

WORKBOOK

National
English Skills

8

 Rex Sadler  Tom Hayllar  Viv Winter

National
English Skills 

WORKBOOK

 Rex Sadler  Tom Hayllar  Viv Winter

First published 2011 by
 MACMILLAN SCIENCE AND EDUCATION AUSTRALIA PTY LTD
15–19 Claremont Street, South Yarra, VIC, 3141

Visit our website at www.macmillaneducation.com.au

Associated companies and representatives throughout the world.

Copyright © Rex Sadler, Tom Hayllar, Viv Winter 2011

The moral rights of the authors have been asserted.

All rights reserved.

Except under the conditions described in the
Copyright Act 1968 of Australia (the Act) and subsequent amendments,
no part of this publication may be reproduced, stored in a retrieval
system, or transmitted in any form or by any means,
electronic, mechanical, photocopying, recording or otherwise,
without the prior written permission of the copyright owner.



Educational institutions copying any part of this book
for educational purposes under the Act must be covered by a
Copyright Agency Limited (CAL) licence for educational institutions
and must have given a remuneration notice to CAL.

Licence restrictions must be adhered to. For details of the CAL licence contact:
Copyright Agency Limited, Level 11, 66 Goulburn Street, Sydney, NSW 2000.

Telephone: (02) 9394 7600. Facsimile: (02) 9394 7601. Email: memberservices@copyright.com.au

National English Skills: for the Australian curriculum

For junior to middle secondary school students and teachers

Titles in this series	ISBN
<i>National English Skills 7 Workbook</i>	978 1 4202 2988 2
<i>National English Skills 7 Digital</i>	978 1 4202 3103 8
<i>National English Skills 7 Teacher Book</i>	978 1 4202 3012 3
<i>National English Skills 8 Workbook</i>	978 1 4202 2989 9
<i>National English Skills 8 Digital</i>	978 1 4202 3105 2
<i>National English Skills 8 Teacher Book</i>	978 1 4202 3013 0
<i>National English Skills 9 Workbook</i>	978 1 4202 2990 5
<i>National English Skills 9 Digital</i>	978 1 4202 3107 6
<i>National English Skills 9 Teacher Book</i>	978 1 4202 3014 7
<i>National English Skills 10 Workbook</i>	978 1 4202 2991 2
<i>National English Skills 10 Digital</i>	978 1 4202 3109 0
<i>National English Skills 10 Teacher Book</i>	978 1 4202 3015 4

Publisher: Viv Winter

Project editor: Laura Howell

Editor: Emma Cayley

Illustrators: Chris Dent, Tracie Grimwood

Cover designer: Dimitrios Frangoulis

Text designer: Bec Yule@Red Chilli Design

Production control: Aiden Langford, Loran McDougall

Photo research and permissions clearance: Jan Calderwood

Typeset in ITC Usherwood 11.5/15.5 by Bec Yule

Cover image: David Appleby © 2010 Universal Studios

Printed in Malaysia

Internet addresses

At the time of printing, the internet addresses appearing in this book were correct. Owing to the dynamic nature of the internet, however, we cannot guarantee that all these addresses will remain correct.

Warning: It is recommended that Aboriginal and Torres Strait Islander peoples exercise caution when viewing this publication as it may contain images of deceased persons.

Contents

Preface	vii
Acknowledgements	viii
1 Culture and identity	1
Beliefs and values	1
<i>The Whale Rider</i>	
Language and identity	3
<i>Growing up Asian in Australia</i>	
Language Clauses	6
2 Visual texts	9
What is a visual text?	9
Making visual choices	9
Photographs	10
Movie poster	12
<i>Avatar</i>	
Picture book	14
<i>Beneath the Surface</i>	
3 Aboriginal perspectives	19
Memories and experiences	19
<i>Stradbroke Dreamtime</i>	
‘The black rat’	
Language Nouns	24
4 Points of view	27
What is point of view?	27
First person	27
<i>Don't Look Behind You, But ...</i>	
Second person	29
<i>The Other Side of Dawn</i>	
Third person	31
<i>Brisingr</i>	
Changing the point of view	33
Whitney Darrow cartoon	
Language Personal pronouns	34
5 Advertising	37
What is advertising?	37
Persuasive techniques	37
Print advertisement	38
Ingham turkey	



Website advertisement.....	40
Territory Discoveries website	

Language Persuasion.....	42
---------------------------------	----

6 Improve your spelling..... 47

Silent letters.....	47
Syllables.....	49
Spelling guides.....	50
Difficult pairs.....	53
Hard-to-spell words.....	54

7 Breaking news..... 56

What is a news report?.....	56
Structure of a news report.....	56
News reports.....	57
‘Teen’s miracle crash’	
‘Barrier Reef under threat from oil spill’	
Headlines.....	61
Cartoon.....	62
‘Things to look out for when snorkelling ...’	

8 Exploring stories..... 64

What is a short story?.....	64
Key elements of the short story.....	64
A twist in the tale.....	65
‘The three wishes’	
‘The Copy’	

9 Autobiography..... 74

What is an autobiography?.....	74
Growing up in China.....	74
<i>Chinese Cinderella</i>	
Attack in Afghanistan.....	77
<i>The Rugmaker of Mazar-e-Sharif</i>	

Language Verbs.....	80
----------------------------	----

10 The novel..... 84

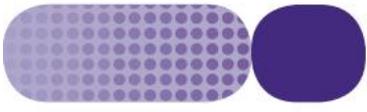
What is a novel?.....	84
The cover.....	84
Character.....	86
<i>A Bridge to Wiseman’s Cove</i>	
Setting.....	87
<i>Holes</i>	



Cultural context.....	90
<i>The Barrumbi Kids</i>	
Conflict.....	93
<i>Goodnight, Mister Tom</i>	
11 The language of poetry.....	98
What is figurative language?.....	98
Similes.....	98
'Symphony in yellow'	
Metaphors.....	99
'Tractor'	
Personification.....	100
'Winter'	
Onomatopoeia.....	102
'Sounds'	
Alliteration.....	105
'The Mikado'	
'Sea-weed'	
Assonance.....	106
Symbols in poetry.....	106
'The kangaroo'	
12 The power of words.....	109
Tone.....	109
Rhetorical questions.....	110
W Churchill, 'Speech to the House of Commons'	
Vocabulary.....	112
13 Humour.....	115
What is humour?.....	115
The pun.....	115
'The Australian Iron Man Championship' cartoon	
Parody.....	118
Nursery rhymes	
A funny poem.....	120
'Excuses, excuses'	
14 Science fiction.....	122
What is science fiction?.....	122
Reading a science fiction story.....	122
'Zoo'	
Language Prefixes and suffixes.....	126



15	Let's punctuate	130
	Apostrophes.....	130
	Abbreviations.....	133
	Quotation marks used for titles.....	135
	Colons.....	137
	Semicolons.....	138
16	Drama	139
	What is drama?.....	139
	Features of a play.....	139
	Script and dialogue.....	140
	<i>Macbeth</i>	
	Coming to terms with drama.....	142
	<i>So Much to Tell You: The Play</i>	
	Relationships in drama.....	146
	<i>Lockie Leonard, Human Torpedo</i>	
17	Speaking out	150
	What is speaking out?.....	150
	Inconvenient truths.....	150
	'Countdown to world destruction'	
	Talkback radio.....	153
	'Schoolies Week vandalism'	
	Language Adjectives.....	156
18	Using paragraphs	159
	What is a paragraph?.....	159
	Structure of a paragraph.....	159
	'Saying "No" to bullying'	
	Expressing a point of view.....	161
	'Should school uniforms be abolished?'	
	Making connections.....	162
	Language Nominalisation and revising parts of speech	164
	Back-of-the-book dictionary.....	168



Preface

National English Skills 8 is a practical workbook that addresses the Australian Curriculum by broadening students' understanding of language and literature and further developing their literacy skills. It seeks, through a diversity of texts, to engage the interest of the students and to enrich their English experience. In addition to literary texts, it draws on television, newspapers, magazines, films, popular culture, the internet, photography, reference material, picture books and more. Extracts have been chosen to represent a wide variety of cultural perspectives, including Aboriginal and Asian.

The focus of *National English Skills 8* is on developing the reading, writing, speaking, listening, language, spelling and thinking skills that are at the heart of the Australian Curriculum. Throughout the workbook there is a logical and sequential development of skills and knowledge. Opportunities are provided for students to engage in imaginative and critical thinking. The exercises and activities are suitable for both classroom use and homework tasks.

Acknowledgements

The author and publisher are grateful to the following for permission to reproduce copyright material:

Photographs

Corbis/Chris Collins, **36**; Dreamstime/dja65, **47**, /Iwiko6, **63**; Patrick Fallon, **10** (top); Getty Images/Jeffrey Coolidge, **46**, /Sergio Dioisio, **153**, /Romeo Gacad, **5**, /Mark Gail, **10** (bottom), /Vetta, **11**; iStockphoto/ajt, **103** (right), /AK2, **158**, /Breigouze, **123**, /by_nicholas, **30**, /cineby, **88**, /diane39, **53** (right), /DNY59, **136**, /Elenathewise, **24**, /Emista, **133**, /Greg Epperson, **50**, /Givaga, **2** (bottom), /Andreas Gradin, **42**, /High Impact Photography, **49**, /Keiichi Hiki, **165**, inhauscreative, **81**, /jsemeniuk, **111**, /kruczka, **163**, /kurga, **98**, /mevans, **16**, /millionhope, **148**, /natureniche, **99**, /peeterv, **94**, /Perkus, **129**, G Prentice, **166**, /princessdlaf, **17** (top), /Renphoto, **96**, /richcano, **145**, /Roob, **154**, /Rubberball, **127**, /timsa, **53** (left); The Picture Desk/Kobal, **1**, **12**; Newspix/Sam Roswarne, **57** (top); Photolibrary/Michelle Constanini, **37**; Shutterstock/28kot, **97**, /Blue Orange Studio, **82**, /Joggie Botma, **17** (bottom), /Mel Brackstone, **164**, /Andrew Chin, **20**, /Susan Flashman, **91**, /Andrea Gradin, **42**, /Tim Hester, **167**, /Kalim, **26**, /Sebastian Kaulitzki, **151**, /Madlen, **48**, /Derek L Miller, **159**, /qingqing, **8**, /sepavo, **130**, /Stana, **90**, /Alex Staroseltsev, **131**, /SVLuma, **113**, /Ivonne Wierink, **132**; Courier Mail/Murray Ware, © Murray Ware, **59** (main photo).

Other material

Extract and cover from *Don't Look Behind You, But ...* by Peter Allison, reprinted with permission by Allen & Unwin, Australia 2009, **27–8**; Poem 'Tractor' by William Hart-Smith from *Secondary English 1*, Sadler et al, reproduced with permission from the Australian Society of Authors, **99**; Article *Countdown to World Destruction* by David Bellamy, © David Bellamy, 2011, reproduced with permission from David Bellamy, **150–1**; Extract and cover from *Holes* by Louis Sachar, 18th anniversary Bloomsbury edition, reproduced with permission from Bloomsbury, UK, **87–8**; Cartoon, 39961 by Darrow, Jr Whitney, © Whitney Darrow, Jr/The New Yorker Collection, reprinted by permission of The Cartoon Bank, www.cartoonbank.com, **33**; Extract from 'The Relative Advantages of Learning My Language' by Amy Choi, published in *Growing Up Asian in Australia*, edited by Alice Pung, Black Inc., 2008, © Amy Choi, **3–4**; Extract and cover from *Lockie Leonard, Human Torpedo*. Playscript by Paige Gibbs, adapted from the novel by Tim Winton © Paige Gibbs and Tim Winton 1996. Reproduced with permission from Currency Press Pty Ltd, Sydney, Australia, **146–7**; Poem 'The Black Rat' by Iris Clayton from *Inside Black Australia*, edited by Kevin Gilbert, Penguin, 1988, reprinted with permission by Eleanor Gilbert, Enlightening Productions, on behalf of the Estate of Kevin Gilbert and the family of Iris Clayton, **22–3**; Extract and cover from *Stradbroke Dreamtime* by Oodgeroo Nunukul, 1972, reprinted with permission by HarperCollins Publishers, **19–21**; Double page spread from *Beneath the Surface* by Gary Drew and Steven Woolman, reproduced with permission by Hachette Australia, 2004, **14**; Extracts and cover reprinted with permission from *So Much To Tell You—The Play* by

John Marsden, Lothian Children's Books, an imprint of Hachette Australia, 1998, **142–45**; Map, from article 'Barrier Reef under threat from oil spill', published in the *Herald Sun*, 5 April, 2010, © Herald & Weekly Times, **59**; Cartoon, 'Things to look out for.' by Mark Knight, Herald & Weekly Times, **62**; Advertisement, used by permission by Inghams Enterprises Pty Limited, ABN 20 008 447 345, **38**; Extract and cover from *The Rugmaker of Mazar-e-Sharif* by Mazar-e-Sharif and Robert Hillman, Insight Publications, 2008, reproduced with permission by Insight Publications, **77–8**; Cartoon 'The Australian Iron Man Championship' from *A Bag of Roosters* by Michael Leunig, Angus & Robertson, 1983, reproduced with permission by Michael Leunig, **116**; Article, 'Teen's miracle crash' by Danielle McKay, published in the *Herald Sun*, 5 April 2010, © Danielle McKay, **57**; Poem 'Sounds' by Brian Moses from *Hippopotamus Dancing and other Poems*, Cambridge University Press, © Brian Moses, **103**; Poem 'Winter' by Judith Nicholls from *Midnight Forest*, Faber and Faber, 1987, © Judith Nicholls, **101**; Cover of *Just Annoying* by Andy Griffiths, Pan Macmillan, reproduced by permission of Pan Macmillan Australia, **65** (top); Extract and cover from *The Other Side of Dawn* by John Marsden, reproduced by permission of Pan Macmillan Australia Pty Ltd. Copyright © Jomden Pty Ltd, 1999, **29**; Short story 'The Copy' and cover from *Quirky Tails* by Paul Jennings, reproduced by permission of Penguin Group (Australia), **66–72**; Extract and cover from *Chinese Cinderella* by Adeline Yen Mah, Penguin, reproduced by permission of Penguin Group (Australia), **74–5**; Extract and cover from *Goodnight Mister Tom* by Michelle Magorian, Penguin UK, 1998, reproduced with permission from Penguin Group, UK, **93–4**; Extract and cover from *Brisings* by Christopher Paolini, published by Doubleday. Used by permission of The Random House Group Ltd, 2008, **31**; Extract from *The Whale Rider* by Witi Ihimaera, Reed Publishing, Auckland, reprinted with permission by Richards Literary Agency, **2**; Poem 'Excuses, Excuses' by Gareth Owen from *Excuses*, *Excuses* edited by John Foster, Oxford University Press, Oxford, 1997, reproduced with permission from Rogers, Coleridge and White, London, **120**; Extracts and front and back covers from *The Barrumbi Kids* by Leonie Norrington, Omnibus Books/Scholastic Australia, **84**, **90–1**; Short story 'Zoo' by Edward D Hoch, originally appeared in *Fantastic Universe Magazine*, June 1958, reprinted with permission of the Ed Hoch Estate and the Sternig & Bryne Literary Agency, **122–3**; Screenshot of homepage of 'Territory Discoveries', reproduced with permission by Noelene Riddell, CEO, Tourism NT, © Territory Discoveries, www.territorydiscoveries.com, **40**; Extract and cover from *A Bridge to Wiseman's Cove* by James Moloney, University of Queensland, 1996, reproduced with permission by University of Queensland Press, **86**.

The author and publisher would like to acknowledge the following:

Cover of *The Great Automatic Grammatizator and Other Stories* by Roald Dahl, Penguin Group, UK, **65** (bottom).

While every care has been taken to trace and acknowledge copyright, the publisher tenders their apologies for any accidental infringement where copyright has proved untraceable. They would be pleased to come to a suitable arrangement with the rightful owner in each case.

Culture and identity

1

Every society or group has its own cultural traditions and values. Sometimes these are lost over time as the effect of progress detaches individuals from their heritage. As individuals, we also need to establish our own identity, or sense of self, if our lives are to have meaning. These ideas are explored in the following extracts.

Beliefs and values

The Whale Rider

The novel *The Whale Rider* was written in 1986 by Witi Ihimaera, a well-known Maori writer. From the start of the novel the reader is aware that the main character, the young girl Kahu, is special. In the following extract, late in the novel, Kahu is fulfilling her destiny by showing that she is at one with the whales and can reconnect her people with their traditional cultural beliefs and values. The extract mentions Kahutia Te Rangi and Paikea, who are her ancestors.



•• Riding the whale ••

She was the whale rider. Astride the whale she felt the sting of the surf and rain upon her face. On either side the younger whales were escorting their leader through the surf. They broke into deeper water.

Her heart was pounding. She saw that now she was surrounded by the whale herd. Every now and then, one of the whales would come to rub against the ancient leader. Slowly, the herd made its way to the open sea.

She was Kahutia Te Rangi. She felt a shiver running down the whale and, instinctively, she placed her head against its skin and closed her eyes. The whale descended in a shallow dive and the water was like streaming silk. A few seconds later the whale surfaced, gently spouting.

Her face was wet with sea and tears. The whales were gathering speed, leaving the land behind. She took a quick look and saw headlights far away. Then she felt the same shiver again, and again, placed her head against the whale's skin. This time when the whale dived, it stayed underwater longer. But Kahu had made a discovery. Where her face was pressed the whale had opened up a small breathing chamber.

She was Paikea. In the deepening ocean the fury of the storm was abating. The whale's motions were stronger. As it rose from the sea, its spout was a silver jet in the night sky. Then it dived a third time, and the

pressure on her eardrums indicated to the young girl that this was a longer dive than the first two had been. And she knew that the next time would be forever.

She was serene. When the whale broke the surface she made her karanga to sky and earth and sea and land. She called her farewells to her iwi. She prepared herself as best she could with the little understanding she had. She said goodbye to her Paka, her Nanny, her father and mother, her Uncle Rawiri, and prayed for their good health always. She wanted them to live for ever and ever.

The whale's body tensed. The girl felt her feet being locked by strong muscles. The cavity for her face widened. The wind whipped at her hair.

Suddenly the moon came out. Around her the girl could see whales sounding, sounding, sounding. She lowered her face into the whale and closed her eyes. 'I am not afraid to die,' she whispered to herself.

The whale's body arched and then slid into a steep dive. The water hissed and surged over the girl. The huge flukes seemed to stand on the surface of the sea, stroking at the rain-drenched sky. Then slowly, they too slid beneath the surface.

She was Kahutia Te Rangi. She was Paikea. She was the whale rider.

from *The Whale Rider* by Witi Ihimaera

iwi tribe

karanga call

Reading for understanding

- 1 What is the main action in the opening paragraph?

- 2 'Her heart was pounding.' How does Kahu feel?



- 3 What instinctive movement does Kahu make when the whale shivers?

- 4 What discovery does Kahu make when she presses her face against the whale as it dives deeper?

- 5 What did Kahu know when the whale dived even deeper for a third time?

- 6 As she calls her farewells, how can you tell that Kahu feels an intensely deep love for her family?

- 7 Kahutia Te Rangi and Paikea are Kahu's ancestors. What do you think the last sentence of the extract means?

- 8 How would you describe the character of Kahu from this extract?

Language and identity

In this moving personal narrative, Amy Choi, a Chinese woman who has grown up in Australia, reflects on her relationship with her grandfather and how this defines her own sense of language, culture and identity.

•• *The relative advantages of learning my language* ••

I was never particularly kind to my grandfather. He was my mother's father, and he lived with us when I was a teenager. I remember him coming into the lounge room one night, and when he went to sit down, I said to my brother, 'I hope he doesn't sit down.' I didn't think my grandfather understood much English, but he understood enough, and as I watched, he straightened up again, and without a word, returned to his room. I was twelve years old.

My grandfather wrote poetry on great rolls of thin white paper with a paintbrush. He offered to read and explain his poems to me several times over the years, but I only let him do it once. I'd let my Chinese go by then, which made listening to him too much of an effort. Though I was raised speaking Chinese, it wasn't long before I lost my language skills. I spoke English all day at school, listened to English all night on TV. I didn't see the point of speaking Chinese. We lived in Australia.

Monday to Friday, Grandad went to the city, dressed in a suit with a waistcoat, a hat, and carrying his walking stick. He would take the bus to the station, the train to the city, the tram to Little Bourke Street. On Mondays, he'd be sitting at a large round table at Dragon Boat Restaurant with other old Chinese men. Tuesdays to Fridays, he was at a small square table by himself with a pot of tea and the Chinese newspaper. I watched him leave in the morning and come back in the afternoon, as punctual and as purposeful as any school kid or office worker, for years.

One afternoon, he didn't come home until well after dark. We assumed he'd got off the bus at the wrong stop or had turned into the wrong street at some point, forcing him to wander around for a bit before finding his way home.

A month after that, he tried to let himself into a stranger's house. It looked just like our house. The yellow rose bush, the painted timber mailbox, even the Ford Falcon parked out the front were the same. But it was the home of a gentle Pakistani couple who let him use the phone to call us.

Two months after that, he fell and hit his head on something. When he didn't come home, Mum and I drove around looking for him. We finally found him stumbling around in the dark, two kilometres from the house. There was a trickle of blood down the side of his face.

From that day forward, Grandad was only allowed to go to the city if someone accompanied him. Once or twice during the school holidays that task fell to me.

After rinsing out his milk glass, Grandad would pick up his walking stick and head out into the street. I'd follow, a few steps behind. He wasn't aware of me. He wasn't aware of the milk on his lip, the upside-down watch on his wrist, the scrape of branches against his coat. He had a blank, goofy, content expression on his face, and turned instinctively into platform five when he was at the train station and into Dragon Boat Restaurant when he was on Little Bourke Street.

When he was about to board the wrong tram or turn around the wrong corner, I'd step forward to take him by the elbow and steer him back on course. He'd smile innocently

and seem glad to see me. 'Hello there, Amy. Finished school already?' Then he'd look away and forget I was ever there.

He'd been diagnosed with a brain tumour and, three months later, he died.

At the funeral, my sadness was overshadowed by a sense of regret. I'd denied my grandfather the commonest of kindnesses. I was sixteen years old.

I am now twenty-six. A few weeks ago, during a family dinner at a Chinese restaurant, the waiter complimented my mum on the fact that I was speaking to her in Chinese. The waiter told Mum with a sigh that his own kids could barely string a sentence together in Chinese. Mum told the waiter I had stopped speaking Chinese a few years into primary school, but that I had suddenly started up again in my late teens.

I have often wondered how aware my mum is of the connection between Grandad's death and my ever-improving Chinese. Whenever I am stuck for a word, I ask her. Whenever I am with her, or relatives, or a waiter at a Chinese restaurant, or a sales assistant at a Chinese department store, I practise. I am constantly adding new words to my Chinese vocabulary, and memorising phrases I can throw into a conversation at will. It is an organic way of relearning a language. Textbooks and teachers are not necessary, since I am only interested in mastering the spoken word. I am not interested in the written word or in the many elements of Chinese culture of which I am ignorant. I am not trying to 'discover my roots'. I am simply trying to ensure that the next time an elderly relative wants me to listen to them, I am not only willing, I am able.

by Amy Choi, from *Growing up Asian in Australia*,
edited by Alice Pung



Reading for understanding

- 1 'I was never particularly kind to my grandfather.' Why is this opening sentence effective?

- 2 What example of unkindness to her grandfather does the writer give in the first paragraph?

- 3 Why doesn't she want to listen to her grandfather read and explain his poetry?

- 4 What do Grandad's daily visits to the city reveal about his character?

- 5 The writer describes three simple incidents that show us her grandfather is becoming progressively unwell. What are these incidents?

- 6 From then on, the family makes sure that someone follows Grandad around at all times. What does this show about their feelings for him?



7 After her grandfather dies, the writer says, 'I'd denied my grandfather the commonest of kindnesses.' How does she decide to make this up to him?

8 Why does she decide that she doesn't need to read Chinese or learn about Chinese culture?

9 Why does she feel that being able to speak Chinese is so important?

10 What does this extract reveal about the difficulties of growing up Chinese in Australia?

Language Clauses

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

subject verb
The waves sweep across the reef towards the shore

The subject is the person, thing or idea we are given information about. The verb is the doing or action word.

A clause that makes sense by itself is called a **main clause** and it is often a sentence.

A **dependent clause** does not make sense by itself but it has a verb and it gives further information about the subject in the main clause. It relies for its sense on the main clause in the sentence.

For example:

The giant octopus, which is found in all oceans, lives in reefs.

In this sentence, the group of words that contains a verb and makes sense by itself is:

The giant octopus lives in reefs *main clause*

The group of words that contains a verb and gives further information is:

which is found in all oceans *dependent clause*

Adjectival and adverbial clauses are two commonly used kinds of dependent clauses.

Adjectival clauses

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

The boat's crew saw a beach **that was shaded by palm trees**.

Diagram labels: 'main clause' is above 'The boat's crew saw a beach'; 'adjectival clause' is above 'that was shaded by palm trees'.

This clause gives further information about the noun 'beach'.

Adverbial clauses

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

The boy dived into the water **when his knife dropped overboard**.

Diagram labels: 'main clause' is above 'The boy dived into the water'; 'adverbial clause' is above 'when his knife dropped overboard'.

This adverbial clause tells when the action, 'dived', was done.

Practice with clauses

In the spaces provided, write down the clauses that form the following sentences:

- 1 The blue whale, which is the biggest animal on the planet, measures about thirty metres.

Main clause:

Adjectival clause:

- 2 Because whales are mammals, they have to come to the surface for air.

Adverbial clause:

Main clause:

- 3 Large whales sometimes accidentally sink boats when they surface beneath them.

Main clause:

Adverbial clause:

- 4 People who migrate to Australia sometimes lose touch with their own language and culture.

Main clause:

Adjectival clause:

- 5 After the girl experienced the loss of her grandfather, she resolved to improve her Chinese language skills.

Adverbial clause:

Main clause:

- 6 It is difficult for people to learn a new language that uses a different alphabet.

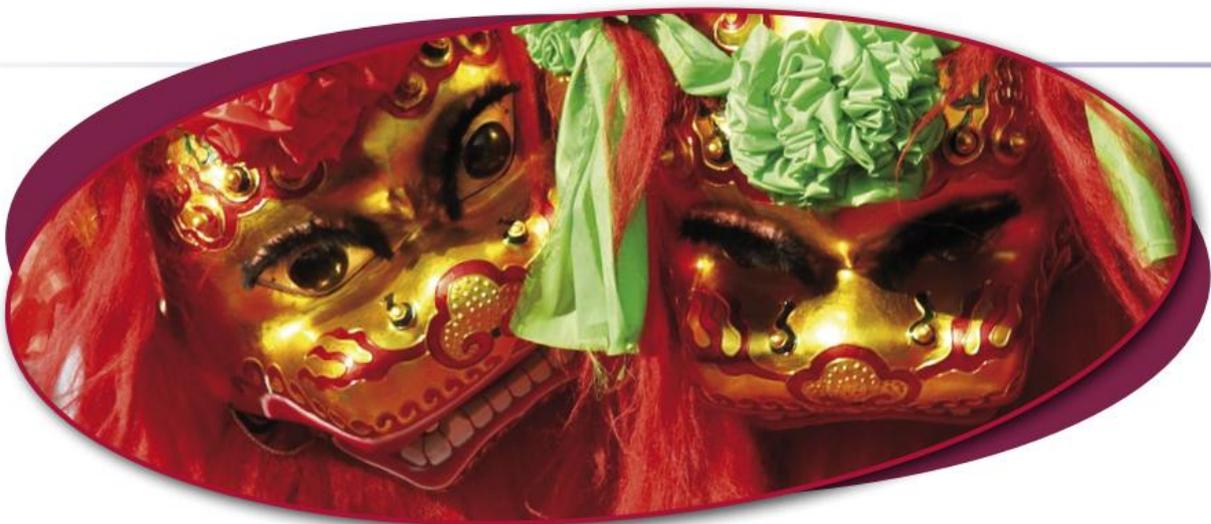
Main clause:

Adjectival clause:

- 7 Chinese culture has contributed to Australia since the first Chinese people arrived in large numbers during the 1850s Gold Rushes.

Main clause:

Adverbial clause:



Visual texts

2

What is a visual text?

All visual texts contain images of some kind. Visual texts include photographs, movies, picture books, posters, diagrams, illustrations and paintings. Sometimes texts are purely visual and sometimes a combination of words, images and sounds creates an even richer meaning.

Making visual choices

The creator of a visual text will always have a purpose in mind. This purpose may be to:

- persuade you to believe a particular point of view
- create a character that touches your innermost emotions
- present something so exotic or bizarre that you feel amazed or shocked.

The choices made by the creator of a text may influence the way the viewer interprets it. This is often referred to as positioning the viewer. For example, if a photographer takes a close-up photo of a shark's open jaws, the viewer will feel the power and danger of the shark. If the photo is taken from a distance and the viewer can see the shark swimming calmly among other sea creatures, it will not appear to be as sinister.

When viewing visual texts it is important to be aware that the creator has made many choices, one of which is the angle of the image. For example, common camera angles used in photography and films include:

- **High-angle:** a camera shot that looks down on the subject from above in the context of a wider scene, such as a sports stadium or a landscape. This may position the viewer to feel powerful and to see the subject of the shot as smaller or weaker.
- **Low-angle:** a camera shot that looks up at the subject from below. This positions the viewer to feel that the subject is powerful or dominating.
- **Eye-level:** a camera shot taken at the same level as the subject. This positions us to feel equal to the subject and involved in the scene. It is a neutral, non-judgemental angle.

Similar angles are also used in other visual texts.

Photographs

Look at the following three photos and answer the questions on each.

Context: This photo was used as a full-page opening shot in a news article about adventure thrillseekers.



Viewing the image

- 1 Is this a high-angle, low-angle or eye-level shot? How can you tell?

- 2 What impact does this choice have on the viewer?

- 3 List three adjectives that describe the mountain bike ride.

- 4 Why do you think this photograph was used at the start of the feature article?

Context: This photo of a stray puppy was featured on the web page of a lost dogs' home.

Viewing the image

- 1 Is this a high-angle, low-angle or eye-level shot? How can you tell?

- 2 How is the viewer positioned to feel about the puppy?



3 List three adjectives that describe the puppy.

4 Why did the lost dogs' home use this photo on their website?

Context: This creative photo of a street scene in Barcelona was used in a travel book on Spain.

Viewing the image

1 Is this a high-angle, low-angle or eye-level shot? How can you tell?

2 What impression of the people and the vehicles does this angle give you?

3 Why do you think the photographer chose this angle?



Movie poster

The movie *Avatar* became a box office sensation. It is a 3D, futuristic, fantasy drama that combines realism with animation. Movie posters often use interesting design techniques to attract the viewer's attention and to make them want to see the movie. Look carefully at the poster for *Avatar* and answer the questions that follow.



Main character, Jake Sully

Jake's Na'vi avatar

Strange creatures

Scene of floating mountains on the planet Pandora

Title of the movie

Viewing the poster

1 How can you tell that this movie is in the fantasy genre?

2 What similarities do you see between Jake Scully and his avatar? What differences?

3 What effect does the use of the colour blue have on the viewer?

4 By placing the two characters side by side, how has the designer positioned the viewer to respond to them?

5 In the lower part of the poster, what features of the planet Pandora's environment are shown?

6 What are your impressions of the planet?

7 Imagine a vertical line drawn down the middle of the poster. How is the poster perfectly balanced vertically?

8 Imagine a horizontal line drawn across the middle of the poster. How is the poster perfectly balanced horizontally?

9 Why has the title of the movie been placed at the bottom?

- 10 The characters' faces are looking towards the camera at eye-level. What impact does this choice have on the viewer?

Picture book

Picture books are no longer only written for young children. These days many picture books are written specifically for older readers and they sometimes tackle some mysterious and chilling subjects. *Beneath the Surface*, written by Gary Crew and illustrated by Steve Woolman, is the sequel to *The Watertower*. Spike Trotter still has nightmares about his childhood experiences and he has now returned to his hometown of Preston to revisit the watertower and analyse its contents. The following double-page spread from the book depicts the moment that Spike is about to taste water he has collected from the watertower.



'Aqua pura,' he breathed, reassured. 'The very basis of life...'
And raising the vial to his lips, he drank.
One sip, they allowed him.
One sip only.

Viewing the picture book

1 What is Spike doing in the first two lines of the written text and how does he feel?

2 'One sip, they allowed him. One sip only.' The book hasn't revealed who 'they' are. Why do these two lines seem menacing?

3 What do you notice about the eyes of all the characters in the illustration?

4 The man's face dominates the page. What is he wearing and what is the expression on his face?

5 How is the reader being positioned to respond to this man?

6 What emotions are shown on the faces of all the characters sitting around the table?

7 How is the reader being positioned to respond to these men?

8 Which section of the illustration relates to what Spike is actually doing?

9 What does the globe in the middle of the table represent?

10 What atmosphere is created by the use of the colours red and black on the page?

11 Look up these words in the back-of-the-book dictionary and write the meaning in the space provided.

a reassured: _____

b basis: _____

c aqua pura: _____

d vial: _____

Analysing visual choices

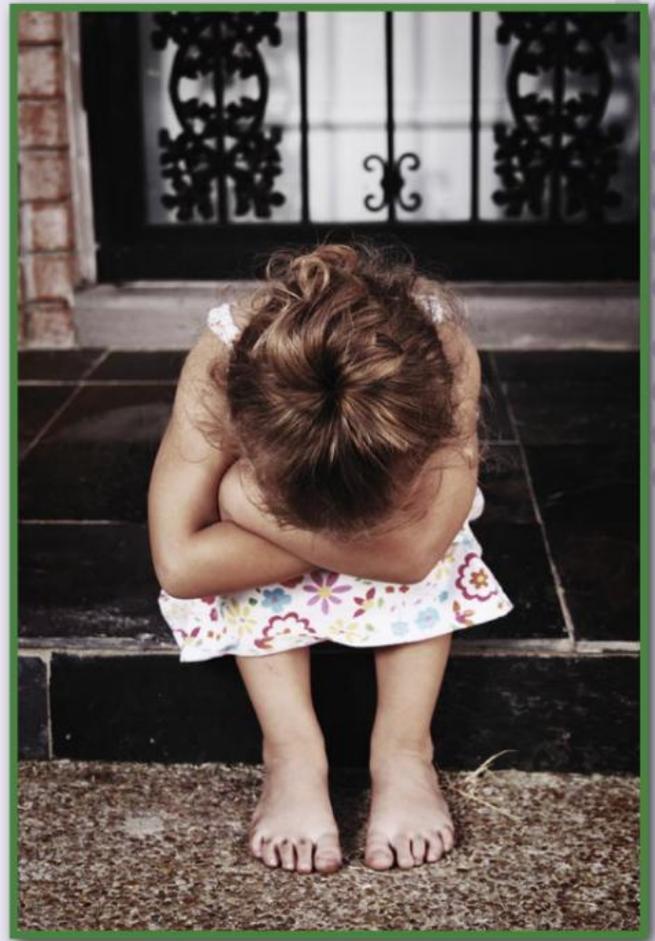
Task 1

In each of the following photos, the photographer has made choices that influence the effect or impact on the viewer. Read the caption for each photo and explain how the photographer has achieved this effect.

The viewer sees the car as if it is moving at high speed. How has the photographer achieved this?



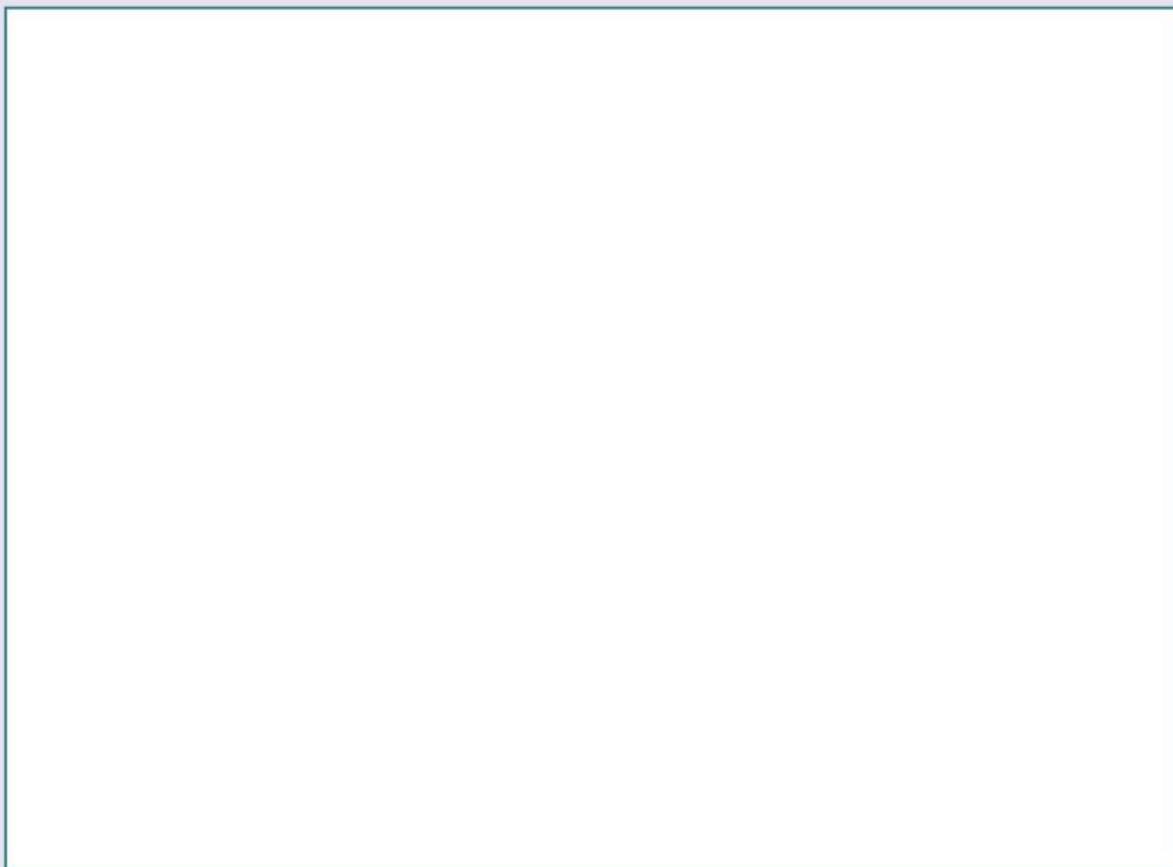
The viewer feels sympathy for the girl. How has the photographer achieved this?



The viewer feels amazed by the scene. How has the photographer achieved this?

Task 2

Find your own interesting or powerful image from a newspaper, magazine or the internet and paste it into the space below.



1 What is shown in the image?

2 What impact does the image have on you?

3 What has the creator of the image done to achieve this?

Aboriginal perspectives

3

Memories and experiences

In 'Kill to eat', Oodgeroo Noonuccal describes an incident from her childhood. When the children break a strict rule of Aboriginal culture, their father makes sure the punishment fits the crime.

•• Kill to eat ••

My father worked for the government, as ganger of an Aboriginal workforce which helped build roads, load and unload the supply ships, and carry out all the menial tasks around the island. For this work he received a small wage and rations to feed his seven children. (I was the third-eldest daughter.) We hated the white man's rations—besides, they were so meagre that even a bandicoot would have had difficulty in existing on them. They used to include meat, rice, sago, tapioca, and on special occasions, such as the Queen's Birthday festival, one plum pudding.

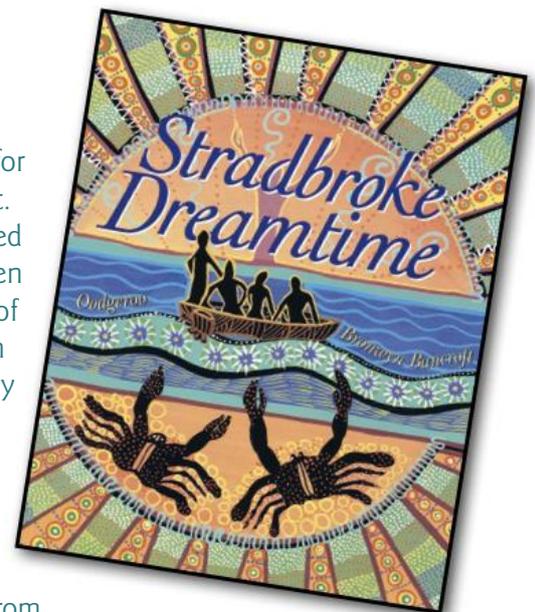
Of course, we never depended upon the rations to keep ourselves alive. Dad taught us how to catch our food Aboriginal-style, using discarded materials from the white man's rubbish dumps. We each had our own sling-shots to bring down the blueys and greenies—the parrots and lorikeets that haunted the flowering gums. And he showed us how to make bandicoot traps; a wooden box, a bit of wire, a lever on top and a piece of burnt toast were all that was needed. Bandicoots cannot resist burnt toast. We would set our traps at dusk, and always next day there was a trapped bandicoot to take

proudly home for Mother to roast. Dad also showed us how to flatten a square piece of tin and sharpen it. This was very valuable for slicing through the shallow waters; many a mullet

met its doom from the accurate aim of one of my brothers wielding the sharpened tin. Dad made long iron crab hooks, too, and we each had a hand fishing-line of our own.

One rule he told us we must strictly obey. When we went hunting, we must understand that our weapons were to be used only for the gathering of food. We must never use them for the sake of killing. This is in fact one of the strictest laws of the Aborigine, and no excuse is accepted for abusing it.

One day we five older children, two boys and three girls, decided to follow the noise of the blueys and greenies screeching from the flowering gums. We armed ourselves with our



sling-shots and made our way towards the trees.

My sisters and I always shot at our quarry from the ground. The boys would climb onto the branches of the gum-trees, stand quite still, and pick out the choicest and healthiest birds in the flock. My elder brother was by far the best shot of all of us. He was always boasting about it, too. But never in front of our mother and father, because he would have been punished for his vanity. He only boasted in front of us, knowing that we wouldn't complain about him to our parents.

The boys ordered us to take up our positions under the trees as quietly as possible. 'Don't make so much noise!' they told us. In spite of the disgust we felt for our boastful brother, we always let him start the shooting. He was a dead shot, and we all knew it. Now we watched as he drew a bead on the large bluey straight across from him. The bird seemed intent on its honey-gathering from the gum-tree. We held our breath and our brother fired.

Suddenly there was a screeching from the birds and away they flew, leaving my brother as astonished as we were ourselves. He had been so close to his victim that it seemed impossible he should have missed ... but he had. We looked at him, and his face of blank disbelief was just too much for us. We roared with laughter. My other brother jumped to the ground and rolled over and over, laughing his head off. But the more we laughed, the angrier my elder brother became.

Then, seeming to join in the fun, a kookaburra in a nearby tree started his raucous chuckle, which rose to full pitch as though he, too, saw the joke.

In anger my elder brother brought up his

sling-shot and fired blindly at the sound. 'Laugh at me, would you!' he called out. He hadn't even taken time to aim.

Our laughter was cut short by the fall of the kookaburra to the ground. My brother, horrified, his anger gone, climbed down and we gathered silently around the stricken bird. That wild aim had broken the bird's wing beyond repair. We looked at each other in frightened silence, knowing full well what we had done. We had broken that strict rule of the Aboriginal law. We had killed for the sake of killing—and we had destroyed a bird we were forbidden to destroy. The Aborigine does not eat the kookaburra. His merry laughter is allowed to go unchecked, for he brings happiness to the tribes. We call him our brother and friend.

We did not see our father coming towards us. He must have been looking for firewood. When he came upon us, we parted to allow him to see what had happened. He checked his anger by remaining silent and picking up a fallen branch. Mercifully he put the stricken bird out of its misery. Then he ordered us home.

On the way back we talked with some awesome foreboding of the punishment we knew would come. I wished our father would beat us, but we all knew it would not be a quick punishment. Besides, Dad never beat us. No, we knew the punishment would be carefully weighed to fit the crime. When we got home, our mother was told to give us our meal. Nothing was said of the dead kookaburra, but we knew Dad would broach the subject after we had eaten. None of us felt hungry, and our mother only played with her food. We knew that Dad had decided upon the punishment, and that Mother had agreed to it, even if she felt unhappy about it.



It was our mother who ordered us to bring into the backyard our bandicoot traps, our sling-shots, and every other weapon we had. We had to place them in a heap in the yard, while our father carefully checked every item. Our big black dog stood with us. He always did that when there was trouble in the family. Although he could not possibly understand the ways of human beings, he could nevertheless interpret an atmosphere of trouble when it came.

Father spoke for the first time since we had killed the kookaburra. He asked for no excuses for what we had done, and we did not offer any. We must all take the blame. That is the

way of the Aborigine. Since we had killed for the sake of killing, the punishment was that for three months we should not hunt or use our weapons. For three months we would eat only white man's hated rations.

During those three months our stomachs growled, and our puzzled dog would question with his eyes and wagging tail why we sat around wasting our time when there was hunting to be done.

It happened a long time ago. Yet in my dreams, the sad, suffering eyes of the kookaburra, our brother and friend, still haunt me.

from *Stradbroke Dreamtime* by Oodgeroo Noonuccal

Reading for understanding

- 1 Explain why the title 'Kill to eat' is suitable for this story?

- 2 How did Oodgeroo Noonuccal's father earn a living?

- 3 What were the 'blueys and greenies'?

- 4 What was the one strict Aboriginal rule the children had to obey?

- 5 'We roared with laughter.' What caused this?

- 6 Why did the eldest brother fire his sling-shot at the kookaburra?

- 7 'Knowing full well what we had done.' What two Aboriginal laws had been broken?

8 Why were kookaburras not allowed to be killed?

9 How did the father react when he saw 'the stricken bird'?

10 How did the narrator's father punish his children?

11 'It happened a long time ago.' What do the events reveal about the Aboriginal way of life?

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

a menial _____

b raucous _____

c foreboding _____

In her poem 'The black rat', Iris Clayton describes the sad life of an Aboriginal soldier who helped hold off the German army at Tobruk during World War II. Because the Australian soldiers had to burrow into the ground and live in terrible conditions, they became known as the 'Rats of Tobruk'.

•• *The black rat* ••

He lived in a tin hut with a hard dirt floor,
He had bags sewn together that was his door.
He was a Rat of Tobruk until forty-five,
He was one of the few that came back alive.

Battered and scared he fought for this land,
And on his return they all shook his hand.
The price of fighting for the freedom of man,
Did not make any difference to this Blackman.

He returned to the outback, no mates did he find,
If he had a beer he was jailed and then fined.
He sold all his medals he once proudly wore:
They were of no use to him any more.

Confused and alone he wandered around,
Looking for work though none could be found.
The Anzac marches he badly neglected,
Would show to his comrades how he was rejected.
He fought for his land so he could be free,
Yet he could not vote after his desert melée.
And those years in that desert they really took their toll,
He went there quite young and came home so old.
This once tall man came from a proud Black tribe,
Died all alone—no-one at his side.

Iris Clayton

Reading for understanding

- 1 What evidence can you find to show that the Rat of Tobruk was living in poverty?

- 2 Why is the soldier called 'the black rat'?

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

- 4 What examples of racial prejudice can you find in the third stanza?

- 5 Why did the soldier sell all his medals?

- 6 Why had he fought for his country?

- 7 What example of racial prejudice can you find in the fifth stanza?

- 8 Give the meaning of 'his desert melee'.

- 9 How was he changed after fighting in the desert campaign?

- 10 Why is the ending of the poem particularly sad?

Language Nouns

A **noun** is the name of a person, animal, place, thing or quality. For example:

person—*student*

animal—*lion*

place—*home*

thing—*computer*

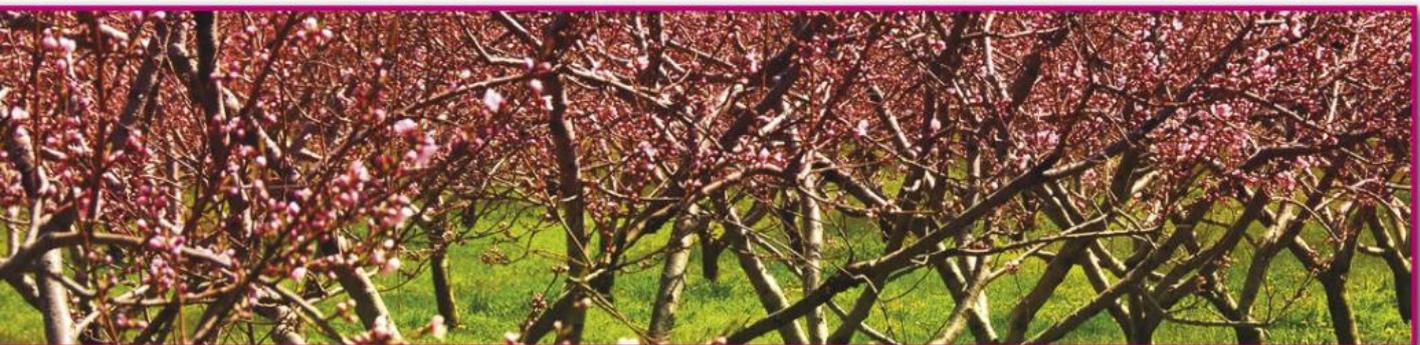
quality—*gratitude*

Naming

Using the definitions and clues, find the nouns in the box that name a person, an animal, a place, a thing or a quality and insert them into the spaces below.

rescue	theatre	love	orchard	burrow
elephant	planet	ladder	hennel	aquarium
journalist	wisdom	bridge	speed	accountant
knife	botanist	gratitude	tap	pilot

- 1 A deep human feeling _____
- 2 Moving very fast _____
- 3 Where plays are performed _____
- 4 A person who flies a plane _____
- 5 The trumpeting of an _____
- 6 The rungs of a _____
- 7 Writes for newspapers _____
- 8 Fish are cared for in an _____
- 9 A dog lives in a _____
- 10 Works with money _____
- 11 Where fruit trees grow _____
- 12 Controls water _____
- 13 A kind of knowledge _____
- 14 A person who studies plants _____
- 15 The blade of a _____
- 16 Thankfulness _____
- 17 Structure spanning a river _____
- 18 A rabbit lives in a _____
- 19 The Earth is a _____
- 20 Another word for 'save' _____



Kinds of nouns

There are four kinds of nouns:

- **Common nouns** are words used to name any person, animal, place or thing. For example:
student, woman, giraffe, gymnasium, computer
- **Proper nouns** are words used to name a special or particular person, place or thing. Proper nouns always begin with a capital letter. For example:
Shakespeare, Sydney, Titanic, Alice, Tuesday, Mars
- **Collective nouns** are words used for a collection or group of persons, animals or things. For example:
crowd, herd, bunch, album, pack, convoy
- **Abstract nouns** are words that name qualities, feelings and actions. They refer to ideas that do not have a physical existence. For example:
truth, peace, happiness, anger, misery

Match up the common and proper nouns

From the right-hand column, choose the proper nouns that go with the common nouns on the left.

Common nouns

- 1 city _____
- 2 car _____
- 3 newspaper _____
- 4 coffee _____
- 5 ocean _____
- 6 country _____
- 7 day _____
- 8 river _____
- 9 person _____
- 10 mountains _____
- 11 watch _____
- 12 planet _____

Proper nouns

- Herald
Atlantic
Nile
Swatch
Venus
Paris
Andes
Saturday
Japan
Nescafe
Holden
Cleopatra

Collective nouns

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

chain
bunch

litter
school

ream
swarm

galaxy
wardrobe

crowd
orchard

- 1 A _____ of stars
- 2 A _____ of kittens
- 3 A _____ of fish
- 4 A _____ of spectators
- 5 A _____ of supermarkets
- 6 A _____ of grapes
- 7 A _____ of bees
- 8 A _____ of clothes
- 9 A _____ of paper
- 10 An _____ of fruit trees

Abstract nouns in proverbs and sayings

The abstract nouns have been removed from these well-known proverbs and sayings. Choose the abstract nouns from the box to complete the proverbs and sayings. First letters are given to help you.

laughter
knowledge
fortune

revenge
noise
time

absence
charity
beauty

necessity
familiarity
crime

- 1 **B** _____ is only skin deep.
- 2 A little **k** _____ is a dangerous thing.
- 3 **C** _____ does not pay.
- 4 **N** _____ is the mother of invention.
- 5 **C** _____ begins at home.
- 6 Empty vessels make the most **v** _____.
- 7 **R** _____ is sweet.
- 8 **A** _____ makes the heart grow fonder.
- 9 **T** _____ is a great healer.
- 10 **F** _____ favours the brave.
- 11 **F** _____ breeds contempt.
- 12 **L** _____ is the best medicine.



Points of view

4

What is point of view?

Point of view refers to how the author has chosen to have the plot of the novel or short story related. There are a number of perspectives from which the events can be viewed. The author, as the omniscient narrator, may decide to tell the story or may choose to use one of the major or minor characters as the narrator.

First person

Some writers use what is called the first-person approach to writing. That is, the narrator of the story tells the story personally and uses words such as 'I', 'me' and 'my' as he or she describes what is happening. Using this approach, first-person narrators are able to present their intimate feelings and thoughts about events to the reader. The disadvantage of this is that the reader is restricted to hearing the story from one person's viewpoint. Autobiographers, as well as many novelists, use the first person in their narrative. The passage that follows is in the first person. Written by Peter Allison, an African safari guide, it begins his autobiography *Don't Look Behind You, But ...*. Read through the passage and answer the questions that follow.

•• *A fearful African safari guide* ••

I was at the bottom, looking up. Above me were safari guides, offering encouragement, telling me it was easy to get where they were. But I am a lifelong fearer of heights, to the point that I don't even enjoy standing up, and think it far more sensible to stay seated. The guides shouted up to me that I was missing out on a great view, and that they could see all sorts of wildlife and scenery from their

perch on our brand new communications tower. I wanted to join them up there, wanted to defeat my phobias, but after repeated failures I tucked my tail between my legs and slunk away, like an animal.

Once the others were gone I returned to the tower and made another attempt. I was very proud to be three rungs higher than I had gone previously, above my own head height.



My hand reached for the next rung, but instead of feeling metal gripped something slimy. It squirmed. The hand released, and for no good reason the other one did too and I fell, with just enough time to think 'Tree frog', before my feet hit the ground, skidded out, and my backside gave a flat thwack into the hard-packed earth. The frog was nowhere to be seen, presumably still safe on its perch wondering why the purple-faced and sweaty

creature that had grabbed it was so quick to let it go.

I looked back up the tower, wondering if I should try again, mustering courage. But just the sight of its distant tip made the sky turn, and I gave up. On this casually violent continent I was more afraid of this tower than I was of any man or animal.

from *Don't Look Behind You, But ...* by Peter Allison

How well did you read?

- 1 What words indicate that the writer is telling the story in the first person?

- 2 As the story begins what personal problem does the narrator have to overcome?

- 3 What reasons did the other guides give to encourage him to climb the ladder?

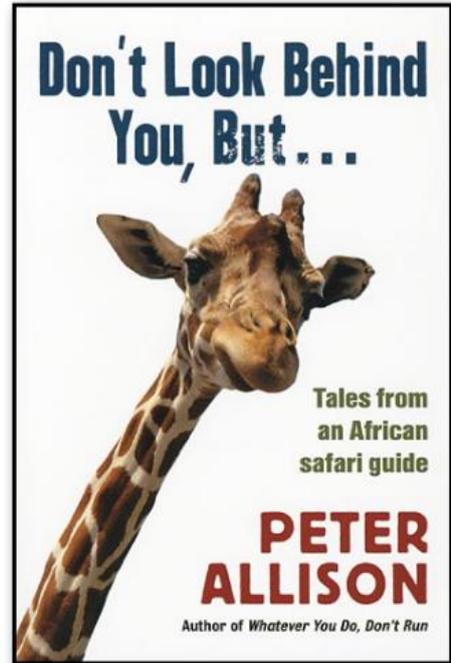
- 4 Where did the action take place?

- 5 What did the narrator do initially after repeated failures?

- 6 On his second attempt at climbing what did the narrator achieve?

- 7 What caused him to give up on his second attempt?

- 8 '... but instead of feeling metal gripped something slimy.' What had he gripped?



9 In his final sentence what point is the narrator making?

10 Using the back-of-the-book dictionary, give the meaning of the following words:

a phobia: _____

b squirmed: _____

c mustering: _____

d casually: _____

Second person

Writers of novels only occasionally use the second person in their storytelling. They prefer to use first or third person, or a combination of both. Novelists use second person to achieve a special effect. When John Marsden's narrator Ellie uses second person at the beginning of the novel *The Other Side Of Dawn*, she wants the reader to experience not only the sound of the helicopter but also the touch, sight and smell associated with its proximity.

The second person is characterised by words such as 'you' and 'your'. Now read through this description and answer the questions that follow.

•• The helicopter ••

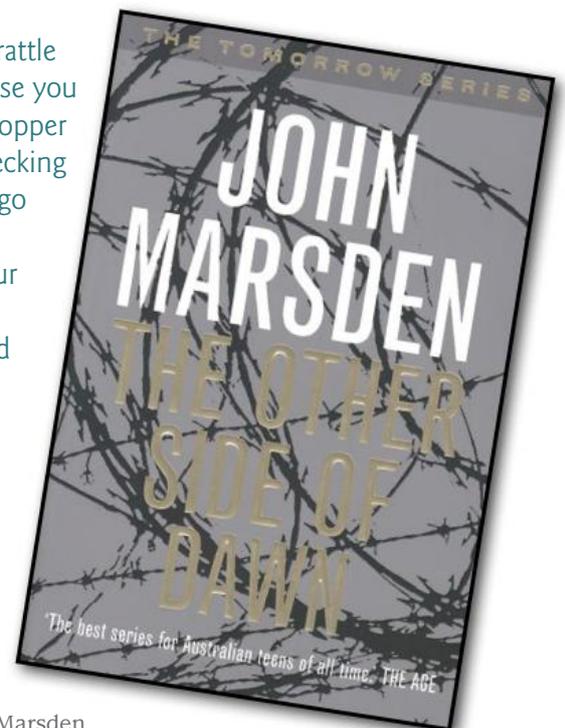
The noise of a helicopter at night fills the whole world. Your ears rattle with the sound. Your other senses haven't got a hope. Oh of course you can still see, and smell, and feel. You see the dark shape of the chopper dropping like a huge March fly, with just two thin white lights checking the ground below. You smell the fumes of the aviation fuel. They go straight to your head, making you dizzy, like you're a little drunk. You feel the blast of air, getting stronger and stronger, blowing your hair then buffeting your whole body. But you hardly notice any of that stuff. The noise takes over everything. It's like a turbo-charged cappuccino machine. You've got your hands over your ears but it doesn't matter; you still can't keep out the racket.

All sounds are louder at night, and at three in the morning a helicopter is very, very loud.

When you're scared it sounds even louder.

In the middle of the bush you don't normally get loud noises. Cockatoos at dusk, tractors in the paddock, cattle bellowing: they're about as noisy as it gets. So the helicopter did kind of stand out.

from *The Other Side of Dawn* by John Marsden





How well did you read?

1 What insect is the helicopter compared to?

2 In the first paragraph, what evidence can you find to show that it was night?

3 What could the narrator smell?

4 What was the effect of the fumes on the narrator?

5 What is the effect of the blast of air from the helicopter on the narrator?

6 Because of its noise, what does the narrator compare the helicopter to?

7 How does the narrator try to reduce the noise?

8 At what time was the helicopter arriving?

9 What are the noises that are heard in the bush?

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

a buffeting: _____

b racket: _____

c bellowing: _____



Third person

When writers use the third person in their writing, it gives them flexibility in dealing with the actions, words, thoughts and feelings of the characters they are describing. The third-person narrator is an observer, able to reveal what is going on in the minds of the characters in the story and is able to describe the different events and settings of the story more comfortably than a first-person narrator. The third-person narrator is often an omniscient, which means 'all-knowing', narrator.

The third-person approach is characterised by words such as 'he', 'she', 'it' and 'they'. Read this third-person description from the beginning of Christopher Paolini's fantasy novel *Brisingr* and answer the questions that follow.

•• *The view from above* ••

Eragon stared at the dark tower of stone wherein hid the monsters who had murdered his uncle, Garrow.

He was lying on his belly behind the edge of a sandy hill dotted with sparse blades of grass, thornbushes, and small, rosebud-like cactuses. The brittle stems of last year's foliage pricked his palms as he inched forward to gain a better view of Helgrind, which loomed over the surrounding land like a black dagger thrust out from the bowels of the earth.

The evening sun streaked the low hills with shadows long and narrow and—far in the west—illuminated the surface of Leona Lake so that the horizon became a rippling bar of gold.

To his left, Eragon heard the steady breathing of his cousin, Roran, who was stretched out beside him. The normally

inaudible flow of air seemed preternaturally loud to Eragon with his heightened sense of hearing, one of many such changes wrought by his experience during the Agaeti Blodhren, the elves' Blood-oath Celebration.

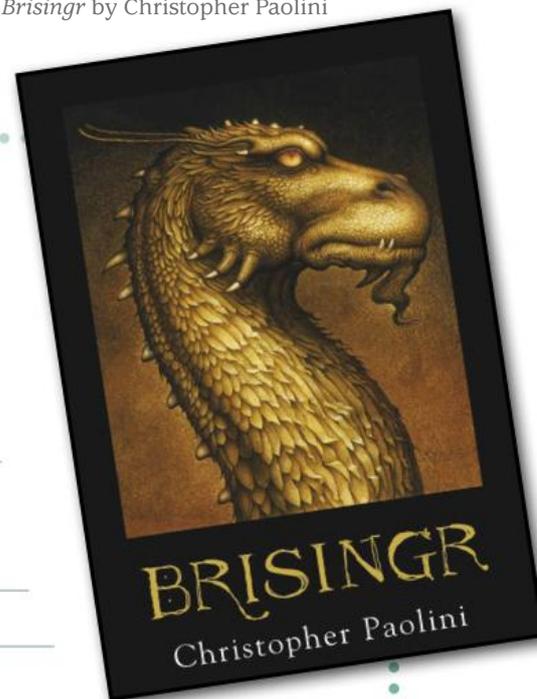
He paid little attention to that now as he watched a column of people inch toward the base of Helgrind, apparently having walked from the city of Dras-Leona, some miles away. A contingent of twenty-four men and women, garbed in thick leather robes, occupied the head of the column. This group moved with many strange and varied gaits—they limped and shuffled and humped and wriggled; they swung on crutches or used arms to propel themselves forward on curiously short legs ...

from *Brisingr* by Christopher Paolini

Reading for meaning

- 1 In the first paragraph how does the narrator engage the reader's attention?

- 2 As the story begins what is Eragon doing?





3 What is Helgrind compared to?

4 What is the horizon likened to?

5 What does Eragon notice about his cousin, Roran?

6 What evidence can you find in paragraph four that suggests *Brisingr* is a fantasy story?

7 Why does the narrator use the word 'inch' to describe the movement of the people?

8 How were the twenty-four men and women at the head of the column dressed?

9 What was unusual about the twenty-four men and women at the head of the column?

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

a preternaturally: _____

b contingent: _____

c garbed: _____

d gait: _____

e wrought _____

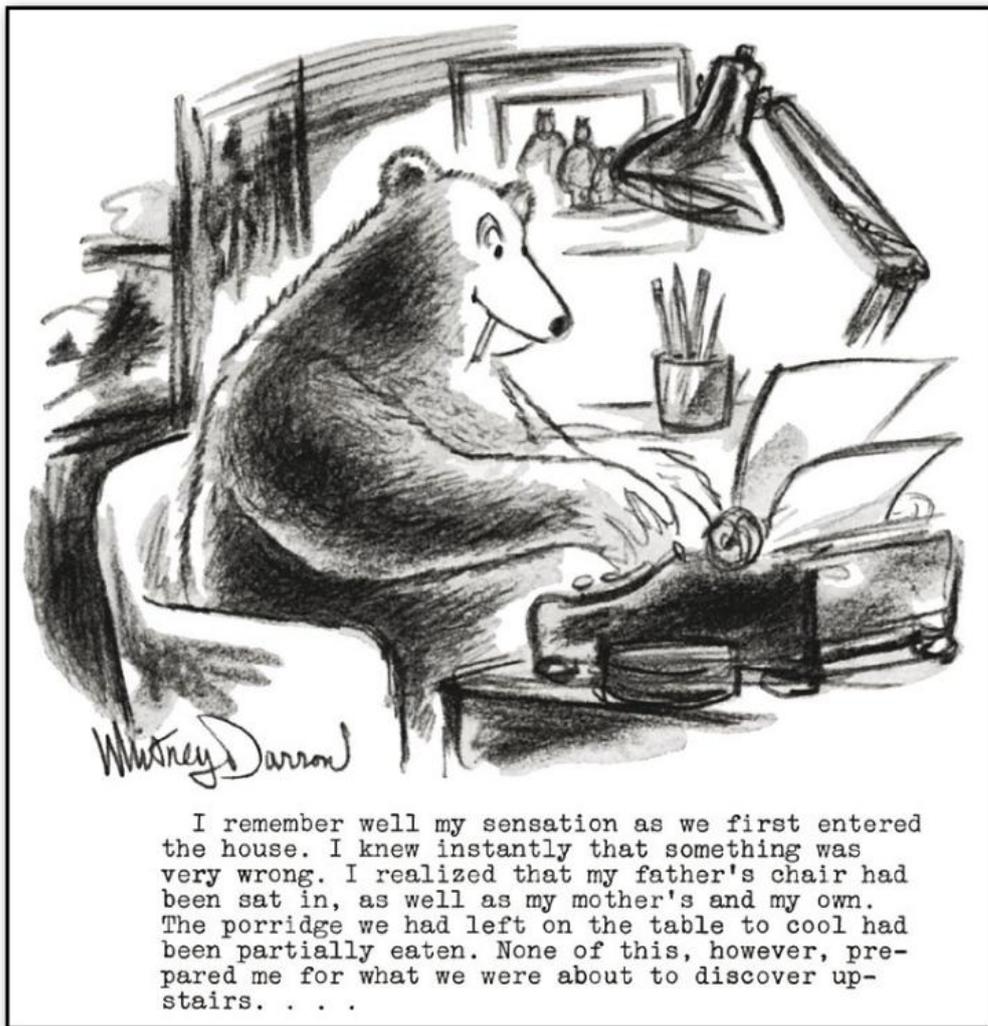
Changing the point of view

Storytellers often write from a particular point of view so that their story will be sure to engage the reader. The fairy tale *Goldilocks and the Three Bears* usually begins this way, using the third person:

Once upon a time three bears lived in a house in the forest. One day, when the bears were out walking, a young girl called Goldilocks knocked on their door and went in ...

Goldilocks then proceeds to eat the bears' porridge, sit on their chairs and go to sleep in one of their beds.

As this cartoon shows, drawing on a well-known fairy tale and adopting a different point of view can dramatically change the impact of a story.



Understanding the cartoon

1 Is the text of the cartoon written in first, second or third person?

2 Who is the narrator?

3 What effect does this point of view have on the reader?

4 What is humorous about the picture?

5 What is the cartoonist's purpose?

Writing in first person

Choose one of the following first-person writing activities:

a Retell the story of *Snow White and the Seven Dwarfs* from the point of view of:

- one of the seven dwarfs
- the evil queen
- Snow White
- Prince Charming

b Retell *Jack and the Beanstalk* from the point of view of:

- Jack
- the giant
- Jack's mother

c Retell a fairytale of your choice from one character's viewpoint.



Language Personal pronouns

A pronoun is used in place of a noun. If there were no pronouns, it would be necessary to keep repeating many of the nouns in a piece of writing. This would lead to monotony and boredom for the reader.

- The **first person** is the person speaking.
- The **second person** is the person spoken to.
- The **third person** is the person spoken about.

Here is a table of the most common personal pronouns showing how their form changes as they are used in different ways in speech and writing.

	Subject	Object	Ownership
First person (singular)	I	me	my
Second person (singular)	you	you	your
Third person (singular)	he, she, it	him, her, it	his, her, its

First person (plural)	we	us	our
Second person (plural)	you	you	your
Third person (plural)	they	them	their

Changing the pronouns

Rewrite each of the following sentences, changing the pronouns in italics as indicated by the instructions given in the brackets. Sometimes you may also have to change some of the other words. The first example has been done for you.

- 1 *He* had learned *his* lines for the play. (change to second person singular)

You had learned *your* lines for the play.

- 2 *She* is studying for *her* exams. (change to first person singular)

- 3 *You* must not forget to bring *your* sport uniforms. (change to first person plural)

- 4 *I* will be bringing *my* camera. (change to third person plural)

- 5 *They* have consulted *their* parents. (change to second person singular)

- 6 *We* are meeting *our* friends tomorrow. (change to third person singular)

- 7 *You* must obey *your* conscience. (change to first person singular)

- 8 *She* is taking *her* surfboard with *her*. (change to first person plural)

9 My shirt is too big for *me*. (change to second person singular)

10 He is repairing *his* skateboard. (change to third person plural)



Sentences beginning with pronouns

Rearrange the following groups of words as sentences by beginning with a pronoun.

1 interrupted he teacher the

2 forgot his he bring equipment to

3 and I licences obtained you our have

4 not did dogs at their us bark

5 beach must dogs you keep your the off

6 not their they homework completed have

Advertising

5

What is advertising?

The purpose of an advertisement is to attract attention and persuade us to buy, do or believe something. The main components of advertisements are headlines, visual images and body copy. For an advertisement to be successful, words and images should work together to have a powerful impact on the reader or viewer.

Persuasive techniques

Here are some common persuasive techniques used in advertisements.

Persuasive techniques	Examples
appeal to the audience's emotions, needs or desires	to be healthy, to be better looking, to make money, to feel good about helping someone else
offer an incentive	a free pair of sunglasses, a prize
make a promise	'You'll never have to scrub floors again.'
use imperatives (commands)	'Get fit now!'
ask a question	'Does your sofa look worn out?'
use interesting visuals	a shocked person, a cute animal, the product itself
use symbols	a heart to represent love, green to represent nature
use positive adjectives	special, essential, smooth, powerful, outstanding
use statistics as evidence	'Over 97% fat free'



Print advertisement

Some advertisements may seem simple, but often there is much more going on than meets the eye. In the following advertisement for Ingham Turkey, the reader is first attracted to the headline and only gradually becomes aware of what product is being advertised and who the advertiser is.

HOW TO MAKE THURSDAY A LITTLE BIT SPECIAL.

FORK works better than fingers.

Chargrilled lemon and garlic Turkey tenderloins (the recipe's on our site)

this means it is very HEALTHY

*Start by not eating the same old stuff.
Beef. Moo! Lamb. BAA! BORING
Try something different.
Like Turkey Easy Cuts.
And try unplugging the teenager from its listening device.
Heaven forbid, you might even TALK.
Go to todaysturkey.com.au*

TURKEY
THE PERFECT PROTEIN

INGHAM
Turkey

Ingham, the Ingham logo and The Perfect Protein logo are trademarks of Inghams Enterprises Pty Ltd.

Dominating headline

Visual image is a combination of a photograph and simple graphic

Annotations add interest and humour

Body copy is smaller than other elements

Advertiser's logo is small

Reading the advertisement

- 1 What makes the headline visually striking?

- 2 How does the wording of the headline appeal to the reader?

- 3 Why is this intriguing?

- 4 What is shown in the photograph? How do you know what it is?

- 5 How has the designer visually linked the photograph to the headline?

- 6 List three imperatives (commands) that are used in the body copy.

- 7 What is humorous about the line 'Beef. Moo! Lamb. BAA! BORING'?

- 8 Who is the intended audience of this advertisement?

- 9 Look at the words 'And try unplugging the teenager from its listening device. Heaven forbid, you might even TALK.' How are readers positioned to view teenagers?

- 10 Evaluate the overall impact of this advertisement on the intended audience.

Website advertisement

This is the homepage of a travel website. This website is run by Territory Discoveries which is an arm of the Northern Territory's Tourism Division—Tourism NT. The site focuses on offering a wide range of guided tours and organised holiday packages to the Northern Territory.

The screenshot shows the homepage of the Territory Discoveries website. At the top, there is a search bar, a 'Go' button, and a 'Live chat' button. The main navigation menu includes 'Book/Search', 'Destinations', 'Holiday Ideas', 'Holiday Reviews', 'Specials', 'FAQ', and 'Contact Us'. The page features several promotional banners and sections:

- NT Holiday Gift Vouchers:** A large banner with a red ribbon and the text 'A perfect gift for that special someone...' and a 'find out more' button.
- Holiday Ideas:** A section with 'Bird Watching Adventures' and 'Red Centre in Style' (8 days from \$1451* per person twin share).
- Advertised Deals:** A section with 'Red Centre in Style' and 'Kings Canyon'.
- Need Help? Ask a consultant:** A section with a 'Start Chat' button and a 'Live Chat by Live Person' button.
- Places to visit...:** A section with four images and captions: 'Uluru/Ayers Rock', 'Kakadu National Park', 'Kings Canyon', and 'Katherine'.
- Outback Deals:** A section with the text 'Northern Territory nature, culture and outback experiences'.
- Travel like a Celebrity:** A section with the text 'Travel like a Celebrity through Australia's Outback...'.

At the bottom, there is a footer with 'Territory Discoveries .com' and a list of links: 'Destinations', 'td.com', 'Links', 'Darwin', 'Kakadu', 'Litchfield', 'Katherine', 'Arnhem Land', 'Alice Springs', 'Uluru/Ayers Rock', 'Kings Canyon', 'Tennant Creek', 'Broome & The Kimberley', 'About us', 'News & Media', 'Contact Us', 'FAQ', 'Book/Search', 'Holiday Reviews', 'Brochures', 'Gift Vouchers', 'Agents', 'Suppliers', 'Groups', 'Image Gallery', 'Privacy', 'Terms of Use', 'Booking Terms', 'Disclaimers', 'Responsible Tourism Policy', 'FOI Access', and 'Login'. The copyright notice is 'Copyright © 2005-2008 Territory Discoveries. All rights reserved.'

Reading the web page

1 What is the purpose of this web page?

2 Who is the intended audience?

3 How does the big red bow at the top left of the web page visually support the written text?

4 How do the images at the bottom of the web page help persuade the viewer that the Northern Territory is a great holiday destination?

5 Why does the site include access to a consultant?

6 Look at the list of persuasive techniques on page 37 and find four that are used on this web page. Give one example for each technique.

7 Evaluate the overall appeal of the web page to its intended audience. Give your reasons.

Language Persuasion

Advertisers often sell their products by appealing to our emotional needs and desires; for example, the desire to:

- win a prize
- help other people
- be fashionable
- save money
- care for the environment
- take a break
- be healthy
- improve one's appearance
- enjoy food
- keep with tradition.



Using emotional appeals

Here are some typical advertising headlines. From the list above, choose the emotional appeal that each advertiser is targeting and write it in the space provided.

1 Get more for your dollar at CheapMart.

2 Spice up your life with a Zingy's Chillie Burger.

3 Are you running out of puff? Get fit now at your local gym.

4 Subscribe today and go into the draw for a trip to Paris.

5 Make a statement. Choose the latest jeans by Wicked.

6 Don't let Kelly go hungry. Give so she can grow.

7 A classic hearty soup that tastes just like Grandma's.

8 Fiji. The holiday of a lifetime!

9 Say goodbye to dry and lifeless hair. Use Harmony shampoo and conditioner.

10 Play your part. Keep our streets a litter-free zone.

Using positive adjectives

Advertisers often use positive words and groups of words to convey their message and persuade us to buy their product. Insert a positive adjective from the box into the most appropriate sentence. Use the clues contained in the other words of the sentence.

nourishing	bargain	exclusive	safe	fiery	powerful
perfect	ultimate	favourite	fragrant	tough	silky

1 Eat a n _____ breakfast every day to keep you healthy and fit.

2 Take the u _____ challenge, beyond all others. Go bungee jumping!

3 Rush into your nearest store for b _____ prices, today only.

4 This p _____ high-performance four-wheel drive can take you through the roughest outback terrain.

5 Don't let another day go by without trying this f _____ rose-scented perfume.

6 This e _____ car is designed for sophistication and style.

7 No other washing liquid is as soft and s _____ as Wondersmooth.

8 You'll always get the p _____ result with a Mathswiz calculator.

9 Berry Surprise. Everyone's f _____ ice cream.

10 Install a s _____ Lifeguard fence around your swimming pool.

11 You won't be able to resist the f _____ flavours of hot Thai curries.

12 Get hiking boots with t _____ rippled soles for hard walking.

Analysing an advertisement

Research interesting and unusual advertisements in newspapers, magazines or online. Look for advertisements that you think are particularly clever, well designed, well written, humorous or that have a powerful message. Select the advertisement that you consider has the most impact. Analyse it to see why it has such an impact and give your overall evaluation. Refer to the list of techniques on page 37 to guide your analysis.

My advertisement

Name of advertiser: _____

What is being advertised: _____

Purpose: _____

Audience: _____

Analysis

The headline:

The image or images:

The body text:

How the images and body text work together:

The persuasive techniques used in the advertisement:

Overall evaluation of the advertisement:

• • • Create your own advertisement • • • • • • • • • •

Design your own advertisement using the image in the box below.

- Decide on a product to advertise, invent the name of the company or organisation and design a logo.
- Write the headline and body copy for your advertisement.
- Make sure that the image and language work together to persuade your audience.



Improve your spelling

6

When writing in English you need to be careful with the spelling of many words. This unit introduces some of the more common difficulties that you will encounter.

Silent letters

Words that contain silent letters can be difficult to spell. In the table below, the silent letters are shown in the left column and examples of words that contain the silent letters are shown on the right. Read through them and complete the exercise that follows.

Silent letters	Words
<i>b</i>	bomb tomb plumber doubt debt succumb
<i>c</i>	scientist sceptre scene obscene scintillating
<i>g</i>	resign gnaw sight foreign campaign
<i>h</i>	honour hour heir scheme honest
<i>k</i>	knot knee know knife knit knuckle
<i>l</i>	talk calm palm would half could
<i>n</i>	autumn solemn column condemn
<i>p</i>	receipt psychology pneumonia psalm
<i>s</i>	debris viscount isle aisle
<i>t</i>	listen whistle ballet fasten often thistle
<i>u</i>	guard guest guarantee guide guess guillotine
<i>w</i>	wreck wrong wreath sword answer wrestle





Identifying silent-letter words

Write down a word from the list for each of the definitions. The silent letter is given in brackets to help you.

- 1 a person who fixes pipes _____ (silent 'b')
- 2 the season before winter _____ (silent 'n')
- 3 an artistic dance _____ (silent 't')
- 4 an island, especially a small one _____ (silent 's')
- 5 inflammation of the lungs _____ (silent 'p')
- 6 a weapon with a long blade _____ (silent 'w')
- 7 to fix safely or join together _____ (silent 't')
- 8 the study of the mind _____ (silent 'p')
- 9 one of two equal parts of a whole _____ (silent 'l')
- 10 the opposite of 'right' _____ (silent 'w')
- 11 to chew or bite on _____ (silent 'g')
- 12 flowers for a funeral or grave _____ (silent 'w')
- 13 to protect from danger or attack _____ (silent 'u')
- 14 a sacred song _____ (silent 'p')
- 15 to give in or to give up _____ (silent 'b')
- 16 the joint of a finger _____ (silent 'k')
- 17 a place where something happens _____ (silent 'c')
- 18 a rod carried by a king or queen _____ (silent 'c')
- 19 truthful or free from deceit _____ (silent 'h')
- 20 a person who inherits _____ (silent 'h')
- 21 the opposite of rarely _____ (silent 't')
- 22 nobleman below an earl in rank _____ (silent 's')
- 23 belonging to another country _____ (silent 'g')
- 24 shrill, often musical sound _____ (silent 't')
- 25 a military operation _____ (silent 'g')



Syllables

A syllable is a word or part of a word that has one sound when you say it. Syllables are important in our spelling system as they form words. Breaking long and difficult words into syllables can make them easier to spell; for example:

The word 'exercise' has three syllables: *ex er cise*

The word 'mysterious' has four syllables: *mys ter i ous*

Creating words from syllables

Place the syllables in each example in the correct order to make a word matching the definition in brackets.

- 1 fi dent con (feeling certain) _____
- 2 cite ex ment (great happiness) _____
- 3 fess pro or (university lecturer) _____
- 4 or ous hum (funny) _____
- 5 er ous gen (unselfish) _____
- 6 ness er wild (unoccupied country) _____
- 7 er pro pell (drives a ship) _____
- 8 ade on lem (soft drink) _____
- 9 nor ig ance (lack of knowledge) _____
- 10 ru ped quad (four-footed animal) _____
- 11 ing ceed ex (being greater than) _____
- 12 ous er num (a great many) _____
- 13 ant il jub (extremely happy) _____
- 14 ter car pen (woodworker) _____
- 15 or ar temp y (lasting a short time) _____
- 16 par pre tion a (getting ready) _____
- 17 grate te dis in (to fall to pieces) _____
- 18 te ver brate in (without a backbone) _____
- 19 ty dis loy al (unfaithfulness) _____
- 20 cir fer ence cum (circle's boundary) _____



Spelling guides

Dropping the final 'e' when adding suffixes

If a word ends in a silent 'e', drop the 'e' to add a suffix beginning with a vowel: *-ous*, *-ing*, *-ion*, *-able*, *-ible*, *-er*, *-est*.

hide—*hiding*

virtue—*virtuous*

save—*saving*

••• Dropping the 'e' to add a suffix

Add the suffixes in the brackets to the following words. Make sure you first drop the silent 'e'.

- | | |
|--------------------------|--------------------------|
| 1 continue _____ (-ous) | 9 love _____ (-ing) |
| 2 live _____ (-ing) | 10 advance _____ (-ing) |
| 3 adventure _____ (-ous) | 11 cycle _____ (-ing) |
| 4 safe _____ (-est) | 12 smile _____ (-ing) |
| 5 graduate _____ (-ion) | 13 reverse _____ (-ible) |
| 6 excite _____ (-able) | 14 fine _____ (-est) |
| 7 quote _____ (-ing) | 15 joke _____ (-ing) |
| 8 rotate _____ (-ion) | 16 desire _____ (-able) |



Retaining the final 'e' when adding suffixes

If a word ends in a silent 'e', the 'e' is kept before a suffix or syllable beginning with a consonant: *-ly*, *-ment*, *-ful*, *-ness*, *-ty*, *-less*. (There are only a few exceptions, such as 'truly', 'wholly' and 'argument'.)

use—useful

love—lovely

nine—ninety

state—statement

Retaining the 'e' to add a suffix

Add the suffixes in the brackets to the following words. Make sure you retain the final 'e'.

1 lone _____ (-ly)

9 tune _____ (-ful)

2 home _____ (-less)

10 amuse _____ (-ment)

3 use _____ (-ful)

11 separate _____ (-ly)

4 move _____ (-ment)

12 white _____ (-ness)

5 idle _____ (-ness)

13 late _____ (-ly)

6 precise _____ (-ly)

14 amaze _____ (-ment)

7 pale _____ (-ness)

15 safe _____ (-ty)

8 close _____ (-ly)

16 price _____ (-less)

Words ending in 'y'

If a word ends in 'y' after a consonant, change the 'y' to 'i' to add suffixes other than *-ing*.

carry—carries, carried, carrying

hurry—hurries, hurried, hurrying

country—countries

diary—diaries

Changing the 'y' to add a suffix

Add the endings to complete the table below. The first one has been done to help you.

Base word	Add -s	Add -ed	Add -ing
satisfy	<i>satisfies</i>	<i>satisfied</i>	<i>satisfying</i>
bury			
cry			
deny			
rely			
classify			
study			

Words ending in 'ey', 'ay' and 'oy'

If a word ends in 'ay', 'ey' or 'oy', do not change the base word to add suffixes such as *-ing*, *-ed* and *-s*. This applies to plural nouns and to changes in verb forms.

donkey—donkeys holiday—holidays delay—delays, delayed, delaying
toy—toys chimney—chimneys enjoy—enjoys, enjoyed, enjoying

Changing the word endings

Fill in the following table, changing the word endings. The first one has been done to help you.

Base word	Add -s	Add -ed	Add -ing
relay	<i>relays</i>	<i>relayed</i>	<i>relaying</i>
convey			
delay			
destroy			
obey			
play			
employ			

Making the nouns plural

Write down the plural form of the nouns in the brackets.

- 1 a farmyard of _____ (turkey)
- 2 several _____ (library)
- 3 a cage of _____ (monkey)
- 4 a bouquet of _____ (pansy)
- 5 a bunch of _____ (cherry)
- 6 a fleet of _____ (ferry)
- 7 two _____ (factory)
- 8 a pair of _____ (dictionary)
- 9 several _____ (decoy)
- 10 two _____ (policy)
- 11 a litter of _____ (puppy)
- 12 many _____ (industry)
- 13 two _____ (jockey)
- 14 a book of _____ (story)
- 15 two _____ (alley)
- 16 six _____ (donkey)

Difficult pairs

Many words in the English language look or sound similar to other words but are spelt differently and have different meanings.

Matching words and meanings

Here are pairs of words that are often confused. Match the words in the box with their meanings below.

eligible	dairy	accept	principal	flare	serial
illegible	diary	except	principle	flair	cereal
council	story	precede	straight	profit	alley
counsel	storey	proceed	strait	prophet	ally

- | | |
|--------------------------------|--------------------------------|
| 1 eaten at breakfast _____ | a story in instalments _____ |
| 2 narrow lane _____ | supporter _____ |
| 3 head person _____ | general rule _____ |
| 4 place for milking cows _____ | daily record of events _____ |
| 5 local government group _____ | advice _____ |
| 6 gain _____ | a great religious leader _____ |
| 7 not bent _____ | stretch of water _____ |
| 8 natural talent _____ | sudden bright light _____ |
| 9 receive or take _____ | not including _____ |
| 10 qualified _____ | not able to be read _____ |
| 11 tale or account _____ | a level of a building _____ |
| 12 to go forward _____ | to go in front of _____ |



Completing sentences

Insert words from the brackets to complete the following sentences.

- 1 The pilot did not know _____ he would be able to land because of the poor _____ conditions. (whether, weather)
- 2 A _____ ago, the survivor had been very _____ from exhaustion. (weak, week)
- 3 We ate _____ even when we camped in the _____. (desert, dessert)
- 4 The _____ soared high above the flood-bound _____. (plain, plane)
- 5 The archaeologists were _____ concerned with saving the _____. (wholly, holy)
- 6 Some members of the _____ seemed to be _____ by the meeting. (bored, board)
- 7 You need to _____ your records to see whether you have cashed the _____. (cheque, check)
- 8 The lord of the _____ behaved in a most unpleasant _____. (manor, manner)

Hard-to-spell words

Here are 40 words that many students and some adults have difficulty spelling. Using the clues in the exercises that follow, write them down correctly.

List words

appreciate	argument	conscience	foreign	biscuit
hygiene	hypocrite	forfeit	eccentric	generosity
exceed	embarrass	leisure	harass	business
despair	maintenance	repetition	separate	unanimous
tragedy	eminent	mortgage	negotiate	exaggerate
accelerate	dissatisfied	oxygen	mischievous	interfere
curiosity	enthusiastic	disastrous	beneficial	committee
emergency	witness	courteous	opponent	occasionally

Finding the double-letter words

Find the correct double-letter word from the above list to complete the gaps below.

1 _ c c _ _ _ _ _

2 _ _ _ g g _ _ _ _ _

3 _ p p _ _ _ _ _

4 _ p p _ _ _ _ _

5 _ _ _ s s _ _ _ _ _

6 _ _ _ _ _ s s

7 _ _ _ _ _ s s

8 _ _ _ _ r r _ s s

9 _ c c _ _ _ _ _

10 _ c c _ _ _ _ _ l l _ _

11 _ _ _ e e _

12 _ _ m m _ t t e e

Matching meanings and list words

Write down the list word with a similar meaning to the given word.

1 polite c _____

2 keen e _____

3 advantageous b _____

4 alien f _____

5 bargain n _____

6 seldom o _____

7 quarrel a _____

8 meddle i _____

9 overstate e _____

10 quicken a _____

11 prominent e _____

12 cleanliness h _____

13 inquisitiveness c _____

14 calamitous d _____

Completing the phrases

Use the appropriate list word to complete each phrase.

1 u _____ decision

2 dental h _____

3 d _____ consequence

4 worthy o _____

5 d _____ customer

6 car m _____

7 b _____ treatment

8 gingernut b _____

9 f _____ language

10 guilty c _____

11 m _____ imp

12 continual r _____

13 b _____ card

14 utter d _____

15 parliamentary c _____

16 life of l _____

7

Breaking news

What is a news report?

News reports bring us the very latest information about local and international events, such as natural disasters, wars, crimes and human interest stories. A news report presents the facts clearly, accurately, objectively, concisely and in an interesting way. News reports almost always convey their information by answering five key 'W' questions:

Who?

What?

Where?

When?

Why?

Structure of a news report

Headline

Uses large bold type and eye-catching wording.

Lead-in paragraphs

The first one or two paragraphs give the most important facts:

- **Who** is the story about?
- **Where** did it happen?
- **What** happened?
- **Why** did it happen?
- **When** did it happen?

Body

Contains short paragraphs that include some of the following:

- additional but less important information
- relevant statistics
- quotes from eyewitnesses, experts, officials, relatives or neighbours.

Conclusion

Gives the least important details so it can be deleted if space is tight.

News reports

Read the following news report about an aircraft's emergency landing:

Strong headline

Teen's miracle crash

Danielle McKay

Byline (journalist's name)

interesting photograph



Caption for photograph

Unharmed: Patrick Humphries walked away from his wrecked plane without a scratch. Picture: SAM ROSEWARNE

Lead-in paragraphs

A TEENAGE pilot walked away without a scratch after a miracle crash landing on one of Hobart's busiest highways yesterday.

Patrick Humphries, 18, dodged houses and cars before gliding under an overpass after his light aircraft's engine stalled.

Onlookers were shocked when the RAAF recruit from Otago Bay in the state's south, stepped out of the wreck, redirecting traffic seconds after crashing.

The single engine Victa Airtourer stalled during aerobatic training about 10am, forcing the elite pilot-in-training to circle for several minutes as he made a mayday call and searched for a crash-landing site.

Despite being surrounded by

houses, sporting fields and the Derwent River, Mr Humphries skilfully executed a miracle landing, ducking an overpass to land on the Brooker Hwy. The aircraft spun out of control after clipping a tree, busting the left landing gear and splitting the wing into two pieces, before it crashed into an embankment.

'It just stalled and circled and circled,' eyewitness Robyn Bishop said as she was walking her dog.

'It just got lower and lower and I realised he was in trouble.

'It's amazing that the young man landed without injury to himself or others. It's a busy highway, I'd hate to think what could have happened if it was a weekday.'

Local resident Nick Probert jumped his back fence after he

heard the loud crash and was one of the first on the scene.

'I just went straight to the pilot and asked if he was OK. He said he was fine.

'I told him "good job mate, you've done an amazing job". He was one of the calmest on the scene, totally under control and directing traffic.'

Emergency service crews commended the teenage pilot, saying he was lucky to have escaped uninjured and without hitting a car.

Tasmania Police Inspector Wayne Moore said police were preparing for the worst.

'To land like this is quite remarkable,' he said.

The Air Transport Safety Bureau will examine the plane.

Herald Sun, 5 April 2010

Conclusion

Reading for understanding

- 1 Read the first two paragraphs of the news report and answer the five 'W' questions:

Who?	_____
What?	_____
When?	_____
Where?	_____
Why?	_____

- 2 What is the purpose of this news report?

- 3 What meaning is conveyed by the three words in the headline?

- 4 Why do you think the newspaper selected this particular photo?

- 5 What shocked the onlookers?

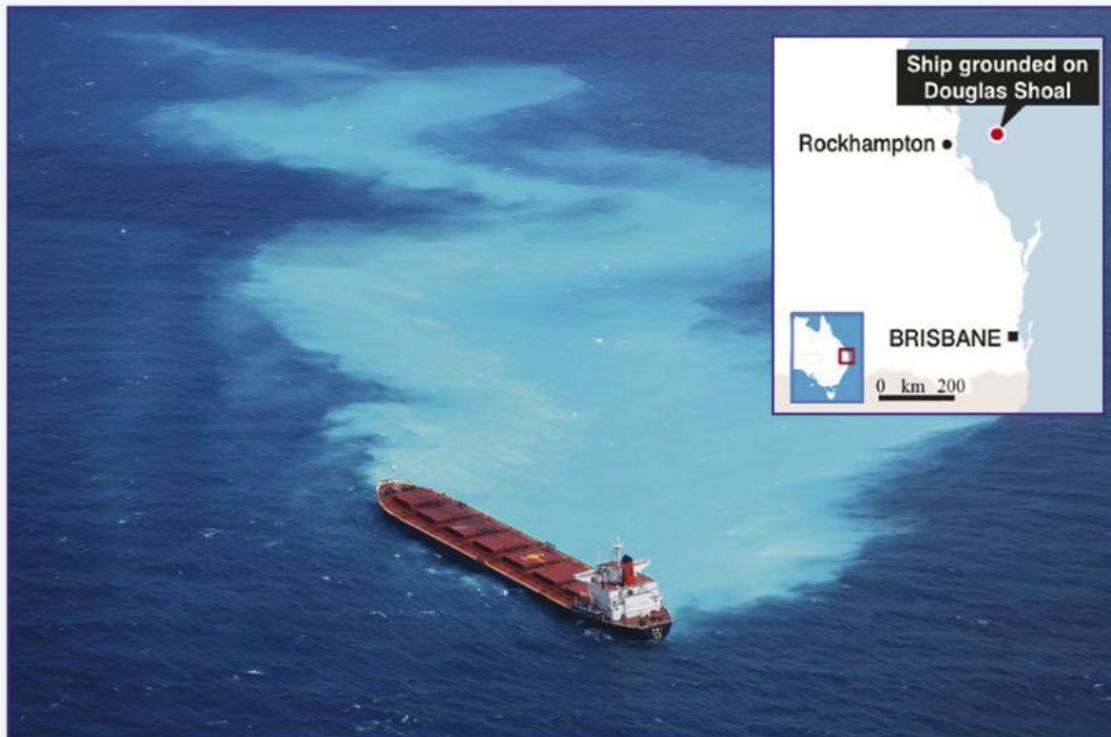
- 6 Why was it a 'miracle landing'?

- 7 Who is the eyewitness and what did she see?

- 8 Why do the local resident's comments follow the eyewitness account?

Although newspaper reports are always based on factual events, some events are important enough to raise wider issues that can lead to considerable community debate.

Barrier Reef under threat from oil spill



AUTHORITIES last night were trying to avert an environmental disaster as a stricken Chinese ship spewed oil over the Great Barrier Reef.

Salvage attempts were stalled amid concerns the ship could break apart, possibly spilling up to 950 tonnes of heavy oil and 65 000 tonnes of coal into the ocean.

Late yesterday a 3 km ribbon of oil had seeped from the *Shen Neng 1*, threatening precious coral and underwater life in the marine park.

Queensland Premier Anna Bligh said the carrier was going at full speed, without a marine pilot, in a restricted zone, 15 km outside the shipping lane, when it hit Douglas Shoal, about 70 km east of Great Keppel Island about 5 pm on Saturday.

She said 'a very serious' investigation would reveal how the ship came to be in a restricted zone.

'We are now very worried we might see further oil discharged from this ship,' Ms Bligh said.

Aircraft have been spraying chemical oil dispersant on two small patches of oil about 4 km from the ship.

State Emergency Service crews and councils were on standby in case oil reached the shore, Ms Bligh said.

Further leaks could take two days to reach the coast but would most likely hit beaches in the Shoalwater Bay National Park, she said.

Captain Patrick Quirk, general manager of Maritime Safety Queensland, said the vessel was badly damaged in several places.

'At one stage last night we thought the ship was close to breaking up.

'It is in danger of actually breaking a number of its main structures and breaking into a number of parts.'

Queensland Greens spokeswoman Larissa Waters said the Barrier Reef should not be used as a coal highway.

'The State Government is being blinded by royalties and their shortsightedness will go down in history as killing the reef,' Ms Waters said.

The grounding of the 17-year-old vessel has sparked renewed calls for pilots to be appointed to guide ships around the marine park.

Herald Sun, 5 April 2010



Reading for understanding

1 What is the purpose of this news report?

2 Why has the photo been taken from so high in the air?

3 Why has the map been included?

4 Summarise the main concerns expressed by each of the following people:

a Queensland Premier Anna Bligh:

b Captain Patrick Quirk, Maritime Safety Queensland:

c Larissa Waters, Queensland Greens spokesperson:

5 Which of these people talks about the basic facts? Which person expresses an opinion on a wider issue?

6 Use the back-of-the-book dictionary to find the meaning of the following words:

a avert: _____

b stricken: _____

c salvage: _____

d shoal: _____

e dispersant: _____

Headlines

Stories such as this one about the Great Barrier Reef often run for many days. Headlines use various techniques to catch and retain the reader's attention as the events unfold. Choose which headline best matches each technique listed below and write the headline in the space provided.



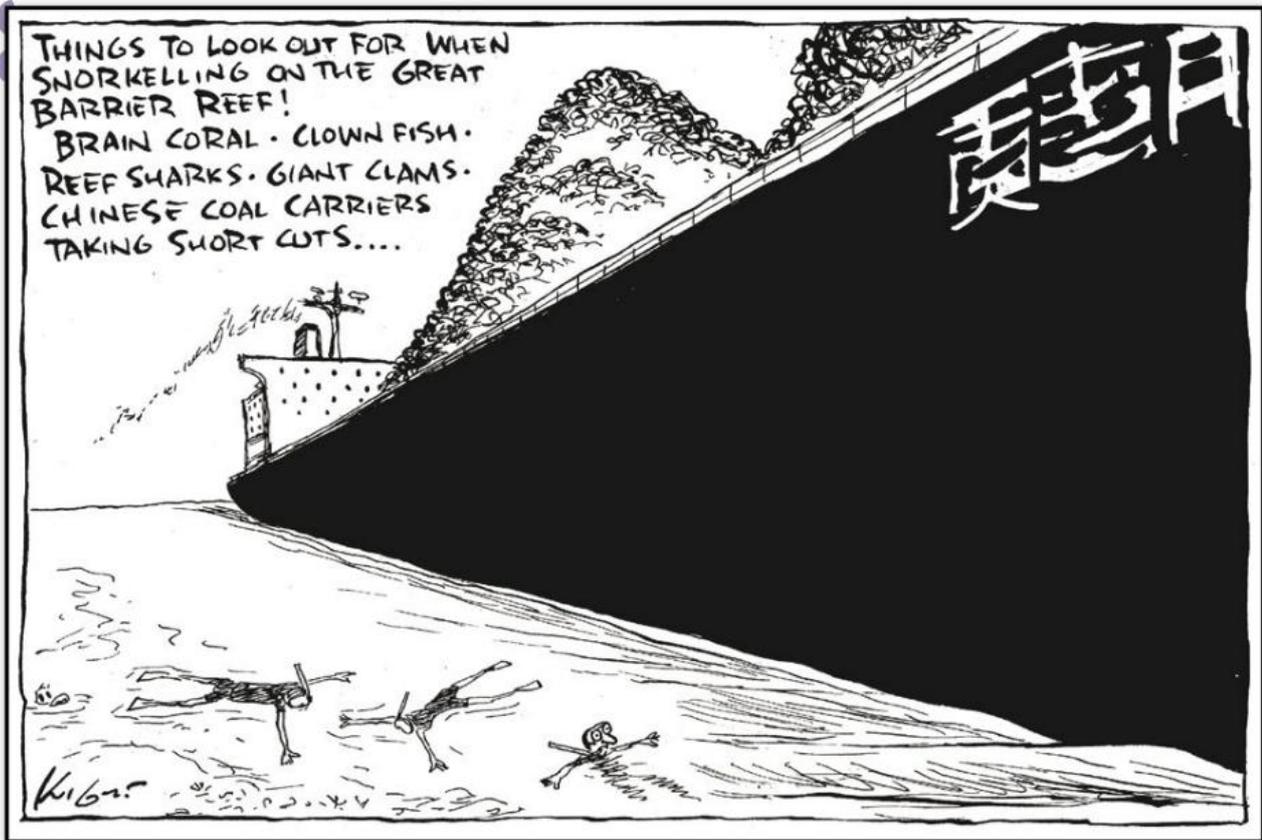
Techniques

- 1 uses a rhyme
- 2 presents the plain facts
- 3 uses words starting with the same letter
- 4 gives a possible reason
- 5 provides shocking statistics
- 6 shows a political reaction
- 7 gives the oil a human quality
- 8 predicts what might happen

Headline

Cartoon

A newspaper cartoon provides a humorous perspective on the news, even when it is about a serious event. Look at Mark Knight's cartoon about the incident on the Great Barrier Reef:



Reading for understanding

- 1 Read the first five lines of text in the cartoon. What is described?

- 2 What is the last item in the list and why is it unexpected?

- 3 What humorous point is the cartoonist making about how the snorkellers might be feeling?

4 Why has the cartoonist made the ship dominate the cartoon visually?

5 What is the purpose of this cartoon?

Writing a news report

Write your own news report. Look again at the structure of a news report on page 56 and keep in mind the features that you have encountered in this unit. Choose one of the events below or think of your own. Make sure you include:

- a strong, snappy or amusing headline to attract attention
- a photo to support the story
- a caption for the photo
- the byline (journalist's name)
- one or two lead-in paragraphs explaining who, what, when, where and why
- short body paragraphs that report the events
- quotes from eyewitnesses, experts, government officials or other relevant people
- statistics if relevant
- a concluding paragraph.

Events

Dust storm causes chaos

Floods strand hundreds of people

Famous singer mobbed by fans

Farmers battle locust plague

Crime wave sweeps the city

Housing prices skyrocket

Success at the Olympics

Jumps racing banned

Greater penalties for environmental vandals



Lay it out in the style of a news report and display the finished pieces for the class.

8

Exploring stories

What is a short story?

In a short story, unlike a novel, there is little time or space for characters to develop. Because of this, many writers tend to concentrate on having a fast-moving story leading up to a thrilling climax and a surprise ending.

The plot of a short story, like that of a novel, is the framework that joins together the events of the story. It normally has a beginning (orientation), a middle (complication) and an ending (resolution).

There are unlikely to be many characters in a short story. This is because each new character usually requires background information or at least a brief explanation of his or her presence. Extra characters, therefore, would only take important time or space away from the essential action or the development of the central characters.

The setting is very important in a short story because it helps to produce the right atmosphere and mood. The setting is usually established in the first paragraph or two and reference is made to it at relevant stages of the story.

Key elements of the short story

Here are the important elements of the short story:

Title: an indication of what the story is about.

Setting: the time and place where the action takes place.

Plot: the arrangement of the events in the story.

Theme: the main idea of the story; the writer's message to the reader.

Characters: the people or creatures who are involved in the story.

Narrator: the person relating the events.

Conflict: the opposition, struggle and disagreement the characters experience.

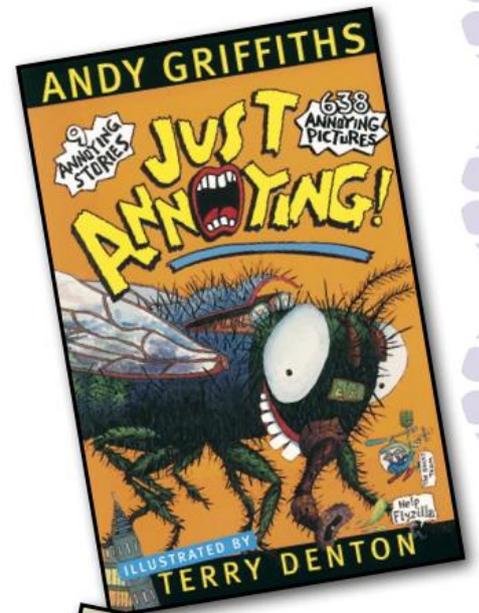
Suspense: the tension, uncertainty and anticipation built up in the story.

Climax: the most exciting point in the story.

Orientation: the beginning of the story.

Complication: the problems that hinder the main characters achieving their goal.

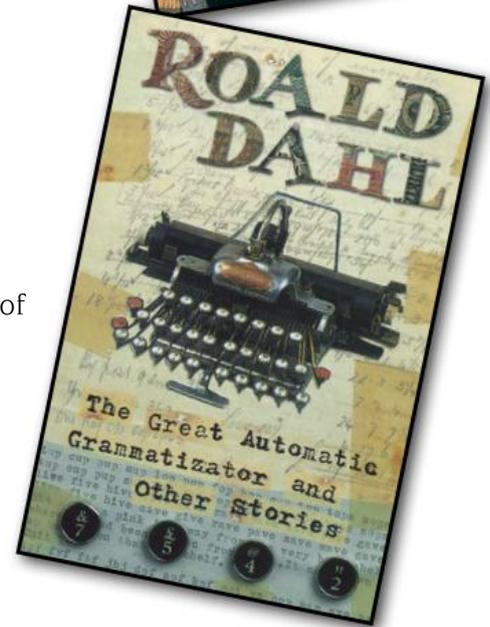
Resolution: the ending of the story in which the conflict or problem is solved.



A twist in the tale

Short stories frequently have unexpected endings. Just as we think we have things worked out, there is a sudden twist in the story. The writer usually springs the surprise ending on us, leaving us to reflect on how it affects the characters and action. As long as the surprise ending fits with the preceding action, we usually feel a strong sense of satisfaction, even though we have been caught unawares. Writers such as Roald Dahl, Paul Jennings and Andy Griffiths are renowned for their stories with unexpected endings.

To give you the idea of the unexpected ending, here is a very simple story that achieves its humour by a twist in the tale.



•• The three wishes ••

Three people had been castaways on a desert island for over four years. Orientation

One day they found a bottle washed up on the shore. When one of them rubbed the bottle, to their amazement a genie suddenly appeared. 'I have been stuck in that bottle for two thousand years,' said the genie. 'As a reward for releasing me, I will grant each of you one wish, but one wish only.' Complication

'I wish I was back in New York with all my friends, enjoying a delicious meal,' said the first person. A puff of smoke and the wish was granted.

The second person said, 'I wish to be back in Melbourne with my family.' A puff of smoke and the wish was granted.

The genie then asked the third person. 'What is your wish?'

'Well, it's really lonely by myself. I wish my friends were back here with me.' Resolution
(Twist in the tale)

Now, as you read through Paul Jennings's short story 'The Copy', be prepared for a surprise ending.

•• The Copy ••

I was rapt. It was the best day of my life. I had asked Fiona to go with me and she said yes. I couldn't believe it. I mean it wasn't as if I was a great catch. I was skinny, weak, and not too smart at school. Mostly I got Cs and Ds for marks. And I couldn't play sport at all. I hated football, always went out on the first ball at cricket and didn't know which end to hold a tennis racquet. And Fiona had still said she'd be my girlfriend.

Every boy in year eleven at Hamilton High would be jealous. Especially Mat Hodson. It was no secret that he fancied Fiona too. I grinned to myself. I wished I could see his face when he found out the news. He thought that he was so great and in a way he was. He was the exact opposite to me. He was smart (always got As for everything), captain of the footy team, the best batsman in the cricket team and he was tough. Real tough. He could flatten me with one punch if he wanted to. I just hoped he took it with good grace about Fiona and me. I didn't want him for an enemy.

I headed off to Crankshaft Alley to see my old friend Dr Woolley. I always went to see him when something good happened. Or something bad. I felt sort of safe and happy inside his untidy old workshop and it was fun seeing what crazy thing he was inventing. Everything he had come up with so far had been a flop. His last invention was warm clothes pegs to stop people getting cold fingers when they hung out the clothes. They worked all right but no one would buy them because they cost two hundred dollars each. All of his inventions had turned out like that. They worked and they were clever but they were too expensive for people to buy.

I walked on down past all the other little shop-front factories until I reached Dr Woolley's grubby door. I gave the secret knock (three slow, three fast) and his gnomish face appeared at the window. I say gnomish because he looked just like a gnome: he was short with a hooked nose and he had a white

beard and a bald head surrounded with a ring of white hair. If you gave him a fishing rod and a red cap and sat him in the front yard you would think he was a little garden statue.

He opened the door. 'Come in Rodney,' he said.

'Tim,' I corrected.

He always called me the wrong name. He had a terrible memory.

'Where's that screwdriver?' he said. 'It's always getting lost.'

'In your hand,' I told him.

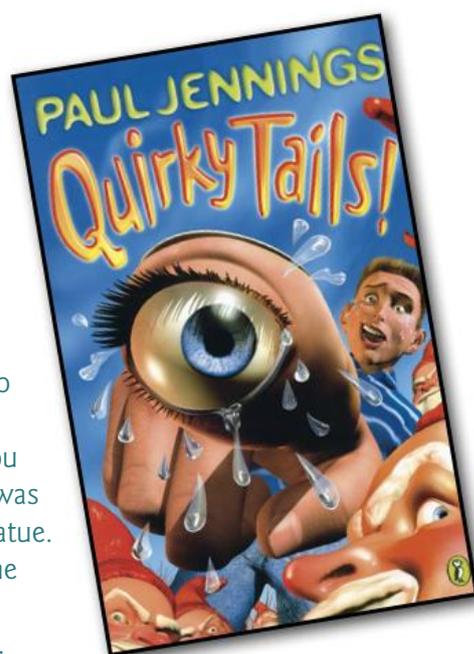
'Thanks, Peter, thanks.'

'Tim,' I sighed. I don't know why I bothered. He was never going to call me by my right name. It wasn't that he didn't know who I was. He did. I was his only friend. Everyone else thought he was a dangerous crackpot because he chased them away from his front door with a broken mop. I was the only person allowed into his workshop.

'Are you still working on the Cloner?' I asked.

His face turned grim and he furtively looked over at the window. 'Sh ... Not so loud. Someone might hear. I've almost perfected it. I'm nearly there. And this time it is going to pay off.' He led me across the room to a machine that looked something like a telephone box with a whole lot of wires hanging out of it. Down one side were a number of dials and switches. There were two red buttons. One was labeled COPY and the other REVERSE.

Dr Woolley placed a pinecone on the floor of the Cloner. Then he pressed the button that said COPY. There was a whirring sound



and a puff of smoke and then, amazingly, the outline of another pinecone, exactly the same as the first, appeared. It lasted for about ten seconds and then the machine started to rock and shake and the whirring slowly died. The image of the second pinecone faded away.

'Fantastic,' I yelled.

'Blast,' said Dr Woolley. 'It's unstable. It won't hold the copy. But I'm nearly there. I think I know how to fix it.'

'What will you use it for?' I asked. 'What's the good of copying pinecones? There are plenty of pinecones already. We don't need more of those.'

He started to get excited. 'Listen, Robert.'

'Tim,' I said.

'Tim, then. It doesn't only work with pinecones. It will work with anything.' He looked up at the window as he said it. Then he dropped his voice. 'What if I made a copy of a bar of gold, eh? What then? And then another copy and another and another. We would be rich. Rich.'

I started to get excited too. I liked the way he said 'we'.

Doctor Woolley started nodding his little head up and down. 'All I need is time,' he said. 'Time to get the adjustment right. Then we will show them whether I'm a crank or not.'

We had a cup of tea together and then I headed off home. That was two good things that had happened in one day. First was Fiona saying she would go with me and second, the Cloner was nearly working. I whistled all the way home.

I didn't see Dr Woolley for some time after that. I had a lot on my mind. I had to walk home with Fiona and every night I went to her place to study with her. Not that we got much study done. On weekends we went hiking or hung around listening to records. It was the best time of my life. There was only one blot on the horizon. Mat Hodson. One of his mates had told me he was out to get me. He left a message saying he was going to flatten me for taking his girl.

His girl! Fiona couldn't stand him. She told me she thought he was a show off and a bully. But that wasn't going to help me. If he wanted to flatten me he would get me in the

end. Fortunately he had caught the mumps and had to stay at home for three weeks. Someone had told me it was very painful.

I decided to go round to see Dr Woolley about a month later. I wondered if he had perfected his Cloner. When I reached the door I gave the secret knock but there was no answer. 'That's strange,' I said to myself. 'He never goes out for anything.'

I looked through the window and although the curtains were drawn I could see the light was on inside. I knocked again on the door but still no answer. Then I started to worry. What if he had had a heart attack or something? He could be lying unconscious on the floor. I ran around to the back, got the key from the hiding spot in an old kettle and let myself into the workshop. The place was a mess. Tables and chairs were turned over and crockery was lying smashed on the floor. It looked as if there had been a fight in the workshop. There was no sign of Dr Woolley.

I started to clean the place up, turning the chairs up the right way and putting the broken things into the bin. That's when I found the letter. It was in an envelope marked with four names. It said, 'John', 'Peter', 'Robert', and 'Tim'. The first three names were crossed out. Dr Woolley had finally remembered my name was Tim after four tries. Inside the letter said:

Tim

If you find this letter something terrible has happened. You must destroy the Cloner at once.

Woolley

My eye caught something else on the floor. I went over and picked it up it was another letter exactly the same as the first. Exactly the same. It even had three wrong names crossed out. Dr Woolley really was the most absentminded person.

I looked at the Cloner with a feeling of dread. What had happened? Why did he want me to destroy it? And where was Dr Woolley? The Cloner was switched on. I could tell that because the red light next to REVERSE was shining. I walked over to it and

switched it over to COPY. I don't know what made me do it. I guess I wanted to know if the Cloner worked. I should have left it alone but I didn't. I took a Biro out of my top pocket and threw it inside the Cloner.

Immediately an image of another Biro formed. There were two of them where before there had only been one. I turned the Cloner off and picked up both pens. As far as I could tell they were identical. I couldn't tell which was the real one. They were both real.

I sat down on a chair feeling a bit dizzy. This was the most fantastic machine that had ever been invented. It could make me rich. Dr Woolley had said that it could even copy gold bars. All sorts of wonderful ideas came into my mind. I decided that nothing would make me destroy the Cloner.

I went over and switched the machine on to REVERSE. Then I threw both of the pens into the Cloner. I was shocked by what happened. Both of them disappeared. They were gone. For good. I turned it back to COPY but nothing happened. I tried REVERSE again but still nothing. It was then that I noticed a huge blowfly buzzing around the room. It flew crazily around my head and then headed straight into the Cloner. It vanished without a trace.

The Cloner was dangerous when it was switched on to REVERSE. It could make things vanish for good. I wondered if Dr Woolley had fallen into the machine. Or had he been pushed? There were certainly signs of a struggle.

I thought about going to the police. But

what could they do? They couldn't help Dr Woolley if he had fallen into the Cloner. And they would take it away and I would never see it again. I didn't want that to happen. I had plans for that machine. It was mine now. I was the rightful owner. After all, Dr Woolley had said that 'we' would be rich.

Unfortunately now it was just going to be me who was rich.

I went back to Fiona's house and spent the evening doing homework with her. I didn't tell her about the Cloner.

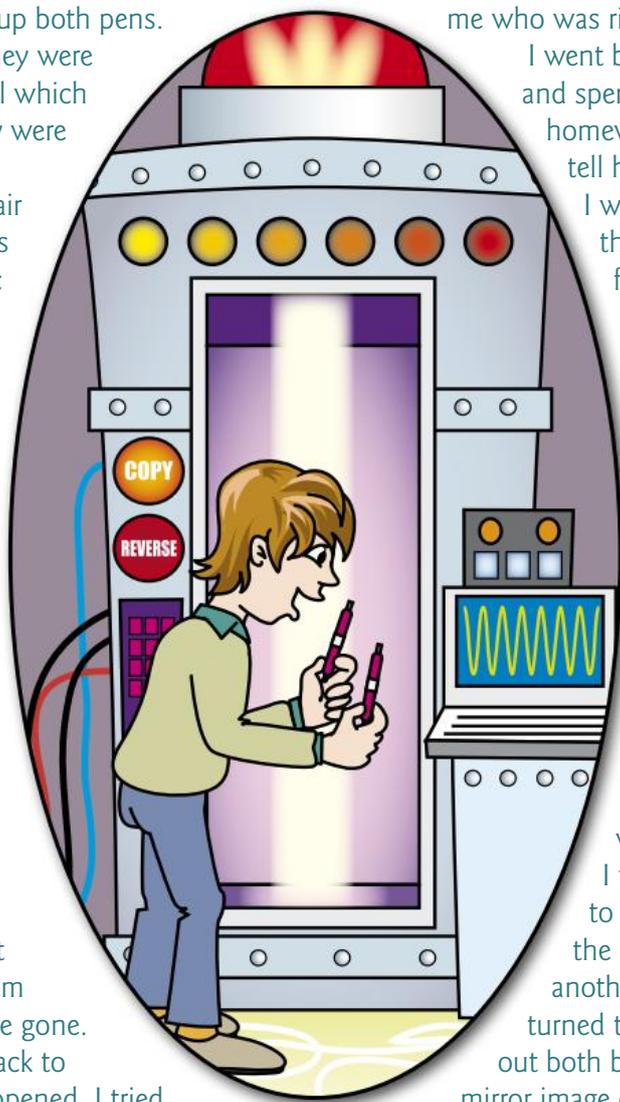
I was going to give her the first copies I made from it. At ten o'clock I walked home through the darkened streets, keeping an eye out for Mat Hodson. I had heard he was over his mumps and was looking for me.

The next morning I borrowed Mum's gold cameo brooch without telling her. I decided not to go to school but instead I went to Dr Woolley's workshop. Once inside I turned the Cloner on to COPY and threw in the brooch. Immediately another one appeared.

I turned the Cloner off and took out both brooches. One was a mirror image of the other. They both had the same gold setting and the same ivory face. But on one brooch the face looked to the left and on the other it looked to the right. Apart from that they were identical.

I whistled to myself. The copy was so good I couldn't remember which way Mum's brooch had faced. Still it didn't matter. I would put one of them back where I had got it and give the other to Fiona.

Next I decided to experiment with something that was alive. I went outside and hunted around in the long grass. After a while



I found a small green frog with a black patch on its left side. I took it in and threw it straight into the Cloner. In a flash there were two frogs. They jumped out onto the workshop floor. I picked them up and looked at them. They were both alive and perfectly happy. They were both green but one had a black patch on the left and the other had it on the right. One was a mirror image of the other.

This Cloner was wonderful. I spent all day there making copies of everything I could think of. By four o'clock there was almost two of everything in the workshop. I decided it was time to go and give Fiona her cameo. She was going to be very happy to get it.

I never made it to Fiona's house. An unpleasant surprise was waiting outside for me. It was Mat Hodson.

'I've been waiting for you, you little fink,' he said. 'I heard you were hiding in here.' He had a pair of footy boots hanging around his neck. He was on his way to practice. He gave a nasty leer. 'I thought I told you to stay away from my girl.'

'She's not your girl,' I said hotly. 'She can't stand you. She's my ...' I never finished the sentence. He hit me with a tremendous punch in the guts and I went down like an exploding balloon. The pain was terrible and I couldn't breathe. I fought for air but nothing happened. I was winded. And all I could do was lay there on the footpath wriggling like a dying worm.

'You get one of those every day,' he said. 'Until you break it off with Fiona.' Then he

laughed and went off to footy practice.

After a while my breath started to come back in great sobs and spasms. I staggered back into the workshop and sat down. I was mad. I was out of my mind. I had to think of some way to stop him. I couldn't go through this every day and I couldn't give up on Fiona. I needed help. And badly. But I couldn't think of anyone. I didn't have a friend who would help me fight Hodson except Fiona and I couldn't ask her.

My mind was in a whirl and my stomach ached like crazy. I wasn't thinking straight. That's why I did the stupidest thing of my life. I decided to get inside the Cloner and turn it on. There would be two of me. Two Tims. I could get The Copy to help me fight Hodson. He would help me. After all, he would be the same as me. He would want to pay Hodson back as much as I did. The more I thought about it, the smarter it seemed.

I would make an exact copy of myself and together we could go off and flatten Hodson. I wondered what my first words to the new arrival should be. In the end I decided to say, 'Hello there, welcome to Earth.' I know it sounds corny but at the time it was all I could think of.

I turned the Cloner to COPY and jumped in before I lost my nerve. In a twinkling there was another 'me' standing there. It was just like looking into a mirror. He had the same jeans, the same jumper and the same brown eyes. We both stood staring at each other for about thirty seconds without saying a thing.





Then, both at the same time we said, 'Hello, there, welcome to Earth.'

That gave me a heck of a shock. How did he know what I was going to say? I couldn't figure it out. It wasn't until much later I realised he knew all about me. He had an exact copy of my brain. He knew everything I had ever done. He knew what I had been thinking before I stepped into the Cloner. That's why he was able to say the same sentence. He knew everything about me. He even knew how many times I had kissed Fiona. The Copy wasn't just a copy. He was me.

We both stood there again for about thirty seconds with our brains ticking over. We were both trying to make sense of the situation. I drew a breath to say something but he beat me to it. 'Well,' he said. 'What are we waiting for? Let's go get Hodson.'

The Copy and I jogged along the street towards the football ground without speaking. I wondered what he was thinking. He didn't know what I was thinking. We shared the same past but not the same future or present. From now on everything that happened would be experienced differently by both of us. I didn't have the faintest idea what was going on in his head. But I knew what was going on in mine. I was wondering how I was going to get rid of him when this was all over.

'Fiona will like that brooch,' said The Copy. I was shocked to think he knew about it. He was smiling to himself. I went red. He was probably thinking Fiona was going to give him a nice big kiss when she saw that brooch. It was me she was going to kiss, not The Copy.

At last we reached the football ground. Hodson was just coming out of the changing rooms. 'Well look,' he said. 'It's little Tim and his twin brother. Brought him to help, have you?' he said to The Copy. 'Well, I can handle both of you.' He screwed up his hand into a tight fist. Suddenly he looked very big. In fact he looked big enough to wipe the floor with both of us.

I felt like running for it. So did The Copy. I could see he was just about to turn around and run off, leaving me on my own. We both turned and fled. Hodson chased after us for a bit and finally gave it away. 'See

you tomorrow, boys,' he yelled. I could hear the other footballers laughing at us. It was humiliating. I knew the others would tell Fiona about what a coward I was.

I turned to The Copy. 'A fat lot of use you turned out to be,' I said.

'What are you talking about,' he replied. 'You're the one who turned and ran off first. You knew I couldn't handle him on my own.'

I realised The Copy was a liar. I decided to go home for tea. He walked along beside me. 'Where do you think you're going?' I asked.

'Home for tea.'

'We can't both turn up for tea. What's Mum going to say when she sees two of us? The shock will kill her,' I told him.

We both kept on walking towards home. The Copy knew the way. He knew everything I knew. Except what I was thinking. He only knew about what had happened before he came out of the Cloner. He didn't know what was going on in my mind after that. I stopped. He seemed determined to come home with me. 'Look,' I said. 'Be reasonable. Think of Mum and Dad. We can't both sit down for tea. You go somewhere else.'

'No,' he said. 'You go somewhere else.'

Finally we came to the front gate. 'All right,' I said to The Copy. 'You go and hide in the bedroom. I'll go down to tea and afterwards I'll sneak you up some food.'

The Copy didn't like it. 'I've got a better idea,' he told me. 'You hide in the bedroom and I'll bring you up something.'

I could see he was only thinking of himself. This thing was turning into a nightmare. 'All right,' I said in the end. 'You go down to tea and I'll hide in the bedroom.' So that is what we did. I sneaked up and hid in my room while The Copy had tea with my parents. It was roast pork. My favourite. I could smell it from my room and it smelt delicious.

The sound of laughter and chattering floated up the stairs. No one knew The Copy wasn't me. They couldn't tell the difference. A bit later he came up the stairs. He poked his head around the corner and threw me a couple of dry biscuits. 'This is all I could find. I'll try and bring you up something later.'

Dry biscuits. I had to eat dry biscuits while The Copy finished off my tea. And I just remembered Mum had been cooking apple pie before we left. This was too much. Something had to be done.

Just then the doorbell rang. 'I'll get it,' shouted The Copy before I had a chance to open my mouth. He ran down the stairs and answered the door. I was trapped. I couldn't go down or Mum and Dad would see there was two of us.

I could hear a girl's voice. It was Fiona. A bit later the door closed and all was silent. The Copy had gone outside with her. I raced over to the window and looked out. It was dark but I could just see them under the wattle tree. The street light illuminated the scene. What I saw made my blood boil. The Copy was kissing Fiona. He was kissing my girlfriend. She thought he was me. She couldn't tell the difference and she was letting the creep kiss her. And what is worse she seemed to be enjoying it. It was a very long kiss.

I sat down and thought about the situation. The Copy had to be sent back to where he came from. This whole thing had turned out to be a terrible mistake. I had to get The Copy back to the workshop and get rid of him.

After about two hours The Copy came up to the bedroom looking very pleased with himself. I bit my tongue and didn't say anything about him kissing Fiona. 'Look,' I said. 'We can't both stay here. Why don't we go back to the workshop and have a good talk. Then we can figure out what to do.'

He thought about it for a bit and then he



said, 'Okay, you're right. We had better work something out.'

I snuck out of the window and met him outside. We walked all the way to the workshop in silence. I could tell he didn't like me any more than I liked him.

I took the key out of the kettle and let us in. I noticed the Cloner was still switched on to COPY. I went over and turned it on to REVERSE without saying anything. It would all be over quickly. He wouldn't know what hit him. I would just push him straight into the Cloner and everything would be back to normal. He would be gone and there would just be me. It wouldn't be murder. I mean he had only been alive for a few hours and he wasn't really a person. He was just a copy.

'Look,' I said, pointing to the floor of the Cloner. 'Look at this,' I got ready to push him straight in when he came over.

The Copy came over for a look. Suddenly he grabbed me and started to push me towards the machine. The Copy was trying to kill me. He was trying to push me into the Cloner and have Fiona for himself. We fell to the floor in a struggling heap. It was a terrible fight. We both had exactly the same strength and the same experience. As we fought I realised what had happened to Dr Woolley. He had made a copy of himself and they had both tried to push each other in. That's why there were two letters. Probably they had both fallen in and killed each other.

The Copy and I fought for about ten minutes. Neither of us could get the upper hand and we were both growing tired. We rolled over near the bench and I noticed an iron bar on the floor. But The Copy had



noticed it too. We both tried to reach it at the same time. But I won. I grabbed it and wrenched my arm free. With a great whack I crashed it down over The Copy's head. He fell to the floor in a heap.

I dragged his lifeless body over to the Cloner and shoved him inside. He vanished without a trace. It was just as if he had never existed. A feeling of great relief spread over me but I was shaking at the narrow escape I had experienced. I turned and ran home without even locking up the workshop.

By the time I got home I felt a lot better. I walked into the lounge where Mum and Dad were sitting watching TV. Dad looked up at me. 'Ah there you are, Tim. Would you fill out this application for the school camp? You put in the details and I'll sign the bottom.'

I took the form and started to fill it in. I was looking forward to the school camp. We were going skiing. After a while I looked up. Mum and Dad were both staring at me in a funny way.

'What's up?' I asked.

'You're writing with your left hand,' said Dad. 'So?'

'You've been a right hander all your life.'

'And your hair is parted on the wrong side,' said Mum. 'And that little mole that used to be on your right cheek has moved to the left side.'

My head started to swim. I ran over to the mirror on the wall. The face that stared back at me was not Tim's. It was the face of The Copy.

from *Quirky Tails* by Paul Jennings

Short story guide — 'The Copy'

Write the answers to the questions in the spaces provided.

Orientation: At the beginning of the story why is the narrator so happy?

Narrator: Who is the narrator of this story?

Title: Why is the title 'The Copy' suitable for this story?

Setting: Where does Tim create the Copy?

Characters: What comments would you make about the character of Dr Woolley?

Why does Tim decide to make a copy of himself?

Conflict: Describe the conflict between Tim and Mat Hodson in one sentence.

Complication: What problem does the creation of Tim's copy cause?

Suspense: How is the suspense built up during the story?

Climax: What is the most exciting point of the story?

Resolution: What evidence is there at the end of the story that proves that Tim's copy survived?

Explain the twist in the tale.



9

Autobiography

What is an autobiography?

If you are writing your autobiography, you are writing the story of your life. The word 'autobiography' is made up of three Greek words: *autos* meaning 'self', *bios* meaning 'life' and *graphos* meaning 'I write'.

Autobiographies are personal recounts. They reconstruct the writer's experiences through the retelling of events and incidents in the writer's life. The events are told in the first person, from the point of view of the author and there are often personal comments by the author on the events.

Growing up in China

The following extract is from Adeline Yen Ma's autobiography *Chinese Cinderella*, which tells the story of her childhood up to the age of fourteen. During this period she lived in Tianjin, Shanghai and Hong Kong. Read this description of an incident from Adeline Yen Ma's life and answer the questions that follow.

•• A spiteful family ••

I was recalling the excitement in my classroom two days before, when the half-term exam marks were read out. My classmates sat in rapt attention as Teacher Lin rustled some papers and looked for her glasses. I relived the triumph of hearing Teacher Lin announce, 'Yen Jun-ling* has topped the class again in every subject except art. I commend her for her hard work. Earlier this year the school submitted one of

her compositions to the Children's Writing Competition held by the Shanghai Newspaper Association. I am glad to report that she has won first prize for her age group among all the primary school students in Shanghai. Yen Jun-ling has brought recognition to our Sacred Heart School.'

Amidst loud clapping and the admiration of my peers, I stepped forward to shake hands with Teacher Lin. She handed me a special

* My name as used outside the family

gold star to paste on my report card, as well as a copy of the newspaper in which my composition had been published.

To everyone's surprise and my delight, my ping-pong partner Wu Chun-mei received two special prizes: a medal for being the outstanding athlete of the whole school and a certificate for showing the most improvement in arithmetic. Wu Chun-mei blushed with pleasure when Teacher Lin pinned the medal on her uniform. I whispered 'champion' and patted her on the back when she returned to her seat.

'How wonderful life is at the moment!' I thought as I fanned myself and wriggled my toes. With Father and Niang gone, the whole house seemed relaxed and carefree. If only it weren't so hot!

I was scanning the other children's winning entries in the newspaper when the maid came in and announced, 'Your brothers want you to go downstairs and play with them in the dining-room. They have a treat for you!'

I was dizzy with excitement as I crawled out from under my mosquito net and slipped on my shoes. 'Are all three of my brothers playing in the dining-room? Is Third Brother down there too?'

'Yes, they're all there.'

How mysterious and delightful! My three big brothers beckoning me to join them! I ran downstairs eagerly, taking the steps two at a time, then sliding down the banister from the first floor to the ground floor. I burst in panting for breath.

They had been drinking orange juice and put their glasses down when I entered. On the large, oval dining-table was a large jug of juice and four glasses. Three were empty and one was full.

'What a hot day!' Second Brother began, bubbling with laughter. 'I see you're sweating! We thought you'd like a glass of juice to cool you down. Here, this one's for you!'

Something in his manner caused me to hesitate. To be summoned by Second Brother out of the blue and be treated so royally was cause for suspicion. 'Why are you so nice to me all of a sudden?' I asked.

At this he took offence. Moving closer he jostled me. 'It's because you are again top of your class. In addition, you won that writing competition held by the Shanghai Newspaper Association. Seeing Father isn't here, we decided to reward you ourselves.'

'I don't want it!' I cried as I pushed the glass away.

'We even put ice in it so you'll cool down at once.' He picked up the glass and the ice-cubes tinkled. A film of moisture had condensed on the glass's cool surface.

Tempted, I turned to Big Brother. 'Did you make it specially for me?'

'We mixed it from this bottle of orange concentrate here. This is your prize for topping your class. Custom-made just for you!' My three brothers could hardly contain themselves with suppressed merriment.

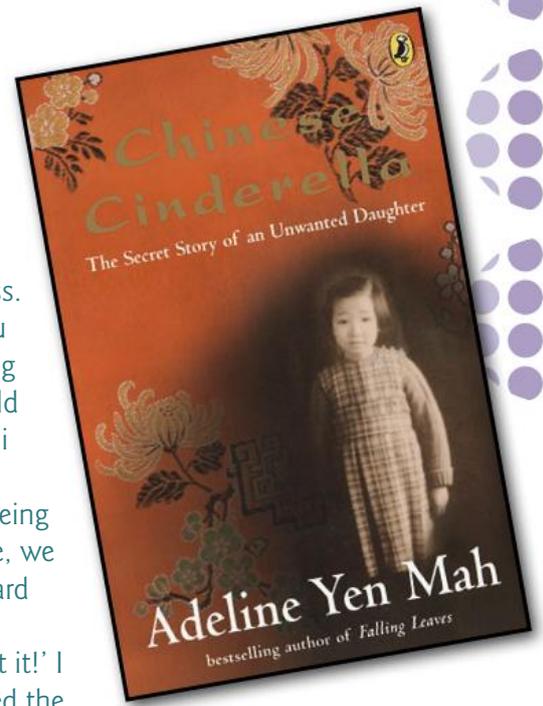
I could feel the humid, oppressive heat seeping through the walls. I eyed the cool glass of juice with its ice-cubes rapidly melting in a shaft of sunlight slanting across the table. I lifted the glass and turned to Third Brother, my ally, knowing that *he* would never fail me. 'Can I drink this?' I asked, confident he could be relied upon.

'Of course! Congratulations! We're proud of you!'

Convinced, I took a generous sip of the ice-cold drink. The disgusting smell of urine hit me like a mighty blow. My brothers had mixed their urine with the juice. Through the mirror hanging on the wall, I could see them rolling on the floor with hysterical laughter.

I ran upstairs to the bathroom to wash out my mouth, knowing I had been duped.

from *Chinese Cinderella* by Adeline Yen Mah



Reading for understanding

1 How do we know that Adeline worked hard at her studies?

2 What evidence is there to show that Adeline excelled in story writing?

3 'How wonderful life is at this moment!' How had her life changed by the end of this recount?

4 'My three big brothers beckoning me to join them!' How did Adeline feel about this?

5 Why did Adeline at first hesitate to accept the glass of orange juice?

6 'Why are you so nice to me all of a sudden?' What reasons did Second Brother give?

7 'Tempted, I turned to Big Brother.' Why was the orange juice so tempting?

8 How did Third Brother betray Adeline?

9 How did Adeline know she had been betrayed?

10 What does this description reveal about the character of Adeline's brothers?

11 Use the back-of-the book dictionary to write down the meaning of these words.

a rapt _____

b suppressed _____

c hysterical _____

d duped _____

Attack in Afghanistan

The following passage describes how Najaf Mazari, a rugmaker, narrowly escapes being killed when the Taliban in Afghanistan launches an attack upon the Hazara population in Mazara-e-Sharif.

•• *Escape or die* ••

The Taliban returned to Mazar-e-Sharif in 1998, and when they came, they came like the wolves in the ancient story. The first I knew of the attack was when I saw people, men and women and also children, running for their lives down Darwaza Shahidan boulevard and into the network of small streets near Bagh-e-Zanana Park. In Afghanistan, when you see people running you know that a disaster is about to strike, for nobody runs at any other time. It is our version of a siren, such as the one that sounds when a city is being bombed. If I had seen two or three young men running, I would have known that it was the army looking for people to enlist, but I saw hundreds of people running, mad with fear. I shrank back against a wall until I saw a man I knew, a friend of my brother Abdul Ali. I leapt out into his path and dragged him back into the shadows.

'What in the name of God is happening?' I asked him.

He looked wildly over his shoulder and struggled to get free of me.

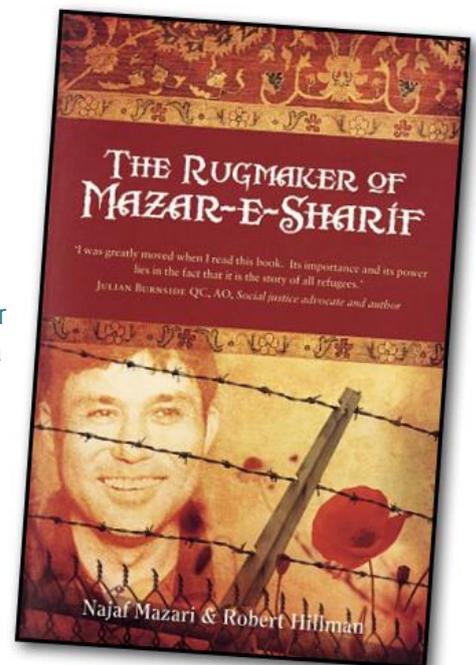
'Taliban!' he cried out as he broke away.

I called to others as they streamed past and they shouted back, 'Taliban! They are killing Hazara!'

I was sick with dread. If the Taliban was already in the city, it meant that the Northern Alliance militias had already been swept

aside. Nothing stood between the Hazara of the city and the vengeance of our enemy. I found a hiding place in a doorway down a narrow street and tried to think. The noise of automatic weapons fire was building into a roar, not like the brief bursts you would normally hear. That could only mean one thing: the Taliban were not fighting street to street, but were all firing at once on the Hazara they had rounded up. A massacre was taking place.

I remained where I was until the bombing began. I realised that the Taliban must have been herding people before them into the city centre, and now they were raining down mortar shells on the clogged city square. My hiding place was close to where the shells were landing. I heard screams, some of them were screams of terror, others were those of people who had been injured and were crying for help. I began to make my way back to





our house, stopping every 20 metres to press myself against a wall. My nostrils were full of the smell that explosions make when concrete and brick are pulverised. People ran past me with their eyes wide, screaming as they ran. I recognised people I knew, but they were gone in a second.

I reached our house and hurled myself in through the door and onto the floor. My mother ran to me, perhaps not sure if I was dead or alive. She lifted my face in her hands and stared down at me, prayers streaming from her mouth.

'Run!' she said when she saw that I was breathing and uninjured. 'Abdul Ali has fled to Shar Shar.'

'Hakima and the baby?' I asked, for by this time my wife had produced a fine baby daughter, Maria. 'Where are they?'

'Hiding in the laundry. These devils won't kill women and children indoors unless they have no fear of God left to them. But they will kill you, surely. Run!'

I was on my feet and running within seconds. Outside, the noise from the city centre had grown louder still. The explosions pounded painfully against my eardrums. I did not run towards the road which would take me after many kilometres to Shar Shar, but towards the suburb of Yulmarab, where my friend, Ashraf had his house. If I had run down Darwaza Shahidan, I would have had to pass through the city centre, and I could not compel my legs to take that route. Wherever

I turned, I came upon dead Hazara. Blood ran down the gutters and filled the gaps between the street cobbles.

I called to Ashraf from outside his door. I had to wait for a time before he opened the door and pulled me in; he was being cautious. His house was two storeys tall and, as I knew, he had made a secret room on the second floor when the house was built. This secret room was reached by descending a ladder through a trapdoor in the floor. The trapdoor had been fashioned so skillfully that no-one could see its outline once it was closed. It had been made for just such an emergency as this, for the Hazara are a people who have lived with persecution and threats of sudden death for hundreds of years. The room was no bigger than a cupboard, but it was made to aid survival, not for comfort. Into this tiny space I clambered, together with my cousin, Gasseem, the same age as me. There was no room for Ashraf himself, but he was not in such danger as Gasseem and me as he was an old man. The oath of revenge the Taliban had sworn was against the Hazara of fighting age, and although the bombing would certainly have killed many older men and women and children, we had some hope that when they took control of Mazar-e-Sharif and searched all the houses, they would spare women and children and men too old to have fought against them.

from *The Rugmaker of Mazar-e-Sharif* by
Najaf Mazari & Robert Hillman

Reading for understanding

1 What is the setting for this incident?

2 Identify the simile in the first paragraph that suggests the violence of the Taliban attack.

3 What was the first indication the narrator had of a Taliban attack?

4 'The Taliban were herding people before them into the city centre.' Why?

5 As the narrator made his way home what could he smell?

6 What was his mother's advice?

7 Why didn't the narrator set out to go down Darwaza Shahidan?

8 What evidence did the narrator see resulting from the violence of the Taliban?

9 Why had Ashraf built the secret hiding place?

10 Why was it unlikely that this hiding place would be discovered?

11 How big was the hiding place?

12 Why didn't there seem to be much need for Ashraf to hide?

Language Verbs

Verbs are words that communicate actions such as doing, being, having, talking, feeling and thinking. Without verbs there would be no action. For a sentence to be complete, it must have a verb. Sometimes verbs consist of one word only, but at other times they consist of more than one word.

People *fled*

People *are fleeing*

People *had been fleeing*

The little words that help to complete the verbs are called auxiliary verbs. The main auxiliary verbs are:

am, is, are, be, was, were, shall, will, should, could, would, has, have, had, may, might, do, did, can.

Sometimes these words are used by themselves as full verbs.

He *was* in danger

There she *is*!

They *were* at home

Identifying verbs

Write down the verbs that occur in the following sentences:

- 1 The bombing of Hazara had begun. _____
- 2 Everybody was running for safety. _____
- 3 People were screaming as they fled. _____
- 4 A secret room had been constructed. _____
- 5 No soldiers would find Ashraf's secret room. _____
- 6 The rugmaker was trying to escape from the Taliban. _____
- 7 The bombing would have caused many deaths. _____
- 8 The rugmaker recognised people he knew. _____
- 9 The mortar shells killed and wounded many. _____
- 10 The rugmaker survived and recorded the events. _____
- 11 The rugmaker had been afraid. _____

Verbs and tense

Verbs indicate that an action is taking place and they also tell *when* it is taking place. Verbs tell us whether the action is in the present, the future or the past. This aspect of a verb is called its *tense*.

In this sentence the verbs (in italics) indicate that the action is taking place in the present.

The rugmaker of Mazar-e-Sharif *wonders* what is *happening* when he *sees* the chaos in the boulevard.

In these two sentences the verbs indicate that the action will happen in the future.

The mortar shells *will destroy* the buildings and *will cause* many casualties.

There *will be* no hope of survival for the rugmaker unless he *will be able* to find a secure hiding place.

In this sentence the verbs indicate that the action was taking place in the past.

After the shelling *had begun*, the rugmaker *realised* his life *was* in great danger.



Changing the tense

Rewrite the following sentences changing the tense of each from past to present by altering the verbs in italics.

- 1 The dolphins *dived* around the swimmers and then *began* to curve through the waves.

- 2 The tourist boat *started* to approach the dolphins but they soon *disappeared* from view.

- 3 The swimmers *knew* they *were* safe from shark attack.

- 4 The palm trees that *fringed* the beach *hid* a beautiful island resort.

- 5 The people who *enjoyed* the resort *had* a real love of the sea.

- 6 The helicopter that *went* from the mainland to the island *flew* over the reef as this *gave* the passengers great views of the beach.

7 As their boat *sailed* into the lagoon the passengers *gazed* with delight at the beaches and palm trees.

8 The people who *lived* and *worked* on the tiny Pacific island *were* experts in fishing.

9 The villagers *went* down to the lagoon every morning and *sang* songs about the sea.

10 Each hut *had* a fireplace where the family *cooked* their evening meal as they *talked* about the day's events.



Present participles

Present participles always end in 'ing'. They often help to form verbs.

The fish are swimming.

Sometimes they are used as adjectives.

searing heat

an interesting map

a raging sea

The usual way of forming a present participle is to add 'ing'.

walk—walking

hurry—hurrying

rush—rushing

However, words ending with a single 'e' usually drop the 'e' before adding 'ing'.

hide—hiding

give—giving

ride—riding

Words that end with a single consonant preceded by a single vowel, and that have a stress on the final syllable, usually double the final consonant before adding 'ing'.

begin—beginning

repel—repelling

scan—scanning

Present participles in sentences

Change the words in the box into present participles and insert them correctly into the sentences. The first has been done for you.

feed	sit	watch	carry	hop	take
stop	drink	wipe	hide	buy	leave

- 1 They were *sitting* in the boat _____ the fish _____ on breadcrumbs.
- 2 The tourist was _____ a ticket for the island cruise boat that was _____ in ten minutes.
- 3 Looking around the ranger could see kangaroos were _____ behind trees and then _____ out onto the grass.
- 4 The bus _____ the visitors kept _____ for those _____ pictures of the views.
- 5 In the heat the students were _____ from their water bottles and _____ their foreheads.

Present participles used as adjectives

Select from the box the present participle that is often used as an adjective for each of the nouns.

speeding	bellowing	dripping	bleating
chiming	glowing	howling	erupting
croaking	splintering	rising	twinkling
falling	marching	flapping	galloping

- 1 _____ frogs
- 2 _____ rocks
- 3 _____ sheep
- 4 _____ fire
- 5 _____ horses
- 6 _____ bells
- 7 _____ tap
- 8 _____ volcano
- 9 _____ wind
- 10 _____ stars
- 11 _____ feet
- 12 _____ bulls
- 13 _____ wood
- 14 _____ sun
- 15 _____ car
- 16 _____ flags

10

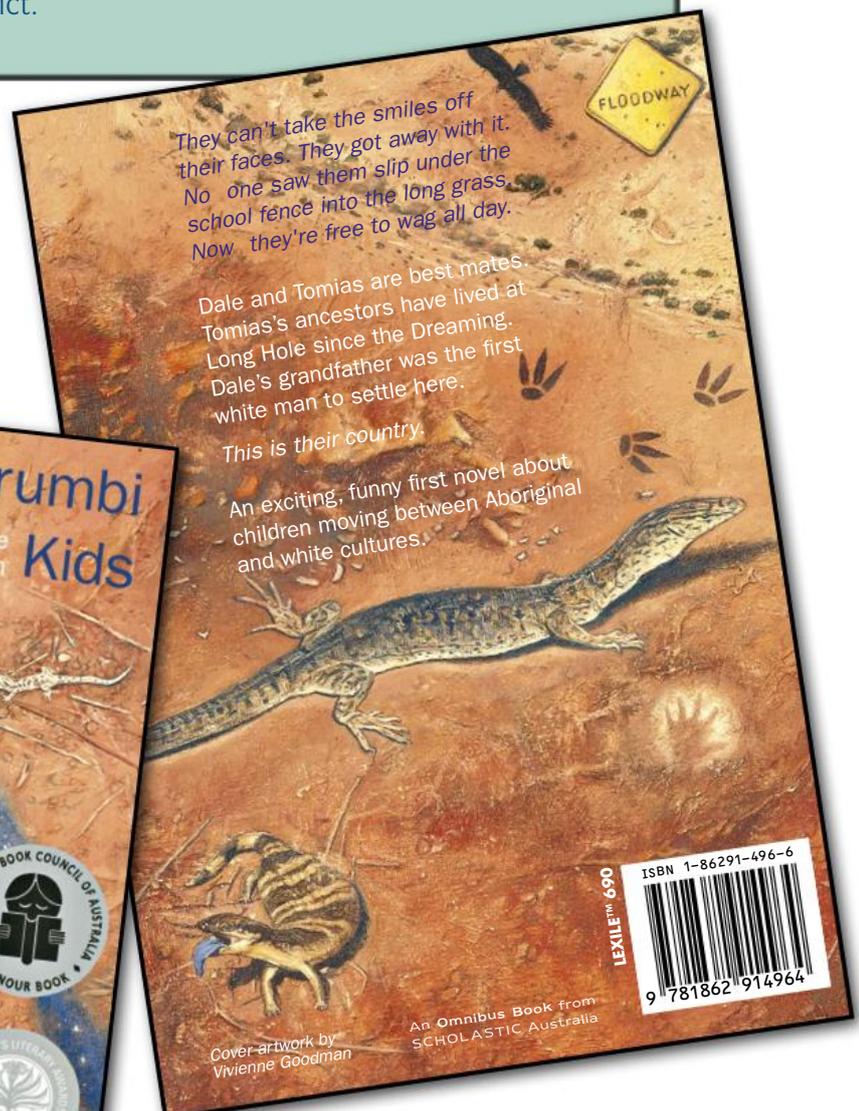
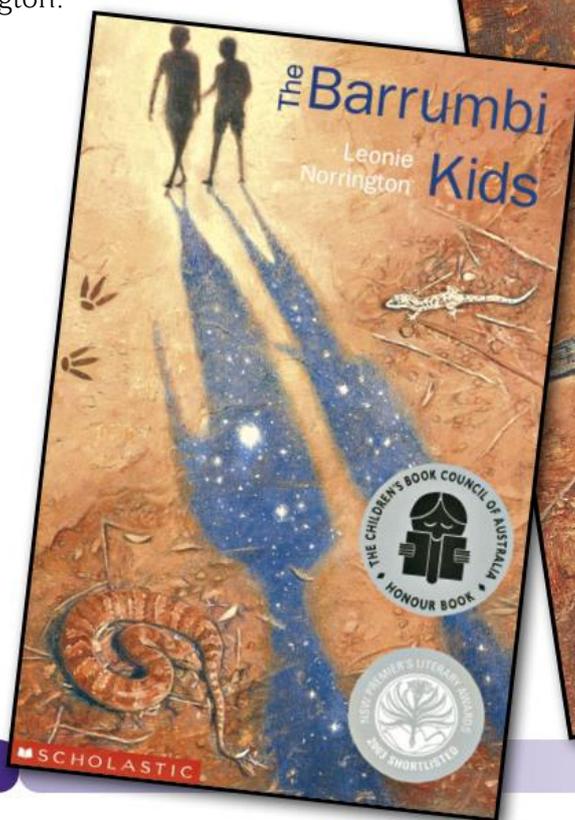
The novel

What is a novel?

A novel is a long work of imaginative fiction that tells a story. In other words, it is a form of narrative. Novels often tell a story as a chronological sequence of events, but the structure of a novel may take many different forms. In this unit we will look at some key features of novels: the front cover and the back cover blurb, character, setting, cultural context and conflict.

The cover

The cover can tell you a lot about a novel. Here is the front and back cover of *The Barrumbi Kids* by Leonie Norrington:



Interpreting the cover

Look at the front cover.

- 1 Where in Australia do you think the novel is set? Why?

- 2 What can you see in the shadows of the children? What might this represent?

- 3 From the front cover, what do you think this novel will be about?

Now look at the back cover and read the blurb.

- 4 Who are Dale and Tomias?

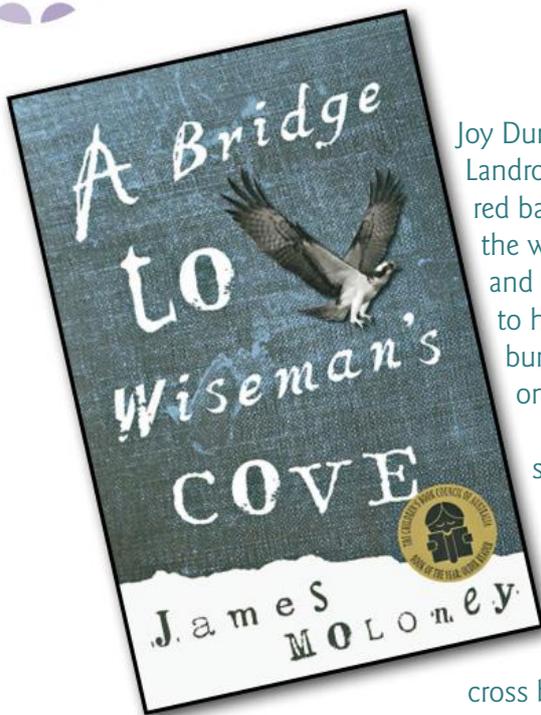
- 5 Why are the words 'This is their country' important?

- 6 What does the last paragraph of the blurb tell you about the novel's theme?

- 7 How does the information in the back cover blurb help you interpret the front cover?

Character

In this extract from *A Bridge to Wiseman's Cove* by James Moloney we meet Skip Duncan, owner and captain of a barge that takes cars across to a nearby island. Unfortunately, another barge has set up in competition and there isn't enough business for both. The main character, a teenager called Carl, is boarding the barge with Skip's wife, Joy.



Joy Duncan guided the Landrover towards the red barge, gripping the wheel tightly and shouting at Carl to hold on as they bumped heavily onto the deck.

Once aboard, she craned her neck to look at the wheelhouse which sat on sturdy

cross beams above the deck. A blurred face appeared in the salt-sprayed window and a hand, also misted by the glass, waved in answer to Joy's greeting.

A few minutes later the giant frog mouth of the yellow barge next to them announced its closing with a dull whirring of winches and a rousing of its engines. Only then did the red barge begin to attract cars onto its deck. Fifteen minutes later, with five places remaining, and the passengers pacing, looking

•• Skip Duncan ••

up impatiently towards the wheelhouse, a man stepped out from behind the glass. He didn't walk down the steps. He glided, using the handrails for support and barely touching the metal treads. But when he reached the bottom, the grace of his movements deserted him as he limped across the deck, calling 'Fares please.'

He was by no means an old man though his awkward movements and weathered skin suggested it to the unobservant. Despite the limp, he towered well above six feet. It gave him an intimidatory air which didn't endear him to his passengers. There was no small talk as the money changed hands, no queries about the tide times or where the fish were biting.

He left the Landrover until last, greeting them with a worried frown. 'That mongrel Lovell has dropped the price again, Joy,' he growled, then turned to face across the strait where the yellow barge was already disgorging its load.

Joy ignored the bitter outburst. 'This is Carl,' she said. 'He's going to give me a hand with the building.'

from *A Bridge to Wiseman's Cove* by James Moloney

Reading for understanding

- 1 What is your first impression of Skip's movements as he comes down from the wheelhouse?

2 What do you discover about his physical appearance when he reaches the bottom of the stairs?

3 What makes Skip look older than he is?

4 What words in the last two paragraphs best convey how Skip feels?

5 What can you tell about Skip's character from this extract?

6 Using the back-of-the-book dictionary, look up the meaning of the following words:

a whirring: _____

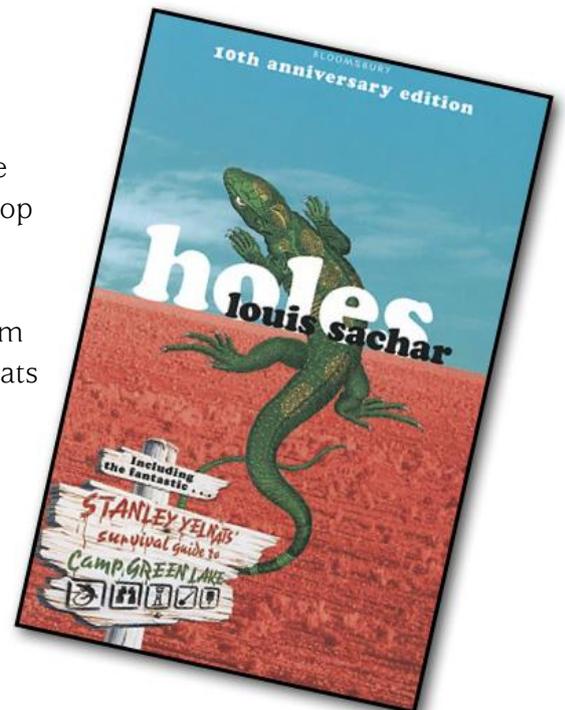
b intimidating: _____

c strait: _____

d disgorging: _____

Setting

The setting of a novel is the place, or the places, where the events occur. The setting is often thought to be the backdrop of a narrative. However, in some novels the setting may intertwine with the events in such a way as to create far greater richness and meaning. The following extract is from *Holes* by Louis Sachar. It is about a boy called Stanley Yelnats who is sent to a juvenile detention centre at Camp Green Lake for a crime he didn't commit. Here is the opening chapter of the novel, which focuses on the setting.



•• Camp Green Lake ••

There is no lake at Camp Green Lake. There was once a very large lake here, the largest lake in Texas. That was over a hundred years ago. Now it is just a dry, flat wasteland.

There used to be a town of Green Lake as well. The town shrivelled and dried up along with the lake, and the people who lived there.

During the summer the daytime temperature hovers around ninety-five degrees in the shade—if you can find any shade. There's not much shade in a big dry lake.

The only trees are two old oaks on the eastern edge of the 'lake'. A hammock is stretched between the two trees, and a log cabin stands behind that.

The campers are forbidden to lie in the hammock. It belongs to the Warden. The Warden owns the shade.

Out on the lake, rattlesnakes and scorpions find shade under rocks and in the holes dug by the campers.

Here's a good rule to remember about rattlesnakes and scorpions: If you don't bother

them, they won't bother you.

Usually.

Being bitten by a scorpion or even a rattlesnake is not the worst thing that can happen to you. You won't die.

Usually.

Sometimes a camper will try to be bitten by a scorpion, or even a small rattlesnake. Then he will get to spend a day or two recovering in his tent, instead of having to dig a hole out on the lake.

But you don't want to be bitten by a yellow-spotted lizard. That's the worst thing that can happen to you. You will die a slow and painful death.

Always.

If you get bitten by a yellow-spotted lizard, you might as well go into the shade of the oak trees and lie in the hammock.

There is nothing anyone can do to you any more.

from *Holes* by Louis Sachar



Reading for understanding

- 1 What is the surprising contradiction in the first sentence?

- 2 What has happened to the lake over the last one hundred years?

- 3 What has happened to the town of Green Lake over that time?

- 4 What features of the setting does the writer describe in the third and fourth paragraphs?

- 5 'The Warden owns the shade.' Why does this statement seem menacing?

- 6 The rattlesnakes and scorpions are an important part of the setting. Where do they find shade?

- 7 When the writer describes how the rattlesnakes and scorpions won't kill you, he repeats the one-word comment, 'Usually'. Explain how this adds to the sinister mood surrounding Camp Green Lake.

- 8 What will happen to you if you get bitten by a yellow-spotted lizard?

- 9 What is the effect of the one-word comment 'Always.'?

- 10 What does the last sentence tell you about Camp Green Lake?

Cultural context

Here is an extract from *The Barrumbi Kids* by Leonie Norrington. Lizzie is a young white girl whose family has lived for two generations in Long Hole Community, an Indigenous community in the Northern Territory. For many years, Mavis, an elder in the community, has passed on her knowledge and cultural values to the family.

Lizzie is about to take a small paperbark raft across a crocodile-inhabited river to retrieve a lost fishing lure. First Mavis explains what to do if the crocodile comes and then we see what happens when a crocodile suddenly appears on the return trip.

•• Ginga! – Croc! – ••

Mavis

Then Mavis puts her hand on Lizzie's shoulder and looks straight into her eyes to make sure she's listening and says quietly, 'If he come. Look at him hard. Make that face like you gonna kill him.' Her face is fierce. 'Not gammon*—properly. Call him ginga. Ginga.' She whispers the name under her breath like a chant. 'Look at him hard. He listen you call his name, he'll know you not frighten for him.'

*gammonpretend

Lizzie

'Lizzie!—Ginga!—Croc!'
'What?' She sits up. Everyone is yelling. Waving their arms, pointing. 'Ginga!—Croc!—Croc!'

She jumps up—looks at the water—nothing—no bubbles—better move back from the edge—she turns and smells it—rotten fish—he's right behind her.

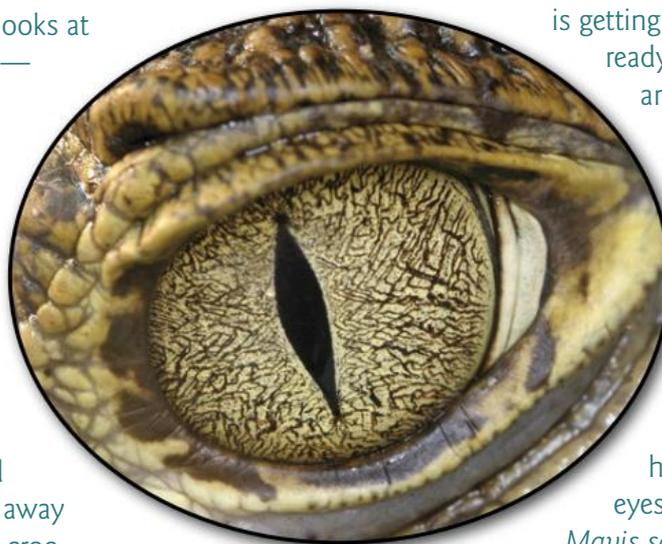
'Yakki!' she screams. She jumps quickly on the raft, pulling the pole out of the sand and pushing it hard away from the shore. The croc stops on the bank, huge. Yellow and

brown patterns all over his body. His mouth is closed but she can still see his yellow teeth and smell his foul breath. His eyes lock in on her, yellow slits that can see underwater. She pushes the pole into the water to get away. He slides quietly into the river and follows. She pushes really hard now, nearly toppling the raft with each thrust—out! Out! The current catches the raft and takes it faster and faster, but the smelly bubbles break the surface just behind her, following, following. She holds her feet as far away from the edge as possible.

'Please God, don't let me get eaten. Please God, I won't ever do anything wrong again forever, if you don't let me get eaten,' she prays.

Everyone is yelling, 'Yahhh! Yahhh!', running along the river bank, throwing rocks and hitting the water with sticks, clapping and yelling to scare the croc. But he is getting gammer now, getting ready to attack, his eyes and nose out of the water right behind her—she can see his lumpy skin. She's too frightened to put the pole in the water now because he will grab it, so she holds it high, aiming straight at him, not taking her eyes off him for a second.

Mavis said he won't attack if he think it's a spear!



The water is rushing really fast now. The river must be getting narrow. *Don't let me hit a rock!* She chances a quick look. There's the big sandbar. She's coming to the big sandbar. Everyone's there, shouting, yelling, hitting the water. 'Don't let me go straight past,' she screams. One more thrust will get her over the middle—but can she chance losing the pole. *If I go past, I'm done for,* she thinks. She pushes the pole into the water. *If he grabs it, I'll let go quickly.*



She feels the bottom—or is it the croc?—and pushes hard, leaning forward. And just as she leans back, pulling the pole up to push again, the croc explodes out of the water towards her, his huge jaws open.

She screams, and shoves the pole into his mouth. For a second she had one end, the croc the other, and then he jerks his head sideways, whipping the pole out of her hands, sending it flying across the water.

She's on her knees. Any minute he's going to get her. She crouches down low in the paperbark, waiting. He's right there behind her, head out of the water, coming closer and closer.

Then she remembers to call him. *But I don't want him to come!* Go on, you can do

it, she thinks. *Gul*—what's the word? I've forgotten the word? I've forgotten the word! *Çulubarn*. No! *Ginga. Ginga.*

She stands up tall in the middle of the raft, her legs apart to keep her balance. She holds her face fierce, looks him straight in the eye and calls, 'Ginga. Ginga. Ginga.' The croc drops back.

'Ginga! Ginga!' she calls louder, sneering as if she isn't scared.

He drops under the water, embarrassed. But a little line of bubbles pop, pop, popping to the surface behind the raft shows he's following, waiting for another chance.

That one last shove was enough to push the little raft over the fast current to the other side. Within seconds Lizzie feels water splashing on her back, hears loud yelling behind her. Suddenly she's reeled into the air by her arm and dragged ashore. Everyone's there, yelling—smashing the water—Tomias's auntie, Reuben, all the kids hitting the water with sticks.

Rex drops Lizzie on the sand and she jumps up quickly, ready to run. 'Where's the ginga?' She looks around. There he is. The little raft is floating past, the bubbles following just behind.

from *The Barrumbi Kids* by Leonie Norrington

Reading for understanding

- 1 What does Mavis tell Lizzie to do if the crocodile comes?

- 2 What does the crocodile smell like?

- 3 What does the crocodile look like?



4 What two reasons does Lizzie have for holding the pole in the air?

5 In the paragraph beginning 'The water is rushing very fast now', the writer uses very short sentences. What effect does this have on the reader?

6 What does Lizzie do, and how does she feel, after the crocodile whips the pole out of her hands?

7 What happens when Lizzie follows Mavis's advice and fiercely calls the croc 'Ginga. Ginga'?

8 What knowledge does Mavis have of the crocodile's habits and patterns of behaviour?

9 Why is everyone yelling and smashing the water?

10 How can we tell that the crocodile is still following the raft?

11 The writer has used italic type in this extract to indicate spoken words, but also to indicate Lizzie's thoughts. Why has the writer included Lizzie's thoughts?

12 What does this extract show about the relationship between Mavis and Lizzie?

Conflict

Conflict is a struggle, a clash, or a dilemma. It is an essential element in any novel.

The conflict may be an **inner conflict**, which involves a character in the novel facing a dilemma of some kind within their own mind, such as:

- What is the right or wrong thing to do?
- Should I put myself before other people?
- Should I tell the truth?

It may also be an **external conflict**, which could include conflict between:

- two or more characters (physical, verbal or emotional)
- opposing forces in a battle of some kind
- one or more characters against an aspect of society, such as the law
- one or more characters against an aspect of nature, such as a flood or fire.

The following extract is from *Goodnight, Mister Tom* by Michelle Magorian. It is set in England in 1939, just as World War II was beginning. Willie Beech, a victim of his mother's physical and emotional abuse in London, is evacuated to a small village where he learns from Mister Tom and the villagers that he can be liked, accepted into the community and achieve success. Unfortunately, his mother summons him back to London. In this extract he has just been reunited with her and they are catching the bus back to his old home.

●● Going home ●●

They left the café and caught a bus. The windows of the bus were covered in what looked like chicken netting.

'Why is that there?' he asked.

'It's so rude to ask questions and it's rude to point. Behave yourself,' she whispered.

'Missed London tahn, did you, luv?' said the bus conductress, as she took their fares. It was the first woman Willie had ever seen working on a bus.

'Borin' in the country, so I hear. All them cows. Still you know it is safer there,' and she winked at his mother. 'You miss them though, don't you, luv.'

She nodded, put her arm stiffly round Willie's shoulder and switched on the smile.

'Yes, and he's all I've got.'

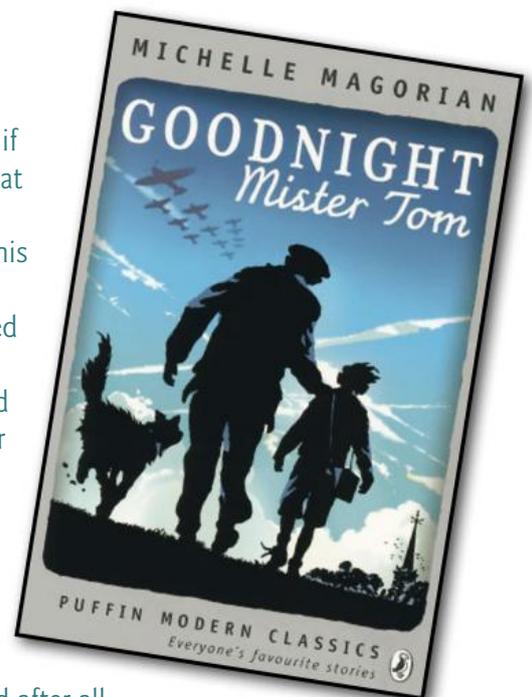
'Don't tell me. I've five of me own. I've given up sendin' them off. It don't seem worth it, do it really. Nothin' much happenin'.

Hardly seems as if there's a war on at all, do it.'

'No,' replied his mother politely.

Willie shivered at the iciness of his mother's rigid body. Having her arm round him made him feel nauseous. His own mother made him feel ill. Perhaps he really was wicked after all.

The bus crawled along slowly in the blackout until at last they reached Deptford. They stepped off and the conductress yelled 'Good night' to them.





Mrs Beech led Willie round the back of their street. She told him to hide in an alleyway and watch their front door. As soon as she had opened it and coughed he was to run in. It was a strange game, thought Willie. He slid his hand into his shorts pocket and felt Zach's poem. It helped him feel less unreal.

He had not been standing long when he heard the cough. Picking up the rucksack and bags he dragged them across the pavement. His mother whispered angrily to him to hurry up. She was frightened. She didn't want anyone in the street to know that he was back. He stumbled into the front room which was still in darkness. There was a strong dank smell coming from somewhere. It was as if an animal had opened its bowels or peed somewhere. 'Is it a dog?' he asked.

'Is what a dog?'

'The surprise.'

'What surprise? Oh that. No, it's not a dog.'

She turned the light on.

The room was darker than Willie had remembered. He stared up at the grey walls. There were two prayer books on the mantelpiece, and one on the small sideboard, still in the same position. In addition to the newspaper over the windows, it was also criss-crossed with brown tape.

'What's that for?' he asked.

'What have I said about asking questions!' she shouted, slamming her hand angrily on the table.

'Don't,' said Willie, startled.

'Are you telling me not to ...'

'No,' interrupted Willie. 'I meant, don't ask questions. That's what you say. You say I mustn't ask questions.'

'And don't interrupt me when I'm speakin'.'

They stood, yet again, another awkward silence between them.

Willie turned away from her and then saw it. A wooden box on a chair in the corner. He was about to ask what it was but changed his mind, walked over to it and looked inside.

'That's the surprise,' she said.

He put his hand inside.

'A baby,' he whispered. 'But why?' He stopped and turned. 'It's got tape on its mouth.'

'I know that. I didn't want her to make a noise while I was out. It's a secret, you see.'

'Is it?' he hesitated. 'Is it yours?'

'Ours.'

'A present?'

'Yes.'

'Who from?'

'Jesus.'

He glanced down at the baby. She was very smelly. She opened her eyes and began to cry.

'I'll pick her up,' he said, leaning towards her.

'Don't you dare.'

'But she's cryin'.'

'She's just trying to get attention. She must learn discipline.'

'But, but,' he stammered, 'she's only a baby.'

'Sit down!' she yelled. 'Immediately.'

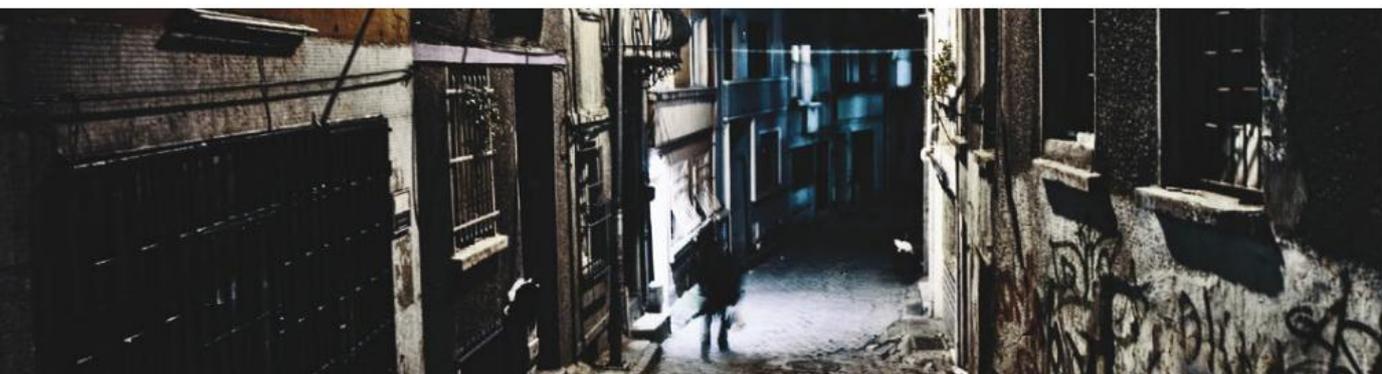
Willie sat at the table.

'Has she a name?'

She brought her fist hard down on the table.

'No! And that's enough from you or you'll feel the belt round you.'

from *Goodnight, Mister Tom* by Michelle Magorian



Reading for understanding

1 How does Willie's mother respond when he asks about the bus windows?

2 There is an external conflict mentioned by the bus conductor that forms a backdrop to the novel. What is it?

3 What do the words 'stiffly' and 'switched on a smile' tell you about Willie's mother?

4 'His own mother made him feel ill. Perhaps he was really wicked after all.' Explain how this is an example of inner conflict.

5 What is the 'strange game' that Mrs Beech has organised?

6 Why has Willie's mother made him do this?

7 What are Willie's very first impressions of the house?

8 What conflict occurs between Willie and his mother when he asks why the windows are covered with newspaper and tape?

9 Why has his mother taped the baby's mouth?

Setting

Look back at the description of the desert setting on page 88 and then use this photo as a starting point for writing your own description of a setting.



Cultural context

Recount the episode from *The Barrumbi Kids* on pages 90 to 91 from the point of view of the crocodile, using third person. You could start with the words:

The crocodile watched silently as the girl crossed the river on her raft. He waited, then crawled slowly out of the water and lay hidden in the bushes ...

Conflict

Look back at the explanations of inner conflict and external conflict on page 93. Choose a character, an event and a complication. Write a passage that explores both inner and external conflict. Use one of these starter situations or choose a similar topic of your own:

- Kelly is playing competitive sport and has an opportunity to cheat without being detected. What happens?
- Leigh has been told off by his parents and decides to pay them back. Does he go ahead with his plans?

Group drama performance or digital presentation

Perform or record a reading of one of the extracts in this unit that includes visual and sound elements; for example, you could choose appropriate background music and present a sequence of photographs with your reading of the extract.

11

The language of poetry

What is figurative language?

Poets paint word pictures of the world around them. Such patterns of picture-giving words are called figures of speech. These can be created by a variety of techniques that include similes, metaphors, personification, onomatopoeia, alliteration, assonance and symbolism.

Similes

A simile asks us to picture one thing as being *similar* to another, and uses words such as 'like', 'as' or 'than'. Here are some examples:

Her eyes gleamed *like diamonds*.

The manager was as angry *as a bear with a sore tooth*.

Superman is faster *than a speeding bullet*.

Read through 'Symphony in yellow' and identify the similes.

•• *Symphony in yellow* ••

An omnibus across the bridge
Crawls like a yellow butterfly,
And, here and there, a passer-by
Shows like a little restless midge.

Big barges full of yellow hay
Are moored against the shadowy wharf,
And, like a yellow silken scarf,
The thick fog hangs along the quay.

The yellow leaves begin to fade
And flutter from the Temple elms,
And at my feet the pale green Thames
Lies like a rod of rippled jade.

Oscar Wilde



Responding to similes

- 1 Identify the simile that shows the bus to be slow moving.

- 2 Identify the simile that shows that the passer-by appears very small.

- 3 Identify the simile that shows both the colour and appearance of the fog.

- 4 Identify the simile that describes the colour and appearance of the River Thames.

Metaphors

The metaphor takes us one stage further than the simile. Instead of asking us to picture one thing as *being like* another, we are asked to picture one thing as *being* another.

The sun *is like* a golden coin. **simile**

The sun *is* a golden coin **metaphor**

Read through the poem 'Tractor' and respond to the questions below.

•• Tractor ••

Dragging an iron rake
the tractor wallows
across the ocean of the paddock
with a fine excitement of gull
in its wake.

It has two large paddle wheels,
a funnel, with smoke;
and the captain is on the bridge.
Having cast off a couple
of moments ago,
he sets a course for the opposite hedge.

William Hart-Smith



Understanding metaphors

- 1 In the poem what is the tractor being compared to?

- 2 'To wallow' means 'to roll about'. Why is this a suitable word to use in the metaphor?

- 3 What does the poet liken the paddock to?

- 4 The word 'wake' means 'the disturbed water left behind a ship'. What is left behind in the wake of the tractor?

- 5 What are the wheels of the tractor compared to?

- 6 Who is the farmer driving the tractor compared to?

- 7 What nautical term in the second stanza means 'to untie a ship'?

- 8 What nautical term in the final stanza means 'determines the direction'?

Personification

Personification is a special kind of metaphor in which human characteristics are given to non-human things. Here are some examples:

The leaves *whispered* in the breeze.

The moon *walks* through the darkness of night.

The oaken door *groaned* loudly.

Read through the poem 'Winter' and answer the personification questions below.

•• Winter ••

Winter crept
through the whispering wood,
hushing fir and oak;
crushed each leaf and froze each web—
but never a word he spoke.

Winter prowled
by the shivering sea,
lifting sand and stone;
nipped each limpet silently—
and then moved on.

Winter raced
down the frozen stream,
catching at his breath;
on his lips were icicles,
at his back was death.



Judith Nicholls

Understanding personification

- 1 How does Winter move through the wood?

- 2 In what way does the wood seem human?

- 3 What do the actions of Winter in the first stanza reveal about his character?

- 4 How is the sea given a human quality?

- 5 What is unusual about Winter's lips?

- 6 What words suggest the terrible power of Winter in the final stanza?

- 7 The speed of Winter's movement steadily increases during the poem. How do we learn this from the first line of each stanza?

- 8 What two sound words showing the actions of Winter can you find in the first stanza?

Onomatopoeia

In English there are many words that resemble the sound they are describing. Words such as 'rattle', 'clatter', 'groan', 'shriek' and 'thud' are all sound words.

Onomatopoeia is the name given to these words.

Poets often use sound words to great effect.

Sound words in everyday life

Add a suitable sound word from the box to go with each of these nouns. Use each word once only.

chime	pings	wails	clatter	honks
puffs	splashes	flap	rustle	patter
twangs	shuffle	creaks	screech	pops
jingle	tick	hisses	boom	lashes

- a bullet _____
- a car horn _____
- feet _____
- a hinge _____
- guns _____
- steam _____
- a cork _____
- wings _____
- smoke _____
- a siren _____
- dishes _____
- water _____
- a bow _____
- brakes _____
- a whip _____
- watches _____
- coins _____
- raindrops _____
- leaves _____
- bells _____

Read through the discussion about sound words in the poem 'Sounds' then answer the questions that follow.

•• Sounds ••

Miss asked if we have any favourite sounds,
and could we quickly write them down.
Tim said the *screeeam* of a mean guitar
or a saxophone or a fast sports car.
Shakira said cats when they *purr* on your lap,
and Jamie, the *CRASH* of a thunderclap.
Paul asked what word he could possibly write
for the sound of a rocket on Guy Fawkes Night,
or a redwood tree as it fell to the ground
and Miss said to write it as it sounds.
So Paul wrote *Whooooooooooooosh* with a dozen o's
and *CRACK* with a crack in it, just to show
the kind of noise a tree might make
as it hit the ground and made it *SHAKE*.
Then everyone began to call, hey listen to this,
what do you think? Or is this right Miss,
I can't decide, if balloons go *POP* or *BANG*
or *BUST*, and do bells *peeeal* or just *CLANG*?
Then Miss said it was quite enough
and time to stop all the silly stuff.
What she really likes, and she's often said
is a quiet room, with every head
bent over books, writing things down.
The sound of silence, her favourite sound!

Brian Moses



Identifying sound words

- 1 What are Tim's favourite sounds?

- 2 What is Shakira's favourite sound?

- 3 What is Paul's word to describe the sound of a rocket on Guy Fawkes Night?

- 4 What word does Paul use to describe the sound a redwood tree would make as it hit the ground?

5 What sound words do the students suggest for the bursting of a balloon?

What sounds are suggested for bells?

What is the teacher's favourite sound in the classroom?

Writing your own sound poems

Try writing some sound poems of your own using the grids below.

Select topics of your own for the third and fourth poem. You may also like to try writing an 'I don't like ...' sound poem. Choose one of your poems and read it aloud to the class.

I like music

The _____ of guitars

The _____ of _____

The _____ of _____

The _____ of _____

The _____ of _____

I like music.

I like sport

The _____ of a golf ball

The _____ of _____

The _____ of _____

The _____ of _____

The _____ of _____

I like sport.

I like _____

The _____ of _____

The _____ of _____

The _____ of _____

Th _____ of _____

The _____ of _____

I like _____ .

I don't like _____

The _____ of _____

I don't like _____ .

Alliteration

The repetition of consonants, especially at the beginning of words, is called alliteration.

The **f**air **b**reeze **b**lew, the white **f**oam **f**lew,

The **f**urrow **f**ollowed **f**ree;

from 'The Rime of the Ancient Mariner' by Samuel Taylor Coleridge

The alliteration of the 'f' and the 'b' creates a sense of the sailing ship's speed through the water and the excitement of the experience.

Season of **m**ists and **m**ellow fruitfulness

from 'To Autumn' by John Keats

The alliteration of the 'm' and the 's' suggests the softness and fullness of autumn.

Identifying alliteration

Write out the lines from the following extracts and indicate the consonant sounds being repeated:

•• *The mikado* ••

To sit in solemn silence

In a dull, dark dock,

In a pestilential prison

With a life-long lock;

WS Gilbert

•• *Sea-weed* ••

Sea-weed sways and sways and swirls

as if swaying were its form of stillness,

as if it flushes against fierce rock

it slips over it as shadows do, without hurting itself.

DH Lawrence

Assonance

Assonance is the repetition of the same vowel sounds, followed by different consonant sounds.

He **cl**asps the **cr**ag with **cr**ooked **h**ands.

from 'The eagle' by Alfred Lord Tennyson

The assonance combined with the alliteration conveys the power and strength of the eagle.

Identifying assonance

Write out the following sentences and indicate the use of assonance in each of the lines of poetry.

1 So strode he back slow to the wounded king.

2 Sudden successive flights of bullets streak the silence.

3 Pale flakes with fingering stealth come feeling for our faces.

4 And in the stream the long-leaved flowers weep.

5 And from the craggy ledge the poppy hangs in sleep.

Symbols in poetry

Symbols are part of our daily lives. A symbol is an object used to stand for one or more abstract ideas. The skull and crossbones symbolises evil, while the dove symbolises love and peace.

In poetry, symbols are used to increase our awareness or deepen our understanding. In this poem the kangaroo sees itself in a series of pictures as a symbol of the ancient, rugged land of Australia.

•• The Kangaroo ••

I am the kangaroo,
Slate-grey, and red;
And when, as oft I do,
I lift my head
Against the far-off blue
Of sky and earth,
I am a symbol, too,
Of this land's birth.

I am the rock and the tree,
The wide plains dry,
The gorges wild and free
The blue-hot sky,
The blue-grey greenery—
Gully and rise,
The Aboriginal
And his far eyes.

The silences am I,
The granite peak,
The flood, the river high,
The dried-up creek,
The hot white clouds that lie
Before the sun,
The breeze that rustles by
Where grasses run.
I lift my head, and so
Time there is writ,
Ages of long ago
Are held in it.
I am a statue, oh,
As old as stone:
Grey boulder stooping low,
Standing, alone.

I am the dry, hot land.
The sand, the clay,
The burning wind that fanned
Some far-off day:
I, kangaroo, as planned,
Still, still unspent,
The breath, the bone, the strand
Of our continent.



James Hackston



Understanding symbolism

- 1 In this poem the poet uses a 'persona' (a mask). Who is the speaker in the poem?

- 2 In the first stanza what lines of the poem convey a sense of great distance?

- 3 What words in the first stanza show that the kangaroo is as old as the continent of Australia?

- 4 In the second stanza what does the kangaroo symbolise?

- 5 What contrasting images of the Australian landscape does the kangaroo describe in the third stanza?

- 6 How does the poet convey the sense of heat in the third stanza?

- 7 'I am a statue, oh, / As old as stone'. What does the kangaroo symbolise here?

- 8 What two phrases in the final stanza convey a sense of heat?

- 9 'Still, still unspent.' What quality of Australia does the kangaroo represent here?

- 10 What is the impression of Australia that the poet is trying to convey?

The power of words

12

Successful communication depends on extending your knowledge of words and their usage. The tools of trade for writers and speakers are the words they choose, but just as important are the many language devices that can be used depending on the purpose and audience. The words and verbal techniques of an advertiser will be very different from those of a scientist.



Tone

In speech, our tone is indicated by our voice. The changes in pitch level and sound indicate to the hearer whether the speaker is happy, sad, irritated or surprised. In written language, we have to rely on our choice of words to indicate to the reader what our feelings and attitudes are.

Identifying tone and purpose

Read through the following examples and identify the tone and purpose of each.

- 1 Come to the Gold Coast for the holiday of a lifetime. Enjoy relaxing on one of our unspoiled beaches, taking a canal cruise or walking through our wildlife parks. (Advertisement)

Tone: _____

Purpose: _____

2 ●● *High Flight* ●●

Oh, I have slipped the surly bonds of earth
And danced the skies on laughter-silvered wings;
Sunward I've climbed, and joined the tumbling mirth
Of sun-split clouds—and done a hundred things.

John Gillespie Magee Jr

Tone: _____

Purpose: _____

- 3 He felt deep despair gripping his mind, sapping his energy. His soul seemed drained. There was no hope. No hope at all.

Tone: _____

Purpose: _____

- 4 'Thank you for arranging this testimonial dinner for me. I deeply appreciate your generous comments about my work.'

Tone: _____

Purpose: _____

- 5 'Shark! Shark! All swimmers out of the surf immediately.'

Tone: _____

Purpose: _____

- 6 KILLER SPIDERS AT LARGE (newspaper headline)

Tone: _____

Purpose: _____

Rhetorical questions

A rhetorical question is a question asked by a speaker not to receive a reply, but to produce an effect on the audience. The aim of the question is usually to have the audience think about what the obvious answer should be. Sometimes speakers provide their own answers to the questions they have asked.

Romeo: But soft! What light through yonder window breaks?
It is the East, and Juliet the sun!

from *Romeo and Juliet* by William Shakespeare

..... Shall I compare thee to a summer's day?
..... Thou art more lovely and more temperate;

from 'Sonnet 18' by William Shakespeare

Famous orators have often used rhetorical questions to great effect. Read through this extract from a speech by Winston Churchill during World War II and answer the questions that follow.

•• *I have nothing to offer
but blood, toil, tears and sweat* ••

I have nothing to offer but blood, toil, tears and sweat. We have before us an ordeal of the most grievous kind. We have before us many, many months of struggle and suffering.

You ask, what is our policy? I say it is to wage war by land, sea and air. War with all our might and with all the strength God has given us, and to wage war against a monstrous tyranny never surpassed in the dark and lamentable catalogue of human crime. That is our policy.

You ask, what is our aim? I can answer in one word. It is victory. Victory at all costs. Victory in spite of all terrors. Victory, however long and hard the road may be, for without victory there is no survival.'

from Winston Churchill, 'Speech to the House of Commons', May 13, 1940



Reading for understanding

- 1 Write down the first rhetorical question used by Churchill.

- 2 What answer to this rhetorical question does he give?

- 3 What impression does Churchill provide of Nazi Germany in the second paragraph?

- 4 Why does Churchill constantly use the pronouns 'we', 'our' and 'us' throughout his speech?

- 5 Identify Churchill's second rhetorical question.

- 6 What answer to this rhetorical Question does Churchill give?

- 7 What is Churchill's purpose in this speech to the British parliament?

Vocabulary

Increasing your vocabulary is an important aspect of communication. The following exercises will help you to increase your word power.

Words and meanings

For each key word shown in bold type, underline the correct meaning. Use the back-of-the-book dictionary to help you.

Key word

Meanings

- | | |
|----------------------------------|--|
| 1 A raucous crowd | a moving b large c loud |
| 2 Gradual improvement | a careful b slow c dramatic |
| 3 Concurrent publications | a similar b simultaneous c identical |
| 4 Pledge support | a refuse b give c promise |
| 5 Vigilant at all times | a careful b alert c in control |
| 6 A fatal snake bite | a deadly b harmless c painful |
| 7 A defective car engine | a perfect b faulty c powerful |
| 8 An insipid personality | a dull b vigorous c controlling |
| 9 A dogmatic personality | a sensible b unbiased c opinionated |
| 10 Simulated interest | a serious b fearful c pretended |
| 11 A short prelude | a intermission b introduction c conclusion |
| 12 A petulant child | a sensitive b happy c irritable |
| 13 An interminable wait | a short b necessary c seemingly endless |
| 14 An impeccable speech | a interesting b flawless c annoying |
| 15 A feasibility study | a practicability b reality c flexibility |
| 16 A dearth of talent | a lack b diversity c wealth |
| 17 An expedient move | a advantageous b alarming c unfortunate |
| 18 Audacious plans | a useless b competent c bold |
| 19 Alleviate poverty | a increase b relieve c banish |
| 20 A prevalent view | a dangerous b proven c widespread |
| 21 Stringent laws | a just b severe c desirable |

22 A **prudent** action

a brave b wise c doubtful

23 **Blatant** misuse of power

a hidden b conscious c obvious

24 **Succumb** to exposure

a open b give way c immune

Complete the word groups

Choose the appropriate word from the column on the right to complete each of the word groups. The first one is done for you.

Word groups

1 throw, toss, pitch, _____

2 cheerful, happy, joyful, _____

3 huge, enormous, gigantic, _____

4 suspect, rogue, outlaw, _____

5 calm, quiet, still, _____

6 breeze, wind, gale, _____

7 hint, suggestion, sign, _____

8 funny, humorous, amusing, _____

9 jump, bound, vault, _____

10 hurry, run, race, _____

11 drizzle, shower, rain, _____

12 nibble, eat, chew, _____

13 dainty, fine, fragile, _____

14 knock, bump, strike, _____

15 ache, pain, torment, _____

16 perfume, smell, odour, _____

Words

stench

comical

colossal

merry

flood

frail

collide

sprint

silent

clue

agony

gnaw

tornado

fling

criminal

leap





A single word for a phrase

Give a single word from the box for each of the phrases below. The first letter of each word has been supplied for you.

dialogue	criticism	victorious	enveloped
essential	ecstatic	pragmatic	authority
spectacle	sincere	duplicate	nostalgia
usually	anxiety	pursue	ordeal

- 1 Wildly happy e _____
- 2 A longing for the past n _____
- 3 A practical attitude to life p _____
- 4 To follow or chase p _____
- 5 The act of finding fault c _____
- 6 Successful or triumphant v _____
- 7 Having the power or right a _____
- 8 A difficult, painful experience o _____
- 9 On most occasions u _____
- 10 A state of worry a _____
- 11 Absolutely necessary e _____
- 12 Fully surrounded e _____
- 13 A remarkable sight s _____
- 14 An exact copy d _____
- 15 Two people conversing d _____
- 16 Without deceit s _____

What is humour?

Humour is the special quality in words, pictures or real-life situations that makes us smile or laugh. Humour may rely on visual features, on language, or on a combination of the two. Most humorous cartoons, jokes, plays, stories, films and TV programs illustrate this. Humour almost always calls into play the imagination of the audience and depends on this in part to achieve its effect.



The pun

A pun is a play on words in which humour is created by the use of words that sound the same but have different meanings. The audience is aware of both meanings and is able to appreciate the wit or cleverness involved. Puns are common in jokes and comic strips. The following joke illustrates this:

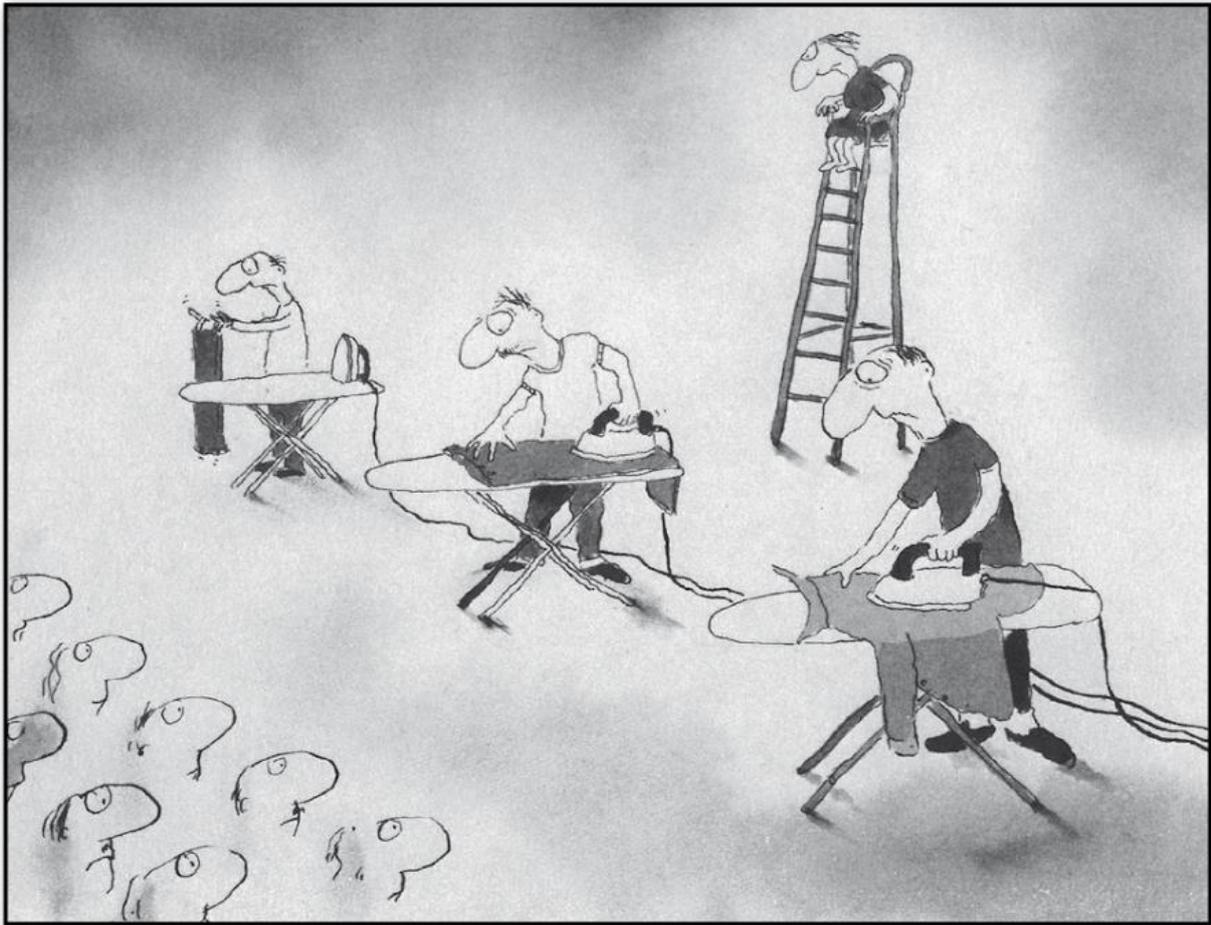
Question: What does a monster do if it loses its tail?

*Answer: It goes to the *retail* store.*

The key word to creating the humour is *retail*, which can have the meaning of 'selling' or the invented meaning of 'being given a new tail'.

Cartoon humour

Look at the following Leunig cartoon, which uses a pun to create humour.



The Australian Iron Man Championship

Reading for understanding

- 1 What is an 'iron man' as drawn by the cartoonist?

- 2 What kind of person is an 'iron man' usually seen to be?

- 3 Why has the cartoonist included an umpire in the cartoon?

- 4 How has the cartoonist made fun of a serious competition?

Jokes

There's nothing like having a laugh while listening to a good joke. Some jokes tell mini-stories that have a humorous twist at the end, while others use a question-and-answer format. Jokes often use puns to create humour.

Explaining the puns

By referring to specific words in the following jokes, explain each pun.

- 1 Question: Why is the number six afraid of the number seven?

Answer: Because seven eight nine.

- 2 Question: What the best time to buy a canary?

Answer: When it's going cheep.

- 3 Question: Why don't skeletons play music in church?

Answer: They have no organs.

- 4 Question: How do you stop a wild dingo from charging you?

Answer: Take away his credit card.

- 5 Question: Waiter, will my pizza be long?

Answer: No sir, it'll be round.

- 6 Question: What do big cats use to hang their wet laundry?

Answer: A clothes-lion.

Parody

This is the form of humour in which a well-known piece of writing or other text is imitated. A parody pokes fun at the original and makes it seem ridiculous. Humour comes from the fact that we recognise the parody as a 'send-up' or 'take-off' of something famous. Look at how the parody works to imitate and mock some familiar nursery rhymes.

•• *Mary had a little lamb* ••

Mary had a little lamb
It leapt around in hops.
It gambolled on the road one day
And finished up as chops.



•• *Mary, Mary quite contrary* ••

Mary, Mary, quite contrary
How does your garden grow?
With wattle trees, lots of bees,
And funnel webs all in a row.

•• *Little Miss Muffet* ••

Little Miss Muffet
Sat on a tuffet,
Eating her Irish stew.
Along came a spider
And sat down beside her,
And she ate *him* up, too.

•• *Humpty Dumpty* ••

Humpty Dumpty sat on the wall,
Humpty Dumpty had a great fall.
All the King's horses and all the King's men
Said, 'Oh, no, not scrambled eggs again!'



A funny poem

•• Excuses, excuses ••

Late again, Blenkinsopp?
What's the excuse this time?
Not my fault, sir.
Whose fault is it then?
Grandma's, sir.
Grandma's? What did she do?
She died, sir.
Died?
She's seriously dead all right, sir.
That makes four grandmothers this term, Blenkinsopp
And all on P.E. days.
I know. It's very upsetting, sir.
How many grandmothers have you got, Blenkinsopp?
Grandmothers, sir? None, sir.
You said you had four.
All dead, sir.
And what about yesterday, Blenkinsopp?
What about yesterday, sir?
You were absent yesterday.
That was the dentist, sir.
The dentist died?
No, sir. My teeth, sir.
You missed the maths test, Blenkinsopp!
I'd been looking forward to it, sir.
Right, line up for P.E.
Can't, sir.
No such word as 'can't', Blenkinsopp.
No kit, sir.
Where is it?
Home, sir.
What's it doing at home?
Not ironed, sir.
Couldn't you iron it?
Can't, sir.
Why not?
Bad hand, sir.
Who usually does it?
Grandma, sir.
Why couldn't she do it?
Dead, sir.



Gareth Owen

Reading for understanding

- 1 Where is the action of the poem taking place?

- 2 The humour of the poem is derived from serious situations. What is the serious situation as the poem begins?

- 3 Why is the poem called 'Excuses, excuses'?

- 4 What reason does Blenkinsopp give for his lateness?

- 5 Blenkinsopp's character is used by the poet to create humour. What is it about Blenkinsopp that makes the poem humorous?

- 6 The character of the teacher is also used by the poet to create humour. What comments would you make about the teacher's character?

- 7 What was Blenkinsopp's attitude to the maths test?

- 8 Why does Blenkinsopp say he can't line up for P.E.?

- 9 Blenkinsopp's excuses concerning his four grandmothers seem exaggerated. Why is this?

- 10 How does Blenkinsopp finally outwit the teacher?

14

Science fiction

What is science fiction?

The genre of science fiction, often called sci-fi, explores all kinds of strange or frightening things that might happen in the future, based on developments in science and technology. In science fiction stories, interplanetary missions are undertaken, asteroids may threaten interstellar fleets, alien life forms may make their presence felt, robots may take over the planet, booster rockets fire—and the future unfolds.

Reading a science fiction story

Read the story 'Zoo' by Edward D Hoch and answer the questions that follow.

•• Zoo ••

The children were always good during the month of August, especially when it began to get near the twenty-third. It was on this day that the great silver spaceship carrying Professor Hugo's Interplanetary Zoo settled down for its annual six-hour visit to the Chicago area.

Before daybreak the crowds would form, long lines of children and adults both, each one clutching his or her dollar, and waiting with wonderment to see what race of strange creatures the Professor had brought this year.

In the past they had sometimes been treated to three-legged creatures from Venus,

or tall thin men from Mars, or even snake-like horrors from somewhere more distant. This year, as the great round ship settled slowly to earth in the huge tri-city parking area just outside of Chicago, they watched with awe as the sides slowly slid up to reveal familiar barred cages. In them were some wild breed of nightmare—small, horse-like animals that moved with quick, jerking motions and constantly chattered in a high-pitched tongue. The citizens of Earth clustered around as Professor Hugo's crew quickly collected the waiting dollars, and soon the good Professor himself made an appearance, wearing his



many-coloured rainbow cape and top hat. 'Peoples of Earth,' he called into his microphone.

The crowd's noise died down and he continued. 'Peoples of Earth, this year you see a real treat for your single dollar—the little-known horse-spider people of Kaan—brought to you across a million miles of space at great expense. Gather around, see them, study them, listen to them, tell your friends about them. But hurry! My ship can remain here only six hours!'

And the crowds slowly filed by, at once horrified and fascinated by these strange creatures that looked like horses but ran up the walls of their cages like spiders. 'This is certainly worth a dollar,' one man remarked, hurrying away. 'I'm going home to get the wife.'

All day long it went like that, until ten thousand people had filed by the barred cages set into the side of the spaceship. Then, as the six-hour time limit ran out, Professor Hugo once more took microphone in hand. 'We must go now, but we will return next year on this date. And if you enjoyed our zoo this year, phone your friends in other cities about it. We will land in New York tomorrow, and next week on to London, Paris, Rome, Hong Kong, and Tokyo. Then on to other worlds!'

He waved farewell to them, and as the ship rose from the ground the Earth peoples agreed that this had been the very best Zoo yet ...

Some two months and three planets later, the silver ship of Professor Hugo settled at last on the familiar jagged rocks of Kaan, and the

queer horse-spider creatures filed quickly out of their cages. Professor Hugo was there to say a few parting words, and then they scurried away in a hundred different directions, seeking their homes among the rocks.

In one, the she-creature was happy to see the return of her mate and offspring. She babbled a greeting in the strange tongue and hurried to embrace them. 'It was a long time you were gone. Was it good?'

And the he-creature nodded. 'The little one enjoyed it especially. We visited eight worlds and saw many things.'

The little one ran up the wall of the cave. 'On the place called Earth it was the best. The creatures there wear garments over their skins, and they walk on two legs.'

'But isn't it dangerous?' asked the she-creature.

'No,' her mate answered. 'There are bars to protect us from them. We remain right in the ship. Next time you must come with us. It is well worth the nineteen commocs it costs.'

And the little one nodded. 'It was the very best Zoo ever ...'

by Edward D Hoch



How well did you read?

- 1 What evidence can you find in the first paragraph that indicates that this a science fiction story?

- 2 Where is the setting at the beginning of the story?

- 3 Where is the setting at the end of the story?

- 4 'Before daybreak the crowds would form.' Why had the crowds appeared?

- 5 'The sides slowly slid up to reveal the familiar breed of nightmare.' What did the people of Chicago see in the 'cages' of the spaceship?

- 6 What was unusual about the creatures of Venus?

- 7 How did Professor Hugo dress for his Chicago appearance?

- 8 In your own words explain the twist in the tale that takes place in the resolution.

- 9 What did the little horse-like creature find unusual about the inhabitants living on Earth?

- 10 Using the back-of-the-book dictionary write down the meaning of these words.
 - a awe: _____
 - b scurried: _____
 - c babbled: _____

Language

Prefixes and suffixes

Prefixes

A prefix is a word-part added at the beginning of a word to alter its meaning or to make a new word. In these examples the prefixes are shown in *italics*.

prefix *inhale* *conflict* *subtract* *explosive* *unpleasant*

Find the word

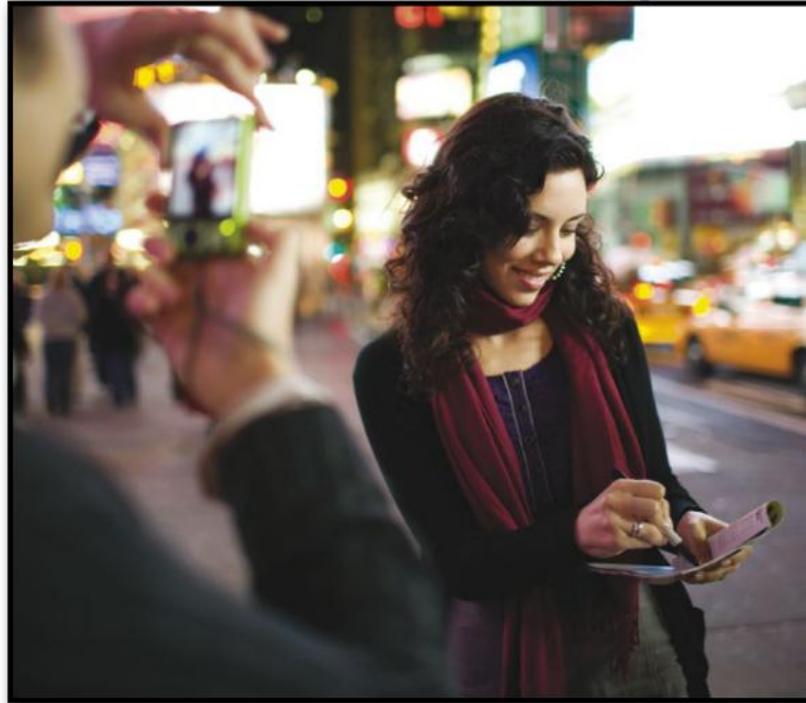
Here are a few important prefixes with their meanings. Underneath them is a list of some of the words they begin. Using the meanings and the clues in the exercise that follows, write down words from the list in the spaces provided.

Prefix	<i>ex-</i>	<i>anti-</i>	<i>ab-</i>	<i>auto-</i>	<i>re-</i>
Meaning	out of, from	against	off, away, from	self	back, again

extinguish	antidote	abdicate	autobiography	renovate
exhale	anti-nuclear	abolish	autograph	rewrite
explode	antiseptic	abscond	autopsy	remarry
exclude	antibiotic	abnormal	automobile	reiterate
excavate	antisocial	absent	autopilot	reverse
exterior	anticlimax	abrasion	autocrat	recite

- to go off with a loud noise _____ (ex-)
- a remedy against a poison _____ (anti-)
- to turn back or drive backwards _____ (re-)
- a drug capable of killing bacteria and other germs _____ (anti-)
- unusual; not normal _____ (ab-)
- to breathe out _____ (ex-)
- to say again; repeat _____ (re-)
- a medical examination of a body after death _____ (auto-)
- to go away secretly _____ (ab-)
- a ruler who has total control _____ (auto-)

- 11 to shut out _____ (ex-)
- 12 to repair or restore to good condition _____ (re-)
- 13 an injury caused by rubbing or grazing the skin _____ (ab-)
- 14 not wanting the company of others _____ (anti-)
- 15 to give up a position, especially the throne _____ (ab-)
- 16 a person's signature
_____ (auto-)
- 17 to dig out
_____ (ex-)
- 18 to put an end to
_____ (ab-)
- 19 on the outside
_____ (ex-)
- 20 a dull or disappointing ending to a play
etc. _____ (anti-)



Using prefixes un-, im- and dis- to form opposites

Change each of these words into its opposite meaning by adding the prefix *un-*, *im-* or *dis-*.

- | | |
|-------------------|-------------------|
| 1 agree _____ | 9 usual _____ |
| 2 patient _____ | 10 movable _____ |
| 3 obey _____ | 11 probable _____ |
| 4 appear _____ | 12 beatable _____ |
| 5 desirable _____ | 13 mortal _____ |
| 6 advantage _____ | 14 mature _____ |
| 7 selfish _____ | 15 popular _____ |
| 8 honest _____ | 16 perfect _____ |

Using prefixes in-, il-, ir- and mis- to form opposites

Change each of these words into its opposite meaning by adding the prefix *in-*, *il-*, *ir-* or *mis-*.

- | | |
|--------------------|----------------------|
| 1 behave _____ | 9 fortune _____ |
| 2 legal _____ | 10 visible _____ |
| 3 credible _____ | 11 relevant _____ |
| 4 accurate _____ | 12 literate _____ |
| 5 resistible _____ | 13 considerate _____ |
| 6 trust _____ | 14 formal _____ |
| 7 judge _____ | 15 responsible _____ |
| 8 pronounce _____ | 16 legible _____ |

Suffixes

A suffix is a word-part added at the end of a word to alter its meaning or form. Most suffixes consist of one syllable. In these examples the suffixes are shown in italics:

excitement *editor* *acceptance* *visible* *machinery* *marriage*

Adding suffixes

Complete each example by adding a suffix to the words in brackets. The first example has been done to help you.

- | | |
|--|---------------------------------|
| 1 a <i>delightful</i> _____ picnic (delight) | 11 a _____ eruption (volcano) |
| 2 the _____ of rubbish (remove) | 12 an _____ athlete (energy) |
| 3 a _____ saw (circle) | 13 an _____ penthouse (expense) |
| 4 speaking _____ (sincere) | 14 a _____ decision (fortune) |
| 5 a _____ speech (persuade) | 15 a _____ result (disaster) |
| 6 a party _____ (invite) | 16 physical _____ (fit) |
| 7 a _____ chair (comfort) | 17 a vivid _____ (imagine) |
| 8 a _____ stranger (mystery) | 18 a _____ watch (value) |
| 9 a _____ child (mischief) | 19 an _____ meal (appetite) |
| 10 a dramatic _____ (enter) | 20 shouting _____ (anger) |

- 21 a job _____ (vacant) 26 an _____ offer (introduce)
- 22 complete _____ (exhaust) 27 a _____ flower (beauty)
- 23 endless _____ (repeat) 28 a _____ fire (destroy)
- 24 important _____ (inform) 29 a _____ army (victory)
- 25 a _____ suit (fashion) 30 ancient _____ (civilise)

Creating people with suffixes

For each example, write down the name of a person ending with the suffix *-or*, *-er* or *-ian*. Sometimes you'll have to change the ending of a word before you add the suffix; for example, 'survive' becomes 'survivor'.

- | | |
|-----------------|-------------------|
| 1 publish _____ | 11 prison _____ |
| 2 history _____ | 12 visit _____ |
| 3 debt _____ | 13 library _____ |
| 4 magic _____ | 14 navigate _____ |
| 5 sail _____ | 15 electric _____ |
| 6 build _____ | 16 politics _____ |
| 7 diet _____ | 17 operate _____ |
| 8 collect _____ | 18 custody _____ |
| 9 music _____ | 19 pension _____ |
| 10 sell _____ | 20 teach _____ |



15

Let's punctuate

Apostrophes

Apostrophes used to abbreviate words

In speaking and in writing we often shorten two words and use them as one. An apostrophe indicates where the letter or letters have been left out; for example:

He's left (He has left)

She wouldn't go (She would not go)

Using apostrophes

Use an apostrophe to write the contracted form of each of the following:

- 1 We are not afraid _____
- 2 I am ready _____
- 3 You are next _____
- 4 We will go _____
- 5 It is his fault _____
- 6 He must not fail _____
- 7 It is fascinating _____
- 8 I did not see you _____
- 9 They were not there _____
- 10 He could not win _____
- 11 They had finished _____
- 12 She would not participate _____



Removing apostrophes

Write down the complete form of each of the following without the apostrophe:

- 1 We'll be coming _____
- 2 I've finished _____
- 3 He couldn't hear _____
- 4 Here's my number _____
- 5 I don't know _____
- 6 They won't be going _____
- 7 It's incredible _____
- 8 We're present _____
- 9 Didn't you hear the bell? _____
- 10 You'd have laughed _____
- 11 What's the time? _____
- 12 Who's ready? _____



The apostrophe used for possession

The apostrophe can indicate ownership or possession. The rules for its use are:

- when the noun that owns or possesses is singular add 's; for example:
the *boy's* fist (the fist owned by the boy)
- when the noun that owns or possesses is plural and ends with 's', simply add an apostrophe; for example:
the *girls'* uniforms (the uniforms owned by the girls)
- when the noun that owns or possesses is plural but does not end with an 's' add 's; for example:
the *children's* playground (the playground used by the children)
- 'its' is used without an apostrophe to indicate possession; for example:
the *cat's* whiskers (the whiskers owned by the cat)—*its* whiskers

Adding apostrophes

Change each of the following so that an apostrophe is used to indicate ownership or possession. The first one has been done for you as an example.

1 the powerful arms of the wrestler

2 the voice of the teacher

3 the opinions of the students

4 the games of the children

5 the advisers of the prime minister

6 the happiness of the women

7 the gossip of the neighbourhood

8 the dresses of the ladies

9 the age of the car

10 the noise of the buses

11 the roofs of the houses

12 the tail of it



Missing apostrophes

Correctly insert the apostrophe into each of the following:

- 1 the mans shirt _____
- 2 mens shoes _____
- 3 the flies eyes _____
- 4 babies prams _____
- 5 todays news _____
- 6 journeys end _____
- 7 childrens library _____
- 8 a mothers advice _____
- 9 a sheeps fleece _____
- 10 the boys fist _____
- 11 Australias flag _____
- 12 the mouses tail _____



Abbreviations

The full stop used for abbreviations

The full stop can be used to indicate the abbreviation or shortening of a word or phrase; for example:

kilometre—km (with a full stop).

If the last letter of the word that is abbreviated is the same as in its unabbreviated form, a full stop is not used; for example:

Road—Rd (with no full stop)



Find the abbreviations

Find the abbreviation in the box for each of the words below.

hr	mod.	pkt	St	Sgt
Fri.	para.	advt	cent.	pop.
Tas.	cm.	Wed.	fem.	esp.
Jan.	cont.	Nov.	Eng.	Sci.

- | | |
|--------------------|------------------------|
| 1 continued _____ | 11 centimetre _____ |
| 2 Sergeant _____ | 12 Street _____ |
| 3 Friday _____ | 13 January _____ |
| 4 female _____ | 14 English _____ |
| 5 paragraph _____ | 15 advertisement _____ |
| 6 especially _____ | 16 Wednesday _____ |
| 7 hour _____ | 17 packet _____ |
| 8 population _____ | 18 Tasmania _____ |
| 9 November _____ | 19 modern _____ |
| 10 Science _____ | 20 century _____ |



Abbreviations used in advertising

Abbreviations are used in classified ads of newspapers to save space and money. Write out each of the following classified ads in non-abbreviated language.

- 1 Lux. unit. Nr new bldg, 1st flr unf. unit, 2 lge b.r., big kit., huge lnge, 2 bathrms, Indry, backyd, car sp., \$350 per wk.

2 Quality vehicle. Toyota fmly wgn, low kms, auto., pwr steer., air cond., tinted wndws, log bks, 1 ownr, 6 mths rego. \$12 000 ono.

3 Cleaner reqd., 6 hrs per wk, must have exp., reliable, bring refs, \$40 per hr, perm. posn., start a.s.a.p.

4 Needed. Exp. drummer for prof. rock band. Join sml, yng, frndly grp. Must be avail. full time, own drums essent. \$ to be neg.

5 Ace Removalists, no job too sml. speciality furn. white gds. Avail. shrt notice, lowest poss. dly rates.

6 For sale. Lnge, sofa, 4 chrs in blk leather. Super mod., top condit. Fmly friendly. Matches most crpts/wood flrs. \$500 ono. Free dlrvy.

Quotation marks used for titles

The titles of books, CDs, films, poems, TV shows and other forms of entertainment and information are often enclosed in quotation marks or they may be shown in italic type. This is to separate them from the rest of the sentence and make it clear that they are titles. In handwritten texts, you can use quotation marks for titles. For example:

'Harry Potter and the Goblet of Fire' is a very exciting book.

Everyone in my family enjoys watching 'MasterChef' on TV.

Our last school excursion was to see the movie 'Australia'.

Working with titles

In each of the following sentences enclose the title in quotation marks. Make sure that the main words in each title begin with a capital letter.

- 1 Tomorrow's episode of survivor is going to be worth watching.

- 2 The police have now produced a film called driver reviver.

- 3 A good title for a movie about a runaway car might be freeway frenzy.

- 4 I'd like to be a contestant on deal or no deal, wouldn't you?

- 5 In the novel kangaroos the main setting is the mountains.

- 6 A CD with the title sounds of the forest soothes frustrated city dwellers.

- 7 The drama underbelly and the comedy home improvement are TV favourites.

- 8 Currently I am reading Henry Lawson's short story the drover's wife and on the TV I am watching back episodes of masterchef.



Colons

A colon is often used to introduce a list of things or people. For example:

The following people were at the school: the students, the principal, the head teachers and the technical staff.

Note the way commas are used to separate each item from the next. Also note the way 'and' is used to add on the last item.

Inserting colons and commas in a list

Rewrite each of the following sentences, putting in the colon and the necessary commas.

- 1 There are various kinds of ships and boats liners freighters cruisers ferries and even kayaks.

- 2 At the restaurant I enjoyed the following dishes pumpkin soup chicken risotto chocolate cake and coffee.

- 3 The stationery items you need are as follows pens pencils textas notebooks and journals

- 4 A number of birds are found in this neighbourhood magpies kookaburras wrens currawongs parrots and crows

- 5 There are many native animals in the bush kangaroos wallabies wombats possums koalas goannas and snakes

- 6 Bushfires create terrible conditions searing heat choking smoke falling branches and flaming embers.

Semicolons

The semicolon is stronger than a comma, but not as strong as a full stop. It is often used to connect two clauses that function as related sentences or statements. For example:

The rain has stopped; the sun is shining.

Using semicolons

Rewrite the following sentences putting in the missing semicolons.

1 I need some exercise I think I'll go swimming.

2 The whale leapt out of the sea it fell back in an explosion of water.

3 We surfed the biggest waves imaginable the memory will always remain with us.

4 The eagle took off from the rocks in no time it had spiralled high into the sky.

5 The forest was full of smoke the flames rose above the trees.

6 Sharks can be both curious and deadly unpredictability is part of their nature.

7 Dolphins are friendly whales are magnificent.

8 We had to walk five kilometres to the hut it was our home for the night.

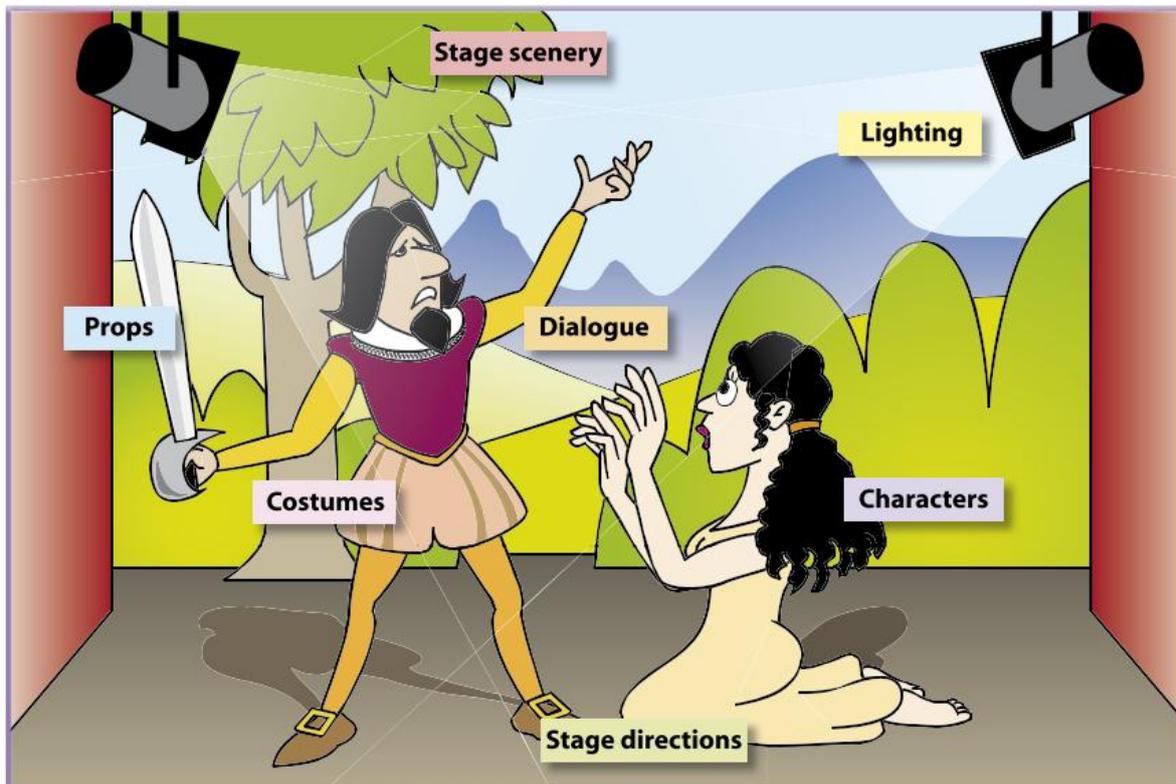
Drama

16

What is drama?

Plays are written and performed to entertain, present ideas, illustrate social issues and generally reveal the beauty, the humour or the ugliness of life. They are based on written scripts that will be interpreted by the people involved in preparing the performance, such as the director, the producer, the stage manager, the lighting technician and the actors.

Features of a play



Script and dialogue

Here is an example of a script from one of the Witches' scenes in William Shakespeare's *Macbeth*. The Three Witches are supernatural beings who bring trouble to the lives of humans. In this scene, they prepare a powerful brew full of trouble.



• The witches' brew •

Scene: *A dark cave. In the middle, a huge, boiling cauldron. Thunder. Enter the three WITCHES dressed in ragged, black clothing and long, pointed hats.*

FIRST WITCH: Round about the cauldron go;
In the poison'd entrails throw.
Toad, that under cold stone
Days and nights has thirty-one
Swelter'd venom, sleeping got,
Boil thou first i' th' charmed pot.

ALL: Double, double toil and trouble;
Fire, burn; and cauldron, bubble.

SECOND WITCH: Fillet of a fenny snake,
In the cauldron boil and bake;
Eye of newt, and toe of frog,
Wool of bat, and tongue of dog,
Adder's fork, and blind-worm's sting,
Lizard's leg, and howlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.

ALL: Double, double toil and trouble;
Fire, burn; and cauldron, bubble.

from *Macbeth* by William Shakespeare

Understanding drama

1 Who are the characters in this scene?

2 What are they doing?

3 Write down the pair of lines in the dialogue that is repeated.

4 According to the stage directions, where should the characters be standing?

5 Make a list of the props or objects used by the second witch in this scene.

6 What is the most important prop?

7 What sound accompanies the action?

8 Where is the play taking place?

9 What kind of lighting is needed in this scene?

10 How is the audience led to believe that the three witches intend to do evil?

Coming to terms with drama

Here are some terms that you will encounter time and time again in your study of plays:

Cast: all the characters in a play.

Plot: the story of a play that is performed by the characters through their actions and dialogue.

Setting: the time and the place in which the events of the story occur. It is indicated by stage scenery and the characters' costumes and dialogue.

Theme: a play's central idea and message for the audience.

Conflict: usually involves a struggle, clash or fight of some kind. A character can be in conflict with other characters or can experience inner conflict.

Suspense: created by the building up of tension in the play. Suspense causes the audience to be in a state of anxiety or anticipation as it awaits the outcome of the action taking place on the stage.

Climax: the peak of the action. Every other action of the play has led to this important moment.

Studying a play:

So Much to Tell You by John Marsden



Plot summary

The story is about a student called Marina who shares a boarding school dormitory with other girls. However, Marina is different. She refuses to speak to anyone. Flashbacks tell us that she was once good looking and popular, but her face was disfigured and now she refuses to speak to anyone. Instead she confides her thoughts and feelings to a journal. The other students are hurt and angry at her attitude and often tease and bully her. Marina also suffers when she listens to the other girls talking about their parents and families. We learn from Marina that it was her father who hurt her, disfiguring her face while trying to assault his wife. He went to prison. The other girls, knowing her story, speculate whether or not Marina can ever forgive her father. Then Marina is caught apparently stealing from the other girls. She runs away from school and visits her father in prison. As she meets him she recovers her power of speech because she has 'so much to tell him'.

Themes

The play explores Marina's struggle to overcome the tragic events of her past and to find her voice again. Being a victim can mean being an outcast, but it is through forgiveness that friendship may be renewed.

Now let's look at two scenes from the play that show some other dramatic terms at work.

Two scenes from the play

Setting and suspense

In the setting of a boarding school dormitory some students, who have just returned from holidays, wait anxiously for the appearance of the new girl they have heard about.

Tracey, one of the students, enters the dormitory ...

• *Marina's arrival* •

TRACEY: Hi, guys! Kate, you're so brown! Where have you been? Hey, like my posters? Look at him; isn't he beautiful? Listen, have you heard the news?

KATE: What?

TRACEY: Who we're getting?

KATE: What, in here?

TRACEY: Yes. That bed.

SOPHIE: The anonymous bed.

TRACEY: You remember that case last year we were all talking about in English? The girl who was in all the papers? The one with the [gestures] ... face?

SOPHIE: You mean the one where her father ...?

TRACEY: Yes!

KATE: She's coming *here*?

EMMA enters.

EMMA [whispering]:

Here she comes!

All turn to door. A shadow is seen.

Blackout.

from *So Much to Tell You: The Play* by John Marsden

Understanding drama

- 1 What is the time and place of the setting?

2 What is the name of the new girl who is coming?

3 Identify the punctuation mark used by the dramatist to help create suspense.

4 What does the audience learn about the new girl that would cause a feeling of suspense?

5 How does this scene end in suspense for the audience?

Conflict and climax

In this extract from later in the script, the girls in the dormitory provoke Marina to violence.

• *Beyond endurance* •

TRACEY: Oh, help! I've lost my tennis racquet. Hi, Marina!

KATE: Marina!

LISA: How long have you been there?

EMMA: You're the invisible woman, Marina.

TRACEY: Anyone seen my tennis racquet?

LISA: What's it look like?

TRACEY: Oh, what do you think? It's oval-shaped, with a handle, and lots of strings that criss-cross each other.

KATE: Oh, yeah; I think I've seen one like that.

EMMA: Ask Sophie, Trace. She was looking for one before. She might have taken yours.

TRACEY: That'd be right. She never asks anyone.

KATE: If she hasn't got it, try Marina.

LISA: Kate!

TRACEY: OK, Marina, empty your pockets. [To KATE] It doesn't look like she's got it on her.

KATE: It's no laughing matter. I busted her right in the act ten minutes ago. I'd say she's our very own little dormitory kleptomaniac.

MARINA, pushed beyond endurance, picks up a ceramic ornament, hurls it at KATE, and stands glaring at her.

Shocked silence.

KATE: Well! She's alive after all!

from *So Much to Tell You: The Play* by John Marsden

Understanding the scene

- 1 Why does Emma refer to Marina as 'the invisible woman'?

- 2 How is Kate responsible for the conflict in this scene?

- 3 Marina feels 'pushed beyond endurance'. What does this mean?

- 4 'Shocked silence.' Explain what has happened.

- 5 Where is the climax or high point of the play's action in this scene?

- 6 How does Kate think of Marina at the end of this scene?



Relationships in drama

The following is a scene from the play *Lockie Leonard, Human Torpedo*. Read it through, answer the questions, then form pairs to act out the scene.

• *Lockie Leonard, Human Torpedo* •

Playground after school. VICKI is waiting for LOCKIE. He enters and sits next to her. They sit in silence for a while—only broken by VICKI eating an apple.

LOCKIE: [to audience] I don't know if you've ever been in love or not, but I tell you, when you are in love, you might as well have your brain sealed up in a jam jar until it's all over.

He sits next to VICKI.

VICKI: [eventually] What do you think about the Greenhouse Effect?

LOCKIE: Dunno—I reckon it's lousy.

VICKI: You have no idea, do you?

He is lost staring at her.

Lockie?

LOCKIE: Eh?

VICKI: Don't you have any ideas or opinions?

LOCKIE: Probably not.

VICKI: Did you know that Australia is being stuffed up the most by the hole in the ozone layer? We put out less CFCs and we get the hole!

LOCKIE: [to audience] She looked great, all hot in the face and bursting with brains.

VICKI: Lockie, did you know that?

LOCKIE: [shrugging] We haven't done it in Science yet.

VICKI: Science! Lockie, don't you ever read the papers?

LOCKIE shrugs.

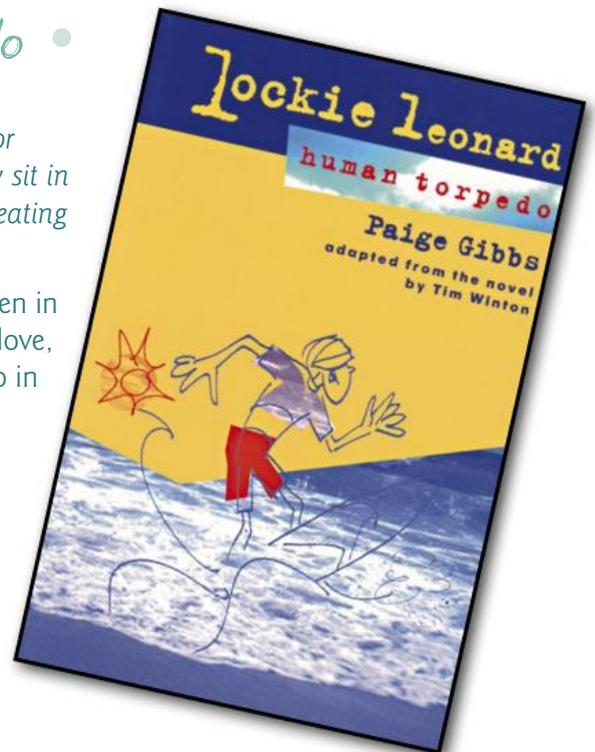
VICKI: Boy! You're useless!

LOCKIE: [aside] Yeah, I'm useless. You're not supposed to stare at girls like this. You're supposed to be impressive.

VICKI takes his hand and they sit in silence for a while.

We sat there for a while, holding hands in silence and I finally thought of a question to ask her.

Vicki? Do you want kids?



VICKI: Back off!

LOCKIE: I didn't mean now.

VICKI: Phew, I hope not.

LOCKIE: It was just a hypodermical question.

VICKI: Hypodermical? Hypodermical! Geez, Lockie, you're a dag.

LOCKIE: Well?

VICKI: Well what?

LOCKIE: Are you going to have kids? When you get married?

VICKI: Married? Who said I was ever going to get married?

LOCKIE: No one, I was just—

VICKI: Marriage is a decayed and rotten institution.

LOCKIE: Are your Mum and Dad happy?

VICKI: With each other? They fight like animals, worse than animals—politicians. They hate each other. The only thing that keeps them together is money.

LOCKIE: That figures.

VICKI: What figures?

LOCKIE: You and getting married. People whose oldies fight always say marriage sucks. People whose oldies are happy don't worry so much.

VICKI: Where'd you read that?

LOCKIE: Nowhere—I just thought of it. I bet you're the kind of person who's not going to have kids 'cause they don't want to bring them into a world like this.

VICKI: Got it in one.
LOCKIE takes VICKI's apple and has a bite.

LOCKIE: What do your oldies do?

VICKI: Business. They sell cars. 'Streetons for Fords. Streets Ahead.'

LOCKIE: Yuck! I think advertising people are the lowest form of life.

VICKI: Wrong. Car salesmen.

LOCKIE: You don't sound like the happiest person in the world.

VICKI: No, but I'm the nicest.

LOCKIE: [*embarrassed*] You're alright.

VICKI: Don't overdo it, Leonard! [*She kisses him on the cheek and races off shouting behind her.*] I'm late for ballet!
[She leaves.]

LOCKIE: Ballet! Lockie, you're out of your depth.

from *Lockie Leonard, Human Torpedo*, adapted by Paige Gibbs from the novel by Tim Winton

Understanding drama

- 1 What is the purpose of this scene?

- 2 What is Lockie thinking about when he sits next to Vicki?

- 3 What is the play's setting?

- 4 What does Vicki think about Lockie's expressed ideas and opinions?

- 5 On the stage, how would Lockie's thoughts be portrayed?

- 6 Why do the two characters have different ideas on marriage?

- 7 How is humour used in this scene?

- 8 What actions between Vicki and Lockie suggest the friendship they have for each other?

- 9 What prop is needed in this scene?

- 10 What is Lockie's problem at the end of the scene?



• • • Writing and performing your own script • • •

- 1 Form a group of two or more class members and write a play, or a scene from a play, around the idea of a teenage relationship.
- 2 Think of a plot based on a problem and then provide a title, characters, setting, argument or verbal conflict, suspense, humour, a climax and an ending. Use the script outline below to discuss and agree on the focus of your play.
- 3 Act out your play for your audience—the rest of the class.

Script outline

Title: _____

Cast:

Plot summary:

Themes:

17

Speaking out

What is speaking out?

The freedom to express an opinion is an essential element of a democratic society. For thousands of years individuals have been speaking out to bring about changes for a better world or to influence others. Opinions are more convincing if they are supported by reasons, factual information or other evidence. In our daily lives we encounter people speaking out on television, in letters to the editor, on talkback radio, in parliament and in books and magazines. Often our own viewpoints are changed by their words.

Inconvenient truths

In the following text, David Bellamy, the famous botanist and conservationist, uses global facts and figures to convince us of the danger of the destruction of the world. After you have read the countdown, answer the questions that follow.

Countdown to world destruction

- Ten ...** A third of the world's human population is on the verge of starvation. Twenty-eight children under five years die every minute from conditions relating to malnutrition and environmental pollution.
- Nine ...** A third of the world's arable land surface is turning into a desert due to human misuse. The world is losing an average of eight tonnes of soil per hectare per year—but the maximum rate of soil replenishment is less than five tonnes per hectare per year, and nearly 21 million hectares of good land have been reduced to a state of agricultural uselessness.
- Eight ...** World fisheries have declined drastically since 1970 as a result of over-fishing. There has been no real attempt to conserve stock and species.

- Seven ...** Our dependence on genetically uniform mega-crops of maize, rice and wheat means that diseases can wipe out much of the crop, with catastrophic effects worldwide.
- Six ...** World agricultural production has become over dependent on high-energy inputs and on all kinds of fragile and wavering supports and subsidies: a precarious oil, chemical and capital fix.
- Five ...** The world's population is out of hand. It has risen from 1000 million in the 1800s to 2526 million in 1950 and 4433 million in 1980. In less than 40 years it will have nearly doubled again. And where are the resources to support this growth?
- Four ...** We have already consumed more than half of the world's total reserves of coal, oil and natural gas, which have fuelled the past 250 years of our success—and took around 300 million years to form. The resources that remain are less accessible and require more precious energy to extract.
- Three ...** Atomic power is now realised not to be the safe source of cheap, unlimited energy we were once told it would be.
- Two ...** What's left of the world's great tropical rainforests, now covering less than 6% of the earth's surface, is being destroyed. Since 1950, Latin America has lost 35%, Central America 66%, South-East Asia 38% and Central Africa 52%. These are the world's greatest genetic banks, containing nearly half of all known plant and animal species, and they've been broken into.
- One ...** We have enough armaments to blow up the world many times over, and the stockpiles are still growing, increasing the ever-present risk of nuclear disaster by accident. We are now even talking about introducing nuclear and anti-nuclear weapons systems into space, the star wars dream of the munitions-mongers and the 'defence' scientists.
- Zero ...** BANG! Put that lot together, throw in even a 'limited' thermonuclear war and there will be nothing left to say and no-one left to say it. Life on earth, if it survives at all, would be a sorry, sickly, poisoned thing.

David Bellamy





Reading for understanding

1 What is David Bellamy's purpose in 'Countdown to world destruction'?

2 In 'Ten', how does Bellamy arouse our concerns about child mortality?

3 In 'Nine', what warning is Bellamy giving us about the misuse of agricultural land?

4 What has caused fish numbers to decline drastically?

5 What is Bellamy showing us about the world's population?

6 Why should we be concerned about the state of the world's great tropical rainforests?

7 How does Bellamy shock us with his information on the amount of armaments in the world?

8 Why are we now likely to have a nuclear disaster by accident?

9 Why does Bellamy begin 'Zero' with 'BANG!'?

10 What is the effect on the reader of Bellamy's final sentence?

- 11 How does Bellamy use the idea of a countdown to persuade us that the world is in danger?

Talkback radio

In a talkback radio program the announcer or host invites listeners to phone the radio station to give their opinions or views on a chosen topic or issue.

Here is part of a radio talkback session that presents two opinions on the topic of Schoolies Week.

The host introduces the topic and then a discussion with a caller follows.

• *Schoolies Week vandalism* •

HOST: Today's major news story uncovers a shocking account of vandalism caused by Schoolies as they rampaged through several Gold Coast suburbs on their end-of-school spree. Now, my opinion is that the rest of society should not have to suffer from the irresponsible actions of criminal gangs of students on the loose. Listeners, what's your opinion? Ring in and have your say. All our lines are open and we have an empty screen waiting for your calls.

[Music ...]

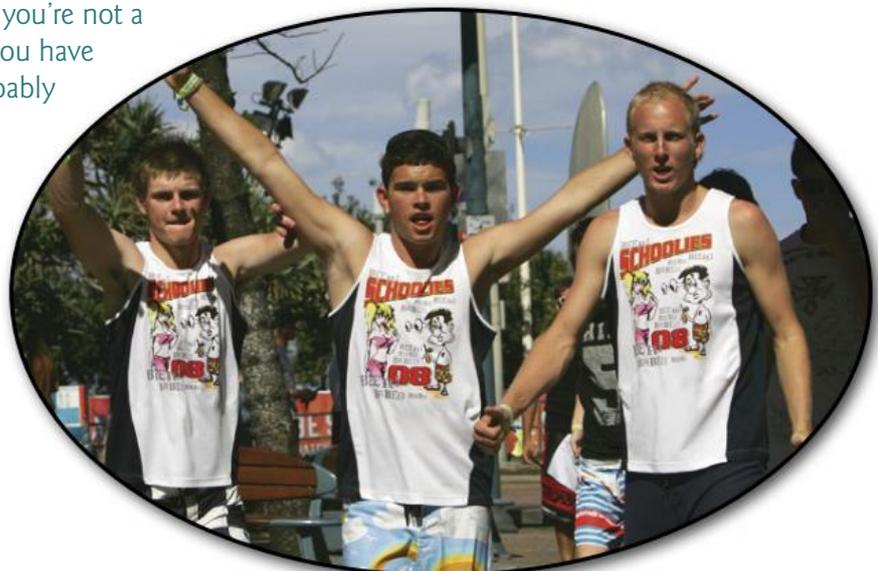
HOST: OK, we have our first caller and it's Ami from Tweedsville High. What's your view, Ami?

AMi: School students on their end-of-school Schoolies Week are not criminals ...

HOST: Hey, hold it right there! If I go out and spray your car with graffiti I'm a criminal, am I not?

AMi: Yes, you are because you're not a school student and you have not just finished probably the biggest exam of your life.

HOST: I would like to believe that our senior school students would be grateful for the education provided by the society in which they live. Wouldn't you?





AMi: They *are* grateful for it.

HOST: They've got a funny way of showing it—overturning rubbish bins, stealing garden gnomes, trampling gardens, bending signs—these school leavers have bitten the hand that feeds them!

AMi: Your so-called vandals are just ordinary kids taking advantage of the one day of freedom granted to them by their school and by society to throw off the stress of exam study and have some good old-fashioned fun.

HOST: Their 'good old-fashioned fun' has resulted in over a thousand dollars damage to public and private property. I say they should be made to clean up the mess they've made and their parents should be made to pay for the damage and their school references should be withheld until such time as these things happen!

AMi: I wonder why you are being so harsh on these young people? Is it because you are a little jealous of their youthful enthusiasm for living?

HOST: Well, Ami, I know my opinion and I know yours and I don't think either of us is going to convince the other to change. Thank you for the discussion.

And now we'll go to another caller ...

• • • Writing and performing a talkback radio discussion

Working in pairs, write a talkback radio discussion between an announcer and a phone-in listener, then act it out using appropriate gestures and facial expressions. Choose one of the following issues or create one of your own.

Issues

- There is too much violence in society
- We should spend more time on leisure
- Money is the only thing that matters in life
- There are too many cars on the road
- There are too many rules and regulations
- Our planet needs saving
- Our public transport system is a disaster
- Graffiti artists are vandals
- Students shouldn't have to do homework
- The environment is a luxury we can no longer afford
- The rich are getting richer and the poor are getting poorer



Issue:

Host's introduction:

Host:

Caller:

Host:

Caller:

Host:

Caller:

Host's conclusion:



Language Adjectives

Adjectives are descriptive words. They give colour, shape, size, feeling, strength or whatever may be needed to nouns. Good writers use adjectives to give life to their writing.

Famous writer Roald Dahl uses adjectives in his short story 'The Hitch-hiker' to make the two main characters memorable. The first description is of the hitchhiker and the second is of a motorcycle policeman:

He was a *small ratty-faced* man with *grey* teeth. His eyes were *dark* and *quick* and *clever* like a rat's eyes.

He was a *big meaty* man with a belly, and his *blue* breeches were *skintight* around his *enormous* thighs.

Missing adjectives

Here is a description of one of the meanest characters in fiction. His name is Ebenezer Scrooge. To emphasise Scrooge's meanness, Charles Dickens, the famous novelist, has used many adjectives. Twelve of these adjectives have been removed from the passage and placed in the box. Write out the description of Scrooge and insert the correct adjectives in each space. The first letters have been given to help you.

clutching	solitary	wrenching	old	pointed	red
thin	low	hard	frosty	generous	blue

Scrooge

Scrooge! a squeezing, *w*_____, grasping, scraping, *c*_____, covetous, old sinner! *H*_____ and sharp as flint from which no steel had ever struck out *g*_____ fire; secret and self-contained, and *s*_____ as an oyster. The cold within him froze his *o*_____ features, nipped his *p*_____ nose, shrivelled his cheek, stiffened his gait; made his eyes *r*_____ his *t*_____ lips *b*_____ and spoke out shrewdly in his grating voice. A *f*_____ rime was on his head, and on his eyebrows, and his wiry chin. He carried his own *l*_____ temperature always about with him; he iced his office in the dog days, and didn't thaw it one degree at Christmas.

from *A Christmas Carol* by Charles Dickens

Use the back-of-the-book dictionary to find the meaning of these terms:

- a covetous: _____
- b flint: _____
- c shrewdly: _____
- d grating: _____
- e rime: _____
- f dog days: _____

Comparison of adjectives

Look at these three sentences:

That is an old house.

The house next door is older.

The house down the street is the oldest of the three houses.

The first sentence is a simple statement about *one* house.

The second sentence makes a comparison between *two* houses.

The third sentence compares *more than two* houses.

So, adjectives have three degrees of comparison:

- | | | |
|---|------------------------------------|--------|
| 1 | positive (one thing) | old |
| 2 | comparative (two things) | older |
| 3 | superlative (more than two things) | oldest |

The comparative degree is formed by adding 'r' or 'er'.

The superlative degree is formed by adding 'st' or 'est'.

sweet	sweeter	sweetest	late	later	latest
high	higher	highest	tall	taller	tallest

More and most

When adjectives have more than two syllables their comparative and superlative degrees are usually formed by adding the words 'more' and 'most':

beautiful more beautiful most beautiful

Special adjectives

Some adjectives do not follow the rules just outlined. You should learn the following exceptions:

good	better	best	many	more	most
little	less	least	bad	worse	worst

Comparatives or superlatives

Complete each of the following sentences by inserting either the comparative or the superlative form of the word in brackets.

- 1 She is the _____ runner in the school. (good)
- 2 He is the _____ student in the class. (conscientious)
- 3 James is the _____ of the twins. (tall)
- 4 Of the three sisters, Amy is the _____. (slim)
- 5 That was the _____ thing you could have done. (bad)
- 6 His right arm is the _____ one. (strong)
- 7 Who is _____, Jennifer or Allison? (fast)
- 8 It was the _____ examination I had ever attempted. (easy)
- 9 Ben is _____ than Trent. (lazy)
- 10 He is the _____ of the three sons. (young)
- 11 For me, Maths is _____ than English. (difficult)
- 12 Of the three sports, rock climbing is the _____. (dangerous)
- 13 Our teacher is _____ than yours. (helpful)
- 14 This is the _____ sea I have ever sailed on. (rough)
- 15 Those berries all look sweet but this one looks the _____. (sweet)



Using paragraphs

18

What is a paragraph?

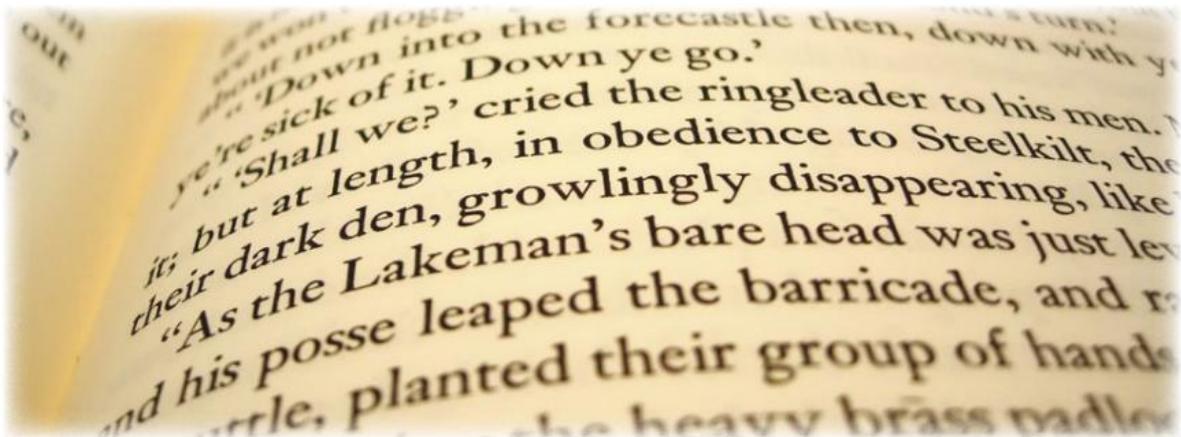
A paragraph is a group of connected sentences. It should always clearly express a main idea or point of view. Texts such as news reports usually have short paragraphs to break up the information for clarity and easy reading. More complex or extended texts, such as essays or information reports, usually contain longer paragraphs that enable writers to support their ideas and viewpoints with examples or evidence. The decisions you make about paragraphs will depend on your purpose and audience.

Structure of a paragraph

It is important to write clearly and coherently. Well-structured paragraphs help the reader to follow the information given or the point of view being expressed.

A paragraph usually contains:

- a topic sentence that presents the main idea in the paragraph
- a series of sentences that support and expand on the topic sentence
- supporting evidence in the form of examples, reasons, statistics, and quotes from expert sources.



Read this informative paragraph about bullying in schools:

•• *Saying 'No' to bullying* ••

Topic sentence

Some schools have had considerable success in their efforts to stop bullying. Joe Stavros is the principal at Featherton High School, a school that has had some serious cases of bullying in the past. The school has developed a strong anti-bullying program to bring the subject right out into the open. Mr Stavros said, 'We've developed a course to raise students' awareness of the harm that bullying causes and we've established a voluntary peer-support network at Year 11. Our younger students now feel that they have someone to call on if incidents occur. We also regularly survey our students about bullying and the results have shown a drop of 75% in the number of complaints since the program began two years ago.'

Supporting sentences

Quote

Statistic

Analysing the paragraph

- 1 What does the topic sentence tell the reader about the rest of the paragraph?

- 2 Why is Joe Stavros qualified to provide information on the topic?

- 3 Why has the writer quoted Joe Stavros in this paragraph rather than summarising his words?

- 4 What has the school done to prevent bullying?

- 5 In the last sentence of the paragraph, we are told that complaints about bullying have dropped by 75%. What impact will this statistic have on the reader?

Expressing a point of view

The writer of the following paragraph is expressing a point of view on the topic of school uniforms.

•• *Should school uniforms be abolished?* ••

One advantage of abolishing school uniforms is that students can express their individuality more easily. The unflattering design of most school uniforms doesn't help teenagers build up their self-confidence. They are much more likely to take pride in their appearance if they can choose their own clothing and wear what suits them. Of course there should still be a dress code to prevent outrageous outfits and protect the image of the school.



Interpreting the paragraph

- 1 What point of view does the writer express in the topic sentence?

- 2 What two reasons are provided in the paragraph to support this point of view?

- 3 What point of view does the writer express in the concluding sentence?

Making connections

One way of linking your sentences within a paragraph is to use words that connect your ideas and information. These linking words are sometimes called text connectives. They are everyday words that can help you express your point of view more clearly.

Here are reasons for using text connectives, with some examples in the right column.

Reason	Text connectives
To clarify your point	in other words; for example; namely
To add more information	also; in addition; similarly
To show the order of points	first/second/third; finally; to start with; in conclusion
To show time	previously; next; later; afterwards; until then
To acknowledge another point of view	however; on the other hand; although; besides this; nonetheless
To show the cause or result	therefore; consequently; as a result; because of this; for that reason

Understanding text connectives

- 1 This paragraph is from an essay that expresses a point of view on the topic 'Should Year 8 students have to do homework?' Referring to the table, write the text connectives in the spaces below and say why each one has been used.

Year 8 students should not have to do any homework for the following reasons. First, they need to spend their leisure time being active and playing sport in order to remain healthy and fit. In other words, it's important to make sure that students maintain a balance between study and leisure. Second, there is no proof that homework actually helps students learn and, because of this, they shouldn't have to waste time doing it.

Text connective: _____ Reason: _____

- 2 The following version of the paragraph expresses a similar point of view, but the writer makes use of different text connectives. Choose the best text connective from the brackets for each space.

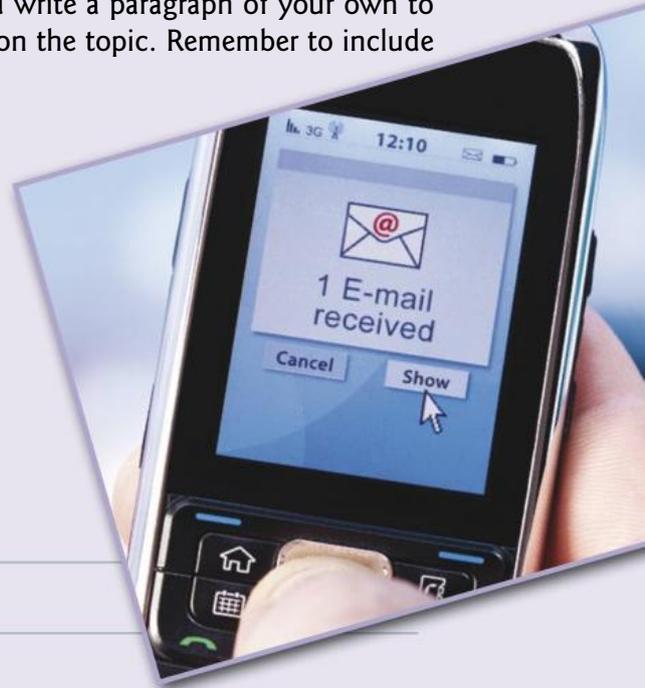
In my view, homework is actually harmful to Year 8 students. _____
_____ (To conclude, To start with), they need to spend their
leisure time being active and playing sport in order to remain healthy and
fit. _____ (Also, To summarise), there is no proof that
homework actually helps kids learn. _____ (Previously, In
fact), I would argue that it has the harmful effect of making them sick of
schoolwork.

Writing your own paragraph

Choose one of the topic sentences from the list below and write a paragraph of your own to support it. Your paragraph should express a point of view on the topic. Remember to include your reasons, examples, quotes or statistics as evidence.

Topic sentences

- Tweeting is a mindless activity.
- The beach isn't always a fun place to be.
- My mobile phone has changed my life.
- More needs to be done to stop violence in our streets.
- Big sporting events are a waste of taxpayers' money.
- It should be compulsory to watch the news.



Language

Nominalisation and revising parts of speech

Nominalisation

If you need to write a formal, abstract or technical text, a language device that you can use is called nominalisation. This involves changing verbs, or some other parts of speech, into abstract nouns. The effect is to create a more formal text. For example:

A science teacher might say to a class:

Let's see if we can ^{verb} **identify** this unusual species of insect today.

A formal scientific report might change the verb 'identify' to an abstract noun to express a similar message:

The ^{abstract noun} **identification** of this unusual species of insect will take place in the near future.

Changing verbs into abstract nouns

Change each verb into an abstract noun by filling in the gaps in the right column. The first one has been done to help you.

<i>Verbs</i>	<i>Abstract nouns</i>
1 activate	<u>activation</u> of the plan
2 locate	_____ of the event
3 erode	_____ of the riverbank
4 multiply	_____ tables
5 lose	_____ of a dog
6 transport	_____ of goods
7 discuss	_____ about an issue
8 hate	_____ of spiders
9 know	_____ of history
10 explore	_____ of the house
11 prepare	_____ for the exam
12 classify	_____ of animals



Using abstract language

In the following pairs of sentences, the second sentence is a more abstract and formal version of the first sentence. One of the ways this has been achieved is by changing the verb or adjective shown in *italics* to an abstract noun. Choose the abstract noun from the box that fits the second sentence of each pair.

pollution

luxury

disappointment

improvement

fear

investigation

protection

explanation

evaporation

jealousy

- 1 a Lots of people are frightened of snakes.
b A _____ of snakes is common.
- 2 a Companies that pollute the environment should be heavily penalised.
b Environmental _____ by companies should attract heavy penalties.
- 3 a As they grow older, children's language skills will improve.
b The _____ in children's language skills becomes noticeable as they grow older.
- 4 a It is vital that we protect our wildlife.
b The _____ of our wildlife is vital.
- 5 a Some people strive for a luxurious lifestyle.
b Some people strive to live a life of _____.
- 6 a Sarah was extremely disappointed when her father forgot her birthday.
b Sarah's _____ when her father forgot her birthday was extreme.
- 7 a Siblings often become jealous of each other, which can cause problems in the family.
b _____ amongst siblings is a common cause of problems within families.
- 8 a When you open a bottle of perfume, it starts to evaporate.
b _____ starts to occur when a bottle of perfume is opened.
- 9 a The police will now investigate the cause of the collision.
b The police _____ into the cause of the collision will now commence.
- 10 a The manager was asked to explain why the production costs were so high.
b The manager was asked to provide an _____ for the high production costs.



Revising parts of speech

Here is a summary of the main parts of speech.

Verbs are action words or doing words.

whisk the eggs *ice will melt soon* *departed yesterday*

Adverbs add meaning to verbs. They tell how, when, where or why an action is done.

hold the kitten gently *starting immediately* *decorations everywhere*

Nouns name people, animals, places, things or qualities.

here is Station Street *turn on the television* *happiness is important*

Adjectives describe and add meaning to nouns.

flammable items *brehtaking views* *dangerous road*

Using verbs, adverbs, adjectives and nouns

Fill in the gaps in the travel itinerary by choosing the correct verbs, adverbs, adjectives and nouns from the table.

Verbs	Adverbs	Nouns	Adjectives
take	nightly	cottages	magnificent
allow	slowly	galleries	delicious
wander	after	town	fascinating
admire	quietly	Derwent River	stunning

Travel itinerary for southern Tasmania

Day 1 Hobart

Head to the top of Mount Wellington for some

s _____ views

over Hobart and the Tasman Peninsula. Cruise slowly down the ▽ _____

to the Cadbury chocolate factory. Explore the shops in the city centre and visit the art

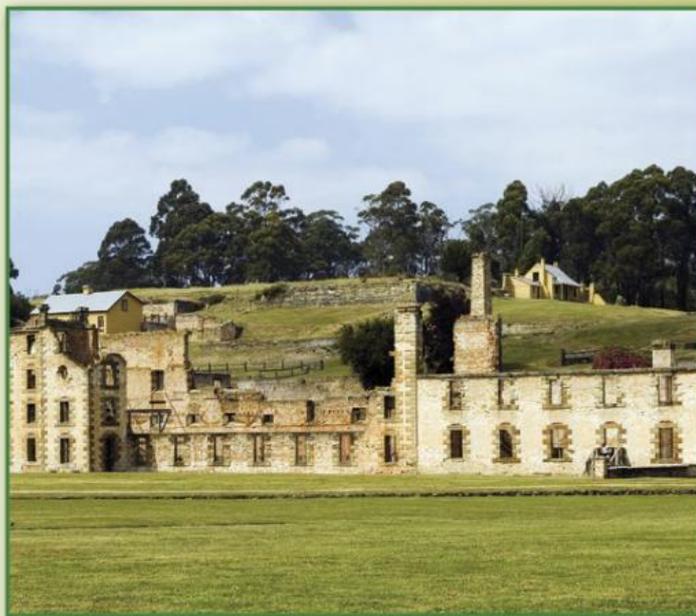
g _____ in Salamanca Place.



Day 2 Port Arthur

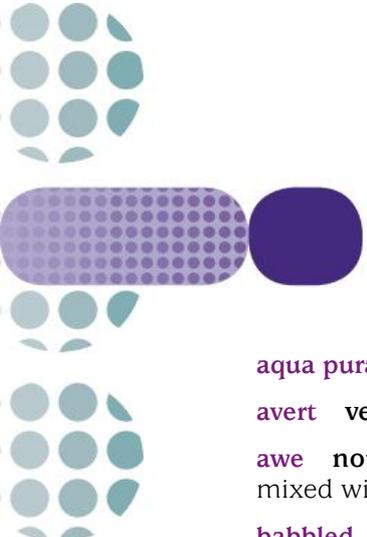
T_____ a trip to Port Arthur, which is a f_____ early convict settlement. Spend the morning a_____ exploring the many scenic spots on the way, such as Pirates Bay or The Devil's Kitchen.

A_____ lunch, continue to Port Arthur, w_____ around the ruins and find out about its history. After dinner take the n_____ ghost tour if you dare.



Day 3 Richmond

Return to Hobart via the beautiful heritage t_____ of Richmond. Stroll s_____ around the streets, discover the m_____ old bridge, explore the Richmond Gaol and a_____ the numerous colonial c_____ with their lovely gardens. A_____ a few hours to explore the town. Return to Hobart for a d_____ meal in one of the city's restaurants.



Back-of-the-book dictionary

aqua pura **noun** pure water

avert **verb** to avoid or prevent

awe **noun** a feeling of great respect mixed with fear

babbled **verb** spoke quickly and unclearly

basis **noun** fundamental part

bellowing **verb** roaring loudly

buffeting **verb** striking, shaking or knocking about

casually **adverb** occurring at irregular or infrequent intervals

contingent **noun** a gathering of persons

covetous **adj.** envious desire for another's property

disgorging **verb** ejecting something, usually refers to vomiting

dispersant **noun** chemical designed to break up oil slicks

dog days **noun** the hottest days of the year

duped **verb** tricked or deceived

flint **noun** a sharp kind of stone

foreboding **noun** a feeling that trouble is coming

gait **noun** a particular manner of walking

garbed **adj.** dressed

grating **adj.** harsh sounding, an irritating sound

hysterical **adj.** extremely and wildly emotional, laughing uncontrollably

imposing **adj.** having an impressive appearance

intimidatory **adj.** frightening

menial **adj.** needing little or no skill

mustering **verb** gathering together

phobia **noun** an overpowering fear

preserves **verb** keeps

preternaturally **adverb** abnormally; beyond the normal course of nature

racket **noun** loud, disturbing noise

rapt **adj.** totally absorbed; engrossed

raucous **adj.** loud and harsh

reassured **adj.** made to feel confident

rime **noun** ice from water droplets of fog or drizzle

salvage **adj.** saving a ship or aircraft from destruction

scurried **verb** moved quickly

shrewdly **adverb** cleverly, with good judgement

shoal **noun** place with shallow water and sandbars

squirmed **verb** wriggled uncomfortably

strait **noun** a narrow passage of water that connects two larger areas of water

stricken **adj.** incapacitated or out of action

suppressed **adj.** restrained; held in check

tendon **noun** tough tissue joining bone and muscle

terrain **noun** the shape and features of the land surface

unique **adj.** the only one of its kind

vial **noun** small container for liquid

whirring **noun** the buzzing sound of something in rapid motion

wrought **verb** made; created



The **OneStop** solution for the future of digital learning

- interactive ebooks
- interactive activities
- teacher support

Interactive ebooks that inspire learning

Included with this book is a code that provides access to the interactive **ebook**, which features:

- interactive pages that mirror the printed book's pages
- direct links to supporting resources
- an option to work online or download an offline version
- access through any web browser 24/7
- tools to annotate, write on, highlight, underline and draw on the ebook's pages
- the capability to share annotations with the class or teacher
- linking tools that will enable teachers and students to link to their own websites and documents, creating customised digital portfolios.



More than just an ebook!

Many of Macmillan's ebooks are supported by additional built-in resources to allow students to master new concepts. The support accompanying each ebook varies, but it may include:

- online tests to enhance success
- a markbook to track progress
- videos and podcasts
- animations and simulations
- interactive crosswords
- drag-and-drop activities
- worksheets.

OneStop for teacher support

More ebook features for teachers

Teachers can also use the ebook in the following ways:

- plan a lesson, adding their own notes and links to resources, ready for teaching
- use the ebook on any Interactive White Board
- 'share' their teacher ebook and annotations, allowing access for students
- view and leave comments on, or mark work in a student's ebook.

Save time planning and assessing

Teacher support is available for many titles. The support accompanying each title varies, but it may include:

- student book answers
- teacher notes, curriculum mapping guides and assessment support
- worksheets and answers
- Interactive White Board resources
- an electronic markbook to track class progress
- OneStopBuilder—enabling teachers to create, share and use their own activities.



National English Skills 8 for the Australian Curriculum

National English Skills 8 is a student-friendly workbook that provides a rich and lively English course in eighteen skills-based units. It fully integrates the Language, Literature and Literacy strands of the Australian Curriculum. Exercises and activities are ideal for both class work and homework tasks.

Key features

- provides a rich variety of high-interest literary texts for interpretation, analysis and appreciation
- explores the structures and language features of all kinds of texts, including informative, persuasive and visual texts
- focuses on purpose, audience and language choices
- represents many cultural perspectives, including Aboriginal and Asian
- builds essential comprehension skills and strategies
- develops spelling, vocabulary and punctuation skills
- offers opportunities for students to apply their skills to create their own written, spoken and multimodal texts

Teacher book

The teacher book provides answers to exercises in the student workbook.



www.macmillan.com.au



Series titles

National English Skills 7 Workbook
978 1 4202 2988 2

Workbook digital-only version
978 1 4202 3103 8

National English Skills 7 Teacher Book
978 1 4202 3012 3

National English Skills 8 Workbook
978 1 4202 2989 9

Workbook digital-only version
978 1 4202 3105 2

National English Skills 8 Teacher Book
978 1 4202 3013 0

National English Skills 9 Workbook
978 1 4202 2990 5

Workbook digital-only version
978 1 4202 3107 6

National English Skills 9 Teacher Book
978 1 4202 3014 7

National English Skills 10 Workbook
978 1 4202 2991 2

Workbook digital-only version
978 1 4202 3109 0

National English Skills 10 Teacher Book
978 1 4202 3015 4

ISBN 978-1-4202-2989-9

