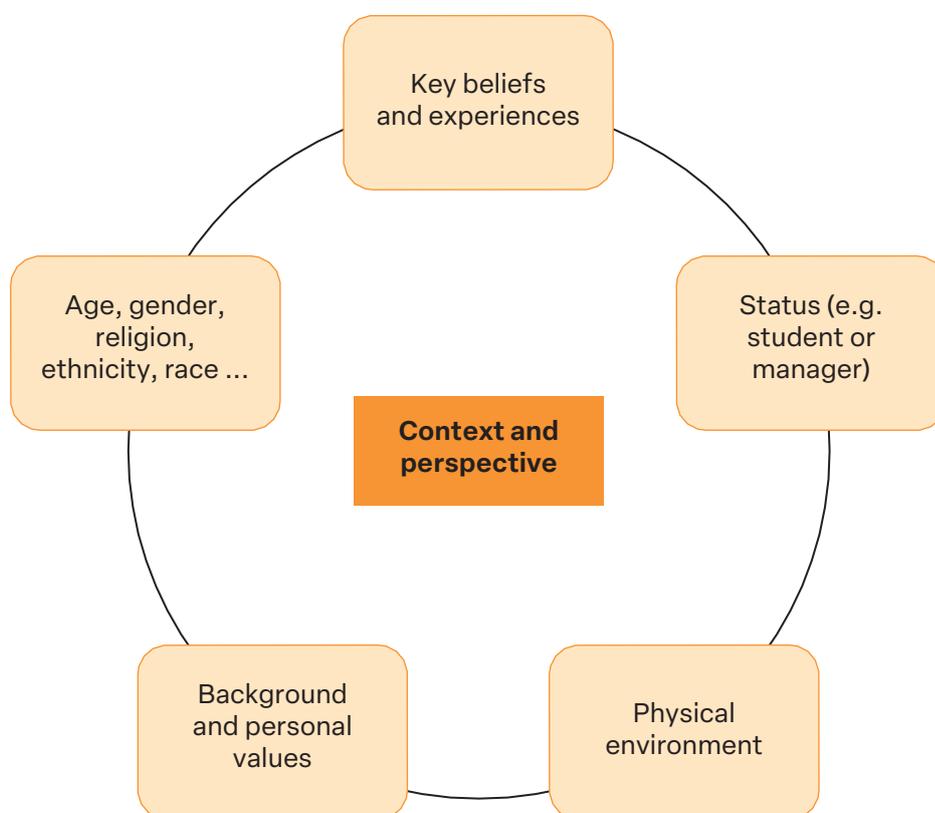
Activity **6.1**

In pairs or small groups, discuss your perspective on these topics:
1   What is your position on wearing pyjamas to the shops?
2   What is your position on someone publicly sharing an embarrassing image of someone else?
3   What is your position on school uniforms?

Identify how aspects of the context and perspective cycle might have influenced the answers you heard from your group.

Activity **6.2**

Below are short examples of **character** monologues based on different characters' perspectives of an event.

1 Read each account carefully and work out what happened in this scene.

Kim

I don't want to get anyone in trouble! I had to tell him! I couldn't just go on hiding it and I've always counted Davis as one of my closest friends. I wish I'd waited to talk to him alone, but it felt like it was building up inside me, a volcano that has been bubbling up. No, more like a pus-filled boil filled with lies and half-truths!

Basically, what happened is that Davis spilled boiling water over himself and then Jono said he'd take him to hospital – and they say I'm dramatic – and I didn't mean to upset anyone. I didn't do anything wrong!

Jess

I only came along because we've been 'randomly' assigned English groups. Ms Smith has met my parents so she knows that I'm only allowed out to study, and these guys get top grades. The group has already relegated me to tea duties. At least I can do something that will help them.

I was adding sugar to Kim's tea so I wasn't really paying attention to what she was saying; it was the crash that made me jump. Davis was making these strange gasping noises because he'd dropped the cup. I should have given the tea time to cool. It's my fault he's hurt.

Davis

I know you want to know how it happened. If only Kim had kept her mouth shut, I could have gone on with my day in blissful ignorance. I hope she walked Jess home. Her parents won't be pleased if she's back early on her own. We need to look out for each other.

Jono drove me, so I'll be home soon. He's taking care of it; we went to get ice. I didn't want to stay at Kim's, she just wants to be involved in everything. I hate the drama!

Yes, I know I should be more careful and you warned me about telling Kim. No.

I don't want to talk about it. I don't even want to think about it. I'll call you later.

Jono

I know Kim says she was just being honest, but she's put everyone in an awkward position. I suppose I have to work with her on this project but I'm going to tell Davis what I really think.

I hope he doesn't find out I knew … Davis is my best friend. This is the first time we've been allowed to work together, and even that was with a warning from Ms Smith. At least I was able to take him away from Kim. As if we would go to the hospital! She didn't need to see how upset Davis was; I let him take his time while I found some frozen peas. Poor guy.

2 For each character, **identify** the **values** (what's important to them), **beliefs** (what they think is true) and **attitudes** (how they express their values and beliefs). Remember, each character wants people to view their story in a particular way. Complete the table below and highlight the evidence in the text.

Character	Values (what's important to them)	Beliefs (what they think is true)	Attitudes (how they express their values and beliefs – words or behaviour)
Kim	Knowing what is happening with other people.		
Jess			Lacks confidence; is uncertain.
Davis		Kim just wants to be involved in everything.	
Jono			

3 How do you think each character would describe themselves? Now you have read their accounts of the event, how would you describe each of them?

4 In pairs or small groups, decide what audience these characters are speaking to. Select evidence from their accounts to justify your response.

Extension task **6.1**

Think about an incident you've been involved in where there might have been multiple perspectives. Have you ever been in trouble at school or at home? Have you ever had to make a choice that was complicated by other people's opinions or actions?

6.2 Representations of identities and places

There have been many novels and films that **represent** what it is like to be a young person who feels like an outsider within their community.

Activity 6.3

The expression 'outsider' is a **metaphor**. It literally means being outside when everyone else is inside.

1   Draw a picture that represents the meaning of outsider.
2   Brainstorm the **connotations** of this word. What other words does this expression make you think of? For example, alone.
3   Brainstorm examples from books and films. For example, *Hunt for the Wilderpeople*.

Activity 6.4 on the following page includes a short extract from Craig Silvey's award-winning novel, *Jasper Jones*. This novel about outsiders and secrets follows Charlie Bucktin as he navigates relationships with his Vietnamese best friend (Jeffrey Lu), the town trouble-maker (Jasper Jones) and his first love (Eliza Wishart).

Jasper Jones is often described as a 'coming of age' novel. This is a common **trope** in books for young people; coming of age novels describe how the main characters grow and gain an understanding of the world around them.

Set at the end of 1965, Charlie discovers bitter truths about his small mining hometown, Corrigan. In this extract, it is Charlie's first outing since his parents grounded him for night-time wanderings. His dad is driving him to the local cricket game, where Charlie's best friend, Jeffrey, is finally allowed to play.

This is a pivotal passage in the book because it reveals Charlie's new perspectives on some of the people and places he grew up with.

Remember the wider context of the book. In 1965, Australia was involved in the Vietnam War, there were industrial disputes around pay for miners, Charles Perkins was leading the Freedom Ride and the White Australia policy was finally being revised.

Activity **6.4**

1 Follow this procedure to complete the Three-Level Guide below:

a Read the statements in the Three-Level Guide first so you know what you are looking for.

b Read Silvey's passage carefully. Circle any words you are unsure of.

c For each statement:

– decide whether the *author* would say it is True or False (not *your* opinion)

– highlight the evidence in the text that supports your answer

– discuss your responses with your classmates, especially Level 3 questions.
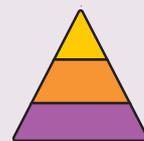
		True	False
Level 1	Charlie liked wearing sandals.		
	Charlie feels liberated because he is outside.		
Level 2	Charlie is comfortable with his Dad's new attitude towards him.		
	Jeffrey is not completely accepted by the community of Corrigan.		
Level 3	Growing up was easier in 1960s Australia.		
	Cricket is an important part of masculine life in Australian country towns like Corrigan.		

2 Complete a Spotlight on Language by identifying examples of the following language features as you read the text:

· simile

· sentence fragments

· metaphor

· short sentences for effect.

Jasper Jones by Craig Silvey	Language features
My new thongs are cutting into my toes, but I don't care. I'm too happy to have somewhere to wear them. And it feels good to have finally abandoned my pansy sandals. I've got my face out the window of our car like a dog, sucking in hot air and liberty. I've got my new plaid shirt on. I feel clean and fresh and new. Filled with the thrill of being outside.	

***Jasper Jones* by Craig Silvey**	**Language features**
I look to my right. My father drives with an arm out the window, humming. He and I never really discussed the night I was caught out, but his manner toward me has changed. I don't know. He's a little harder maybe, a little distant, a little less forgiving. Something has shifted away. I wonder if he's still angry at me. But then I wonder if he's thinking I might have shifted away, and he's letting me go without pulling me back. I wonder, then, if this is what it is to be treated as an adult. He drops me off. A part of me wishes he'd wink and thumb my cowlick, but he doesn't. I peel away and give a short wave. The game has already started. Cars cluster round the oval like a necklace of unpolished gems. There must be over a hundred people watching. I walk down the slow slope to the oval and suddenly stop. I can scarcely believe it. Is it? I squint. It is. It's Jeffrey. He's on the field. He's right on the boundary, but he's actually in play. He really is. **SOURCE:** Silvey, Craig, *Jasper Jones*, Allen & Unwin, 2010, p. 216	

3 Focus on the relationship between Charlie and his father.
- Highlight evidence that shows Charlie and his father have had a close relationship.
- Highlight evidence that shows Charlie and his father misunderstand each other.

4 Write a short passage, in first person, that captures the change in two people's relationship; for example, two friends, a teacher and student, a grandfather and grandchild. Don't make it melodramatic. Choose a simple moment, like the *Jasper Jones* example of a father dropping his son at a cricket match, and see if you can use language features to draw your audience into the relationship.

Extension task **6.2**

Remember the context and perspective cycle? *Jasper Jones* has been turned into an Australian movie. Watch it, or read the novel, and explore how the perspectives of the characters are shaped by their contexts. Use the five aspects of the cycle to make notes about main characters.

6.3 Putting it all together

We looked at documentaries as a film genre in Chapter 4. Documentaries can also be presented as limited or multi-part series (docuseries). Here, we'll be using examples from *Matildas: The World at Our Feet* (2023). It's a heart-warming series following the Australian Women's Soccer Team – the Matildas – as they prepared for the 2023 World Cup, which was held in New Zealand and Australia.

Representations of the Matildas have shifted dramatically in the decades since the team was formed. Look at the 1970s media coverage of the 'Gorgeous goal getters' and the 'soccerettes'. From having to wear old men's kits, to selling twice as many jerseys as the Socceroos, the changing representations and perspectives on the Matildas have real impact. For example, the comments about representation of female football players from the players and parents in the 'Dare to Dream' episode show how more, and fairer, representation encourages participation. In *The Conversation* article '"Felt alienated by the men's game": how the culture of women's sport has driven record Matildas viewership', the researchers explain that it's not just soccer and it's not just in Australia that sports are benefiting from increasing inclusivity.

For this culminating task, we'll look at Episode 1 'Dare to Dream' (2023) and we'll be examining the representation of 'integrity'.

Response to stimulus:

In this task, you will **identify** and **explain**:
- representations of identities, places and concepts;
- the ways cultural assumptions, attitudes, values and beliefs about people, places and their relationships underpin the selected texts; and
- how language features and text structures shape perspectives on people, places and their relationships and invite particular responses.

Task:

Identify and explain two examples of 'integrity' in the extract from *Matildas: The World at Our Feet*, Episode 1 'Dare to Dream' (2023), mins 27.00–34.00. In this excerpt, Sam Kerr, the Matildas' captain, becomes Australia's all-time top goal scorer. Provide evidence from the stimulus in your response.

Audience: General

Genre: Explanations. Use third person and a formal tone.

Time allowed: 90 minutes plus 15 minutes of planning time, broken into no more than three writing sessions

Completing the task:

1 Complete a Frayer model to cement your understanding of 'integrity'.
2 Read through the deconstruction table carefully. If you have watched the episode (or know about the Matildas), add your own examples. The information in green is used in our first model response. The information in blue is for you to use in the second model response.

Representation of integrity	Cultural assumptions, attitudes, values, beliefs
Integrity is portrayed as: • Valuing others, including celebrating with them and acknowledging their role in your success • Working as a team to achieve a goal • Inspiring and supporting younger people to succeed in the same area • Fighting for equality for all • High expectations for oneself • Following your values and beliefs and connecting those values to actions • Maintaining dignity and holding onto beliefs, even when facing petty comments and actions • A desirable trait that can inspire others – people with integrity are effective role models • Respecting other people	• **Belief** that integrity is working hard and making the most of talent and opportunity • The team are aligned in their **belief** that it is important to encourage and support young girls who play soccer: 'You can't really be what you can't see'. • Sam Kerr (captain) **believes** it is important that younger girls playing soccer see her achievements are as **valued** as those of male players. • **Valued** by fans, who come together to support the Matildas and speak highly of them • 'Never say die' **attitude**, which is referred to as an Aussie mentality (or **cultural assumption**) • In some cases, the **cultural assumption** that women's sports are not as important as men's is shown in the media. This is changing as women's teams become popular and successful.

Language features, including multimodal	Text structures
• In voiceover and interview clips, the players always speak positively about others and what they want to see from the sport in the future. They talk about what it was like not having female role models.	• Each segment begins with a wide shot of the town or city they film in. In Australian locations, this includes text that recognises Traditional Owners.
• The phrase 'never say die' is repeated.	• Focus on Sam Kerr's experience. As captain, she represents the team and their values, goals and beliefs.
• Close-up shots focus on the team celebrating Kerr's success with smiling faces, applause, cheering and hugs.	• Kerr's experience is interspersed with footage from player interviews. These interviews are filmed in a casual setting. Players share their experiences as young players and their hopes for future young players.
• Kerr says: 'it's even better feeling to do it with you girls … so many people who've assisted me … so proud to hold the record for this team'.	• The documentary includes fan responses, commentary and reporting from games to show the Matildas' achievements.
• Kerr shows her phone to the camera with the headline, then the headline is shown on screen, with key words 'not equal' larger than the rest of the text, drawing attention to the dismissive language used.	• Voiceovers and captions are used to provide further information about time, place and events.
• Kerr's initial response uses high modality: 'Literally the most sexist thing you could say'.	• Juxtaposition of Kerr celebrating being Australia's lead goal-scorer with the dismissive headline. This emphasises how disheartening the headline is and connects to the team's concern about what future generations see in the media.
• Kerr comments: 'imagine little girls reading that' … 'It's not about me. It's about … Imagine a young girl growing up and thinking …' She ends with a disheartened shrug.	• Showing headlines and news articles with some words in bold, a larger size or blurring the rest of the text helps to focus audience attention on key messages (e.g. 'not equal').
• The visuals cut between long-shots of Kerr training with medium-shots and close-ups of teammates commenting on the situation.	
• Metaphor: it is 'a dogfight' for equality and respect. This means it is a hard and ongoing fight.	
• In a later interview, Kerr uses formal, polite language. She acts in line with her values.	

3 Read the example response below. Do you think this is an effective paragraph? Discuss this as a pair, small group or whole class. In your discussion, identify the evidence used and the explanation for how that evidence relates to integrity. An example has been highlighted for you.

Example response:

One representation of integrity is that it is a trait that inspires you to respect and celebrate the success of others. One example of this is the team's positive reaction when Sam Kerr becomes the top goal scorer in an Australian soccer team. When the team celebrate her success, Kerr acknowledges their role in inspiring her. This respect for others means you can rise above petty comments and actions to keep acting in line with your values. The day after Kerr's achievement, a headline says that Kerr's goals are not equal to Tim Cahill's, the previous record-holder, saying that she is not a Socceroo. Juxtaposing Kerr's achievement and celebration with the negative comments highlights how disheartening it must feel to Kerr and the team. The article is introduced with Kerr showing it on her phone and then the headline is flashed up on the screen. The phrase 'not equal' is emphasised. Acting with integrity, Kerr responds by saying that she is not concerned about herself, but about the young female soccer players who might read the headline and think they are not as good as male players. Kerr continues to be polite when talking about the incident. She shows integrity by standing by her values of inspiring young footballers and being respectful of others, even when she disagrees.

---

4 Use evidence from the deconstruction table and the provided structure to complete a second paragraph about the representation of integrity in 'Dare to Dream'. Suggested evidence is highlighted in the deconstruction table.

Example structure:

Integrity is also represented as supporting others to be successful by inspiring future players and making the team the best it can be. In the documentary, the Matildas share their beliefs that _____. In interviews and voiceovers, the players talk about their experiences growing up, including _____. The use of game footage and commentary, as well as seeing the Matildas beat records, shows _____. The documentary shows how, with the right support, someone can go from playing in the park to representing their country. Throughout the documentary, people use positive language to talk about _____. The team acknowledge _____ and hope to _____. By acting with integrity and supporting future players, the Matildas are inspiring role models.

---

5 We are presenting responses in paragraph form but some people prefer notes in dot point form. Without changing the content, transform one of the paragraphs to dot points.

6 Now it's your turn. Watch the episode 'Dare to Dream' and use different evidence from the deconstruction table. Individually or in pairs, use an extended PEEL structure to explain how 'integrity' (or another concept, identity or place) is represented in this episode.

Extension task 6.3

Watch another episode of the documentary series. How is integrity represented through the language features and text structures of that episode? What other concepts are represented?

Glossex

A glossary and index

When you come across a word in purple or blue bold, look it up in this glossary and complete the blank squares. You may prefer to do this in the PDF version of the Glossex, available for download from *Cambridge GO*.
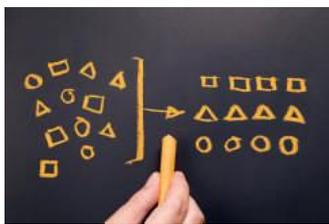
To complete the definition column, try:
- copying from the definition box
- looking it up in a dictionary
- reading around the word in the chapter for clues.

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

Word	Definition	Memory jogger	Page refs
adventure			
affect, effect	to act on or produce a change (verb); emotional response (noun)		
aggressive			
allusion			
analogy	a comparison between one thing and another to explain or clarify		
analyse	dissect to ascertain and examine constituent parts and/or their relationships; break down or examine in order to identify the essential elements, features, components or structure; determine the logic and reasonableness of information; examine or consider something in order to explain and interpret it, for the purpose of finding meaning or relationships and identifying patterns, similarities and differences		

Word	Definition	Memory jogger	Page refs
annotate	to make notes, often written in the margins of a text or on Post-its		
antonym			
apply	use knowledge and understanding in response to a given situation or circumstance; carry out or use a procedure in a given or particular situation		
argue			
assertive			
assess	measure, determine, evaluate, estimate or make a judgement about the value, quality, outcomes, results, size, significance, nature or extent of something		
attitude	an internalised way of thinking about a situation, idea, character or social group; a position, a disposition or manner with regard to a person or thing	e.g. Women in the army should be banned from combat roles.	
attributes	something that belongs to or is characteristic to a person, place or thing		
attribution	referring to outside sources (the words and views of others) to support an argument		

Word	Definition	Memory jogger	Page refs
audience	the group of readers, listeners or viewers that the writer, designer, filmmaker or speaker is addressing; includes students in the classroom, an individual, the wider community, review writers, critics and the implied audience; in Essential English, students may be asked to speak/sign/write/design a text for a real-life or lifelike audience, e.g. a specific magazine or journal article published in print or online, or a presentation at a lifelike gathering for a particular purpose	from the root word meaning attention or hearing; related words: audio, audible, audition	
author	the person who writes or composes a text		
autobiographical memory			
background			
barrier			
belief	what a person or group of people think is true	e.g. I believe I study better with music on.	
blog	a website consisting of a series of standalone articles; often personal and reflective, but may also be news-based or have a unifying theme		
body language	non-verbal communication of attitude through movement or posture		
brainstorm	coming up with as many different ideas as possible		
brand			
brief			
caption			
categorise	place in or assign to a particular class or group; arrange or order by classes or categories; classify, sort out, sort, separate		

Word	Definition	Memory jogger	Page refs
character			
characteristic	a distinguishing feature or quality		
client	someone who pays for professional advice or services		
compare	display recognition of similarities and differences, and recognise the significance of these similarities and differences		
conclusion	the ending of a text or story; the reasoned deduction or inference		
conjunction			
connotation	ideas suggested by a symbol; implicit rather than explicit meaning		
consider			
contemporary			
context	the environment in which a text is responded to or created; can include the general social, historical and cultural conditions in which a text is responded to and created (the context of culture) or the specific features of its immediate social environment (context of situation)		
contrast	display recognition of differences by deliberate juxtaposition of contrary elements; show how things are different or opposite; give an account of the differences between two or more items or situations, referring to both or all of them throughout		
convention	a practice, procedure or technique that's widely used by a group		
coordinating conjunction	links equal parts of a sentence		

Word	Definition	Memory jogger	Page refs
corroboration	to make certain, or confirm		
create	bring something into being or existence; produce or evolve from one's own thought or imagination; reorganise or put elements together into a new pattern or structure or to form a coherent or functional whole		
criteria		every assessment item comes with a criteria sheet	
cultural assumptions	ideas, beliefs or attitudes about such things as gender, religion, ethnicity, youth, age, disability, sexuality, social class and work that are taken for granted as being part of the fabric of the social practices of a particular culture; cultural assumptions underpin texts and can be used to position audiences		
culture	the ways of living and thinking practised by a particular group, often passed down from previous generations		
decide	reach a resolution as a result of consideration; make a choice from a number of alternatives		
define	give the meaning of a word, phrase, concept or physical quantity; state meaning and identify or describe qualities		
dialogue		**Teacher:** Please fill out the definition tables. **You:** How come? It's a bit dull. **Teacher:** It's important to learn new words so that you understand what you read. **You:** Fair enough.	

Word	Definition	Memory jogger	Page refs
discuss	examine by argument; sift the considerations for and against; debate; talk or write about a topic, including a range of arguments, factors or hypotheses; consider, taking into account different issues and ideas, points for and/or against, and supporting opinions or conclusions with evidence		
diverse			
documentary			
double-bubble mind-map	a diagram that shows the similar and different characteristics of two things; each characteristic occupies a separate bubble		
drama			
elaboration	adding more detail		
ellipsis		…	
emotion		synonyms: affect, mood	
empowerment			
evaluate/ evaluation	make an appraisal by weighing up or assessing strengths, implications and limitations; make judgements about ideas, works, solutions or methods in relation to selected criteria; examine and determine the merit, value or significance of something, based on criteria		
evidence			
excerpt	a section taken out of a longer document		
explain	make an idea or situation plain or clear by describing it in more detail or revealing relevant facts; give an account; provide additional information		

Glossex **191**

Word	Definition	Memory jogger	Page refs
figurative	a representation, such as a metaphor; not literal or exact		
flowchart			
foreground			
form			
formal	done in accordance with rules or conventions for the occasion – more like written language		
fragment		I got out of bed. This morning.	
frame			
Frayer model	definition and vocabulary table created by and named after Dorothy Frayer		
genre	the categories into which texts are grouped; the term has a complex history within literary and linguistic theory and is often used to distinguish texts on the basis of, e.g. their subject matter (detective fiction, romance, science fiction, fantasy fiction) and form and structure (poetry, novels, short stories); genres are not static but are dynamic and change in response to a range of factors, such as social context, purpose and experimentation; some texts are hybridised or multigeneric		
goal		should be written in future tense	
hook			

Word	Definition	Memory jogger	Page refs
identify	distinguish; locate, recognise and name; establish or indicate who or what someone or something is; provide an answer from a number of possibilities; recognise and state a distinguishing factor or feature		
identity	sense of self – distinguishing features, especially of a person		
idiom			
image			
inference	to draw together ideas or evidence to make a conclusion		
inform			
informal	casual, relaxed, not formal, conversational – more like spoken language		
inspiration		an abstract noun formed from the verb 'inspire'	
insurmountable		in a sentence: The problem seemed insurmountable.	
interpret	use knowledge and understanding to recognise trends and draw conclusions from given information; make clear or explicit; elucidate or understand in a particular way, bring out the meaning of, e.g. a dramatic or musical work, by performance or execution; bring out the meaning of an artwork by artistic representation or performance; give one's own interpretation of; identify or draw meaning from, or give meaning to, information presented in various forms, such as words, symbols, pictures, graphs, mood		

Word	Definition	Memory jogger	Page refs
investigate	carry out an examination or formal inquiry in order to establish or obtain facts and reach new conclusions; search, inquire into, interpret and draw conclusions about data and information		
irony			
issue		'You've got issues, man!'	
jargon			
journalist			
judgement			
justify	give reasons or evidence to support an answer, response or conclusion; show or prove how an argument, statement or conclusion is right or reasonable		
landscape			

Word	Definition	Memory jogger	Page refs
language features	the features of language that support meaning (e.g. sentence structure, noun group/phrase, vocabulary, punctuation, figurative language, framing, camera angles); choices in language features and text structures together define a type of text and shape its meaning; these choices vary according to the purpose of a text, its subject matter, audience, and mode or medium of production. Language features specific to a mode include: • written, e.g. conventional spelling and punctuation • spoken, e.g. pronunciation, phrasing and pausing, audibility and clarity, volume, pace, silence • non-verbal, e.g. facial expressions, gestures, proximity, stance, movement • complementary features, including visual and digital features such as graphics, still and moving images, design elements, music and sound effects		
link		Hint: Link it to the point or theme of the paragraph, though sometimes we do link to the next paragraph, to improve cohesion.	
literacy	encompasses the knowledge and skills students need to access, understand, analyse and evaluate information, make meaning, express thoughts and emotions, present ideas and opinions, interact with others and participate in activities at school and in their lives beyond school		

Glossex **195**

Word	Definition	Memory jogger	Page refs
literal	true to fact – it means exactly what it says		
long-shot	a camera shot taken at a distance from the subject and permitting a broad view of a scene		
low angle			
lyrics	the words of a song	from the Greek instrument the lyre 	
marginalised			
marketing	the process of promoting products or services to potential customers or clients		
meaning			
medium shot	a camera shot in which the subject is in the middle distance, permitting some of the background to be seen		
metaphor		I cried an ocean of tears because my heart was broken.	
middle distance		also called the 'middle plane'	
mind-map	a visual map of ideas and the connections between them		
mission	a self-imposed or assigned duty		
mnemonic		e.g. rhyme, rule, acronym, picture, example	
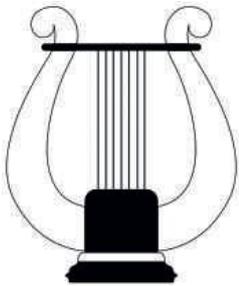
Word	Definition	Memory jogger	Page refs
mode	refers to a system of communication chosen as the way to transmit a message; the choice of language mode may be written, spoken/signed, non-verbal, visual or auditory; in combination, these systems of communication form multimodal texts		
mood		synonym: emotion	
multimodal	delivered at the same time, to communicate ideas and information to a live or virtual audience, for a particular purpose; the selected modes are integrated so that each mode contributes significantly to the response		
narrative	a story using these global stages: Orientation, Complication, Resolution		
narrator	the person/voice telling the story		
nonfiction			
non-verbal	communicating without words		
numeracy	literacy with numbers!	Okay, maybe you'd better check that one with a Maths teacher.	
objective	(adjective) not influenced by personal feelings or opinions in considering and representing facts		
organise	arrange, order; form into a whole consisting of interdependent or coordinated parts, especially for harmonious or united action		
paragraph		PEEEEEEEEEEEEEEEEEL!	
paraphrase	saying it again in a different way, in your own words, to make it clear		

Word	Definition	Memory jogger	Page refs
passive			
perspective	the way a reader/viewer is positioned by a text or how a particular ideology is embedded in a text, e.g. a feminist perspective; a point of view or way of regarding/thinking about situations, facts and texts		
plot			
point		synonyms: purpose, theme, main idea, overall message	
practice (noun or adjective)		Our practice session went really well at band today.	
practise (verb)	perform (an activity) or exercise (a skill) repeatedly or regularly in order to improve or maintain one's proficiency		
predict	give an expected result of an upcoming action or event; suggest what may happen based on available information	pre = before	
prediction			
prefix	letters added to the beginning of a word to create a different but related word		
prose		antonym: poetry	
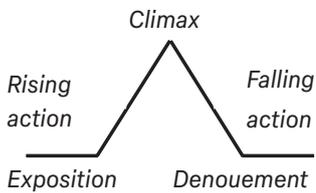
Word	Definition	Memory jogger	Page refs
purpose	a reason for speaking, reading, writing, listening, viewing, creating, designing – the intended or desired result		
quantifiers	words referring to specific quantities		
realism			
recall	remember; present remembered ideas, facts or experiences; bring something back into thought, attention or into one's mind		
recommendation		in a sentence: My recommendation is that you should stay at the Royal Snooza Hotel.	
reflective			
relevance	suitability to the purpose		
reliability	a measure of how well we can trust a source		
represent			
representation	textual constructions that give shape to ways of thinking about or acting in the world; texts re-present concepts, identities, times and places, underpinned by the cultural assumptions, attitudes, beliefs, values or world view of the writer, shaper, speaker/signer, designer (and of the reader, viewer, listener)		
research	an investigation to discover information		
revolutionary			
rhetorical	intended to influence the opinions of the audience		
role	a part a person fulfils, either in life, as a creator or text, or in a play		
scan	looking over a text with something in particular in mind that you're looking for		

Word	Definition	Memory jogger	Page refs
scene	the place where the action occurs; also a division of a play, similar to a chapter in a book		
script	the written text of what will be spoken in a play or skit		
SET Plan	maps out how students will work towards a QCE (Queensland Certificate of Education)		
setting	where the action takes place, usually relating to a narrative		
shot			
silenced	significant information or voices left out or ignored by a text, or by groups		
skim			
sound effects		effects = what is produced, the result or outcome	
source		synonym: origin	
specialised language	language for specific field of knowledge		
stereotype	a simplified understanding of a group identity based on a few observable characteristics; this understanding is applied to all members of the group without acknowledging individual divergence		

Word	Definition	Memory jogger	Page refs
sub-genre			
subordinating conjunction		creates complex sentences	
summarise	give a brief statement of a general theme or major point/s; present ideas and information in fewer words and in sequence		
symbol/ symbolism	where one thing represents something else		
synonym	a word that has the same meaning as another word		
synopsis	a brief or condensed statement or summary giving a general overview of some subject		
team			
technical language	highly specialised language, used by experts in the field		
testimony	a solemn declaration that something is true – usually but not always in a court of law, under oath	origin: from Latin *testimonium*, from *testis* 'a witness'	
text	coherent communication of meaning produced in any medium that incorporates language, including sound, print, film, digital and multimedia representations; texts include written, spoken, non-verbal or visual communication of meaning; they may be extended unified works or series of related pieces	e.g. a conversation, a novel, a film, a painting, an advertisement, a poem, a song, an essay, a news story	
text connectives	words and phrases that link sentences and paragraphs across a text		
theme		in a sentence: An important theme in this book is the fragility of romantic love.	
topic			
trailer			

Word	Definition	Memory jogger	Page refs
transform		transport, transact, translate	
trope	a common theme or device		
understand	perceive what is meant by something; grasp; be familiar with (e.g. an idea); construct meaning from messages, including oral, written and graphic communication		
values	characteristics, qualities, philosophical and emotional stances; e.g. moral principles or standards, often shared with others in a cultural group		
Venn diagram	a diagram using circles to represent sets, with the position and overlap of the circles indicating the relationships between the sets		
vision	an aspirational description of what an individual or organisation would like to achieve		
visual features			
workplace			
workplace bullying			

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