PEARSON english
S.B.

3

AUSTRALIAN CURRICULUM

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PEARSON Australian Curriculum
Writing and Development Team

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PEARSON
english

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Written specifically to meet the requirements of the Australian Curriculum: English, the student book is a valuable resource for students and teachers of English.

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The activity book is a write-in resource designed to enrich students' language skills by providing a variety of activities and questions to reinforce learning outcomes.

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The teacher companion makes lesson preparation easy by combining full-colour textbook pages with teaching strategies, ideas for class activities and answers. The links to ACARA's cross-curricular dimensions and general capabilities will make it easy to integrate these into your lessons. The inclusion of the activity book pages with answers and wrap-around tips will also help you teach grammar more effectively.

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How to use this book
Pearson English

Whether through short stories from centuries ago or new graphic novels and digital texts, the **Pearson English** series aims to expose students to the richness of the English language. This student book is written and presented in a student-friendly manner to further encourage engagement with the content and the topics.

Significant care has been given to the wide selection of resources and accompanying tasks to ensure that the demands of the strands and sub-strands of the Australian Curriculum: English are met. All chapters have been audited against year-level descriptions, general capabilities and cross-curricular dimensions to make sure that they comply in a pedagogically appropriate way.

The student book chapters contain the following features:

Chapter opener

Each chapter opens with a striking image accompanied by an engaging quote that aims to generate discussion before students engage with the content inside.

Modules

Each chapter comprises clearly defined modules to allow teachers and students to move freely between topics as they see fit, thus providing flexibility of teaching and learning.

Breakaway tasks

Throughout each module there are *Breakaway tasks* which offer a wide range of individual and collaborative tasks.

These tasks are structured around Bloom's Taxonomy of Cognitive Processes. The questions move from straightforward, lower order questions (**remembering, understanding** and **applying**) through to more complex, higher order questions (**analysing, evaluating** and **creating)**.

The pedagogy of these questions is based upon:
- keeping topic momentum within the classroom to allow the teacher to facilitate individual and/or collaborative work after a block of 'teacher centred' learning
- reinforcing learning within the context of the chapter
- providing activities that are engaging and can be answered from the unit they appear in, while also encouraging students to think beyond the text
- ensuring all tasks engage with both the strands and sub-strands found within the Australian Curriculum documentation.

Strands in action

At the end of each module students are provided with a wealth of rich tasks called *Strands in action*. The term *Strands in action* is taken from the three interrelated 'strands' that are the centre of the Australian Curriculum for English. This means that each rich task requires students to engage in some way with language, literature and literacy. *Strands in action* by their nature will require more class time than the *Breakaway tasks*. Many of the activities require detailed research and for students to work in collaborative teams. *Strands in action* tasks engage with all four modes of assessment, namely reading, writing, speaking and listening.

Other features or icons

DID YOU KNOW...

The *Did you know?* feature contains useful information related to the topic that students will find interesting.

One of the central components of any English curriculum is the building of the student's skill base. *Writer's toolbox* is where students can read about the tips and tricks of the English language. While grammar, spelling and punctuation hints are the mainstay of the *Writer's toolbox*, useful definitions and tailored guidance on key language issues and concepts are also included.

Annotated texts

Through judicious placement within chapters, the annotated texts are intended to help students to connect with key terms and ideas within reading activities by providing examples and explanations in context. Further, annotations improve comprehension and expand the student's skill base by scaffolding learning.

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Contents

> An unexamined life is not worth living.
>
> Socrates (469–399 BCE), Greek philosopher

Life: Cultural contexts

✳ Chapter overview

How often do you stop to think about how your life compares with those of other people from different times and cultures? Or how your life is changing as new technologies transform what you are able to do and how you are able to communicate? Or about all the intriguing and curious things that happen in the world around you? How often do you stop to think about what your life means?

Life is diverse

Chinese author Adeline Yen Mah said that, 'For all of us to get along during the next millennium we must understand each other's history, language and culture'. She makes an excellent point. What you understand as 'life' is often very different for people of different cultures. What you think is normal may well be very strange for someone else. As it becomes faster and easier to fly around the world, and the click of a button lets you communicate instantly with people thousands of kilometres away, the need to know and understand each other better is becoming increasingly important.

Asia–Pacific region

In Australia, our closest neighbours come from the Asia–Pacific region. As we move further into the twenty-first century, our relationship with these neighbours is going to become more and more significant. By exploring the cultures of our Asia–Pacific neighbours, we can begin to strengthen the bonds between us.

Adeline Yen Mah

Adeline Yen Mah was born in Tianjin, China, in 1937. Adeline's family considered her to have brought bad luck, because her mother died giving birth to her. As a result, they treated her poorly, making her feel unwanted and unloved throughout her childhood. *Chinese Cinderella* is the story of Adeline's childhood growing up in a family where she struggled to be accepted. It is also the story of a childhood in a time of great social change in China.

Chinese Cinderella begins in 1941, two years into the Second World War (1939–1945). Shortly after the Second World War ended in 1945, civil war erupted in China between the Nationalists and the Communists, under Mao Ze-dong. In 1949, when Adeline was twelve years old, the Chinese Communist Party won the civil war and established the People's Republic of China on mainland China.

In order to escape the strife of the civil war, Adeline's family moved to Hong Kong in 1948, which at the time was still a British colony. The story that is recounted in the following extract takes place the day after Adeline arrives in Hong Kong to join them. She is reading the newspaper to her grandfather, Ye Ye, but she is stumbling over many of the Chinese words. At her previous school, she was allowed to speak only English or French.

Mao Ze-dong

CHINESE CINDERELLA: THE SECRET STORY OF AN UNWANTED DAUGHTER

By Adeline Yen Mah

'You are forgetting your Chinese!' Ye Ye admonished. 'Go get the dictionary on the table by my bed. Look up those new words I just taught you and copy them into your notebook.'

My mind was full of gloomy thoughts and I suddenly burst out, 'I'm sick and tired of blindly copying Chinese characters over and over into my notebook like a robot! I hate studying Chinese! It's a waste of time. Besides, your dictionary is not a real dictionary. It's only a Chinese–Chinese dictionary, not a Chinese–English dictionary. I only want to learn English, not Chinese.'

'How can you say that?' Ye Ye exclaimed.

The hurt on his face made me cringe but I was unable to stop. 'My teacher Mother Marie says the only way to succeed in the second half of the twentieth century is to be fluent in English.'

'Hand me a piece of paper, get me a pen and come over here,' Ye Ye said softly. 'Let me show you something. Though you have a fine mind and a subtle intellect, the sentiments you express not only expose your ignorance, they also wound my heart. You forget that I know you only too well. Not only what you look like outside, but also how you are made inside. How can you say you hate the study of Chinese when you are Chinese yourself? Go look in the mirror if you have any doubts!

'You may be right in believing that if you study hard, one day you might become fluent in English. But you will still look Chinese and when people meet you, they'll see a Chinese girl no matter how well you speak English. You'll always be expected to know Chinese and if you don't, I'm afraid they will not respect you as much.
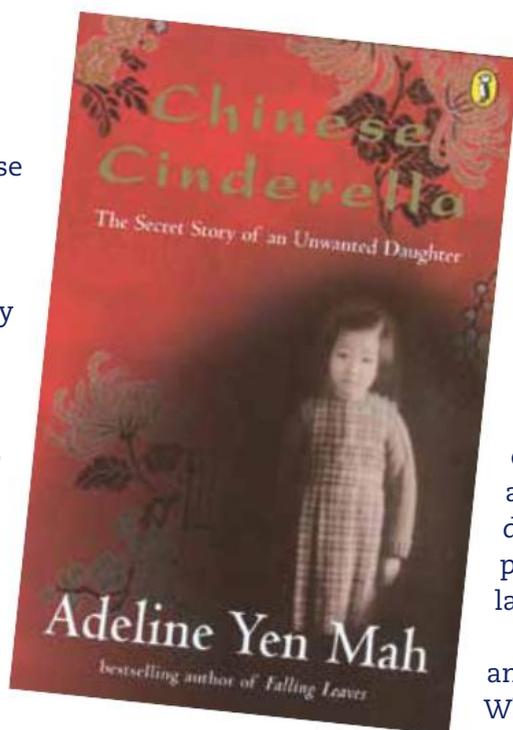
'Besides, China is a huge country with a vast population and an ancient culture. Though life has to be lived forward, it can only be understood backward. Reading Chinese history will enlighten you in ways no English writing can.

'I predict that in a hundred years from now, the world's many languages will be distilled down to three: Chinese, English and Spanish. Chinese will never disappear because China's population has a unified written language.

'Above all, there is the wisdom and magic of our language itself. When you read a Chinese book, try to look at the characters and think about them. I have met many who appear to know a good many Chinese words, but never actually grasp the true meaning of any of them.

'Let me give you the example of just one character 貝 (bei) to illustrate my point.

'In ancient times, cowrie shells were used as units of money and were exchanged for goods and services. In time, a hole was drilled in these shells and a row of shells was held together by a string. A string of shells was called 貝 (bei). Look at the character 貝 (bei) carefully. Does it not resemble a row of shells held together by a piece of string knotted at the end?…

'Because the word evolved from something that was "valuable" in ancient times, modern Chinese words containing the component 貝 (bei) are associated with finance or commerce in some way. Take the word 買; it means "to buy". 賣 means "to sell". Place the two words side by side 買賣 (buy-sell) and the term means business. Now, what is the essence of business if not buy-sell?'

Breakaway tasks

Remembering

1   What does Adeline say that hurts Ye Ye?

2   In ancient times, what was used as a unit of money?

Understanding

3   List three arguments Ye Ye uses to convince Adeline that it is important for her to learn Chinese.

4   Why does Adeline say that Ye Ye's dictionary is not a real dictionary?

5   Explain what Ye Ye means when he says, 'Though life has to be lived forward, it can only be understood backward.'

Applying

6   a   Conduct an internet search for ten more Chinese characters. These characters should be related to your own life in some way.

   b   Using the headings in the table below, copy each character and write the English word for it. Then find out the etymology (word origin and history) of the English word.

Character	English word	Etymology

Writer's TOOLBOX

Etymology is the study of the origin, history and changes of form in a word or words.

Analysing

7   What simile does Adeline use to show that she thinks her study of Chinese is a mindless activity?

Writer's TOOLBOX

A **simile** is a phrase that describes something by comparing two different things, and contains the word 'like' or 'as … as'. For example, 'Harry slithered up behind them like a snake in tall grass.' Here, the simile 'like a snake' describes Harry. It tells us that Harry is quiet and sneaky and a little bit dangerous.

8   When Adeline exclaims, 'I only want to learn English, not Chinese,' she is rejecting a part of her identity, a part of who she is. Why does Ye Ye think her cultural identity is so important?

Evaluating

9   Ye Ye predicts that in a hundred years, 'the world's many languages will be distilled down to three: Chinese, English and Spanish'.

   a   Research to find out which countries around the world have English, Chinese or Spanish as their primary language.

   b   On a map of the world, colour in these countries, using a different colour for each language.

   c   Using your general knowledge and your newly discovered information, evaluate Ye Ye's prediction. Do you think it is a valid prediction? Explain your answer.

Creating

10   Carefully re-read Ye Ye's explanation of the character 貝 (bei). Note that the character is a stylised illustration of the thing it represents, and the characters are combined to form new words.

   a   Choose one of the groups of words below or choose your own words and design your own symbolic representation of them.
   * to throw/to catch/sport
   * lyrics/melody/music
   * thunder/lightning/storm
   * aeroplane/passport/to travel

   b   Present your designs to the class, explaining your inspiration for their design and how they resemble the words.

Geoff Havel

Grave of the Roti Men is the story of a young Australian boy, Aaron, who goes to the small fishing village of Pepela on the island of Roti, Indonesia, to spend a month with his father. Once there, Aaron meets a local boy, Husni, who lives a life that is very different from Aaron's. As the two become friends, Aaron learns a lot about Husni's way of life.

A traditional Indonesian fishing village

GRAVE OF THE ROTI MEN

By Geoff Havel

One morning Aaron found Husni sitting alone on the jetty throwing bits of shell into the water. He wasn't smiling.

'What's wrong?'

Husni stood up. 'Soon I must go fishing. My father died owing a man some money. Now I must work on the man's boat to pay back my family's debt.'

Aaron tried to follow Husni's reasoning. It didn't sound like a fair arrangement.

'But that was two years ago.'

'Yes, but I am old enough to work now,' Husni explained.

'That sucks!'

'It is business and it is the will of Allah.'

Aaron knew better than to argue. 'So show me the boat.'

Husni pointed to a battered fishing boat. Its sides curved low towards the water. Streaks of rust ran everywhere.

'That old thing!' said Aaron, shocked.

Husni shrugged. 'Many times this boat has sailed.'

'But it hasn't even got a motor.'

Again, Husni shrugged. 'No motor, no radio. That is Australia's rules.'

'What's the motor and the radio got to do with Australia?'

'If we fish in the MOU we must use traditional boats,' Husni answered.

'This is a traditional boat?'

Husni nodded.

Aaron frowned. 'What's the MOU?'

'It is the area where Australia says we can still fish.'

'So how do you find the islands?'

'The stars, a compass.'

Aaron couldn't believe what he was hearing.

Source: Geoff Havel, *Grave of the Roti Men*, Fremantle Arts Centre Press, 2003

Breakaway tasks

Remembering

1 What is Husni doing when Aaron finds him?

2 Describe the boat that Husni will be working on.

Understanding

3 Why is Husni unhappy?

4 List three things that shock Aaron from his conversation with Husni.

Applying

5 Find out what MOU stands for and write, in one sentence, what it is about.

6 Find a map that includes Australia and the Asia–Pacific region. Use your atlas to locate the following places: Roti, Pepela, Broome, Darwin and the Timor Sea. Mark them on your map.

Analysing

7 Why do you think the story might be called *Grave of the Roti Men*?

8 Why is Husni able to accept his fate so calmly?

9 What is Aaron learning about life from this conversation with Husni?

Evaluating

10 Use your research skills to find out about the effect of the MOU on fishermen from villages like Pepela, and its purpose in protecting the reefs near Australia's northern coast from overfishing.

Writer's TOOLBOX

A **debate** is a formal verbal argument presented by two teams. There is an affirmative team, who argue in support of the topic, and a negative team, who argue against it. Each team has three speakers. They speak in the following order:

1 First speaker for the affirmative	2 First speaker for the negative
3 Second speaker for the affirmative	4 Second speaker for the negative
5 Third speaker for the affirmative	6 Third speaker for the negative

11 Use your information to prepare a debate on the following topic: 'The disadvantages of the MOU between Australia and Indonesia outweigh the advantages.'

Creating

12 Design a board game in which the aim is to catch as many fish as possible. Your board game should use navigating by the stars and compass points to determine the direction a player moves and use weather conditions to provide unexpected twists and turns.

DID YOU KNOW…

When navigating by the stars, the most important constellation in the Southern Hemisphere is the Southern Cross, which is also known as 'Crixa' or 'Crux'. The most important navigational star in the Northern Hemisphere is called Polaris and is part of the constellation called Ursa Minor. For more information, check out the web destinations or try searching for 'star navigation' with your favourite search engine.

The Southern Cross (left) and Ursa Minor (right)

Craig Silvey

Craig Silvey grew up in Western Australia and *Jasper Jones* is his second novel. It is a 'coming of age' novel and tells the story of Charlie Bucktin, who lives in the small Australian mining town of Corrigan. The year is 1965 and Charlie is about to have the summer of his life! Dangerous, rebellious Jasper Jones wakes him up one night and draws him into his horrifying, devastating secret. Charlie falls in love for the first time and struggles to keep the peace with his fiery mother. But luckily for Charlie, he has his best friend Jeffrey Lu by his side.

Jeffrey Lu is Vietnamese and with the Vietnam War (1955–1975) in full swing, life in this small Aussie town is not so easy for him either. Jeffrey is obsessed with cricket and he and Charlie spend much of their time at the nets, or discussing life's bigger questions. In the following extract, Jeffrey and Charlie are discussing the merits of various superheroes. Jeffrey has just finished explaining why Superman is the greatest superhero, but Charlie disagrees. He's nominated Batman as the greatest.

By Craig Silvey

'Chuck, you're an *idiot*! That is the stupidest thing I have ever heard. Batman isn't even a superhero!'

It's my turn to stop.

'Shut your mouth!' I slap the ball out of his hands. It skips down the street.

'It's true! He's not a superhero!'

'Jeffrey, you're an idiot!'

'*You're* an idiot! Batman doesn't have any superpowers. He's not superhuman. He's not *super*. So therefore he can't be a *super*hero.'

'Jeffrey, *what* are you talking about? He's *Batman*.'

'What does that even *mean*? Batman is just an eccentric billionaire with insomnia! He's a vigilante, not a superhero. Because he doesn't have super*powers*. He just has a cool car and a handy belt.'

'Jeffrey, you are insane. For a start, I disagree fundamentally that you need superpowers to be a superhero. But I would argue that he is super anyway, given that super just means *greater than usual*. So in every aspect he *is* super human.'

'So Doug Walters is a superhero, because he possesses superhuman abilities?'

'No, Doug Walters is a maniac. Are you listening? Batman is the *ultimate human*. He is flawless, yet he is capable of being flawed. He's mastered the way of the ninja. He's one of the world's greatest scientists and detectives. His body is in peak condition. He is a man of unfathomable mental toughness. He *is* human perfection. He's a Renaissance man. And it's the fact that he is just a normal guy with a bum load of money and a burning vendetta that makes him the greatest. And because he can fight

against and alongside people *with* superpowers. He is a superhero, and you, *sir*, are an idiot.'

'Charles, you are the very *essence* of stupidity. I'll say this slowly: *Batman does not have superpowers. He can't be a superhero.*'

I know I'm winning when he calls me Charles.

'He doesn't *need* superpowers. That's my *point*. You're an *idiot*. He can hold his own. He has an alter ego. He has a costume. He fights for Truth and Justice. He has arch enemies. And he does all this without any weird mutations. He's just really *determined*. That's what makes him interesting. The fact that with enough dedication and desire, we could all be Batman. Bat*men*. Bat*people*. And that's what makes him the best.'

Jeffrey closes his eyes and puffs his cheeks.

'You know I'm right, Jeffrey. It's just like Lex Luthor doesn't need superpowers to be a supervillain. It's called *context*. Look it up. It's a goddamned comic. I win. You're wrong. Doug Walters is a hero. Muhammad Ali is a hero. Batman is a *super*hero. Simple. And the thing that makes him the *best* superhero is exactly your stupid, ignorant assertion: that he's just a guy. He is fallible. And unlike Superman, he requires courage.'

Source: Craig Silvey, *Jasper Jones*, Allen & Unwin, 2009

Craig Silvey
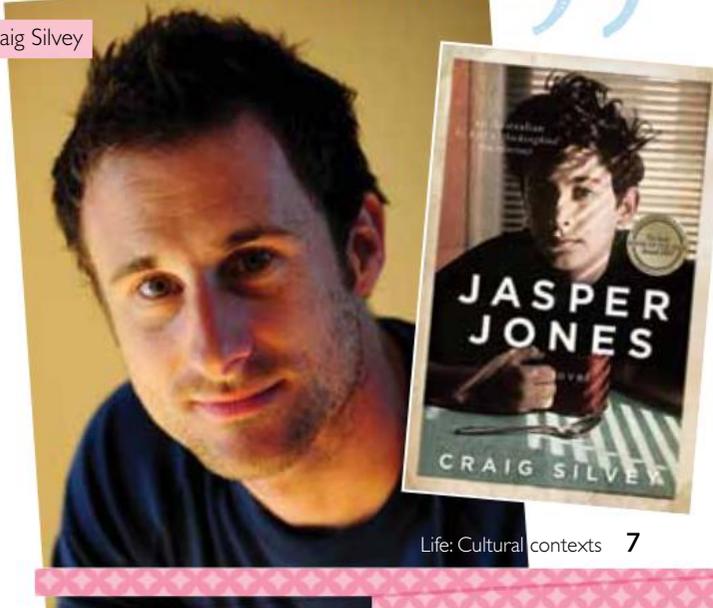
? DID YOU KNOW...

The term 'Renaissance man' grew out of the period in history known as the Renaissance. It is used to describe someone who is very knowledgeable and talented in many areas. Leonardo Da Vinci is a perfect example.

Breakaway tasks

Remembering

1. According to Charlie, what does 'super' mean?

2. How does Charlie know that he is winning the argument?

Understanding

3. What does Charlie see as the key difference between Superman and Batman?

4. What might Jeffrey be thinking when he 'closes his eyes and puffs his cheeks'?

5. With a partner, use the dialogue in the extract to create a mini-performance. Try to capture the character of each boy and the nature of their friendship in your performance. Present your performance to the class.

6. The boys use many interesting and useful words, such as 'vigilante', 'eccentric', 'insomnia', 'unfathomable', 'vendetta', 'assertion' and 'fallible'. Look these words up in a dictionary to learn their meaning.

Applying

7. Write a short piece (no more than 150 words), using each of the words in Question 6.

8. What was the last friendly debate you had with a friend? Describe your friend's point of view and your own.

Analysing

9. It is evident from their conversation that Charlie and Jeffrey are very good friends. What sorts of things do they say to each other that give this impression?

10. What is the effect of the italics that have been used throughout the extract?

11. Charlie tells Jeffrey, 'It's called *context*.' There are many contextual references used in the extract that tell us a lot about the place (Australia) and the time (1965). Use your research skills to find out who Doug Walters and Muhammad Ali are. Explain why they would be heroes in the boys' eyes.

Writer's TOOLBOX

Context refers to the circumstances in which an event occurs. The context of a novel refers to the time and place in which the story occurs.

12. a The boys argue about the word 'super'. Which definition would you agree with?

    b Look up the word origin of 'super' to find out which boy's definition is more likely to be correct. Why do you think the meaning of words such as this can be debated?

13. At the end of the extract, Charlie refers to Superman and a quality that he lacks. Based on this paragraph, what do you predict Charlie will argue next about what makes someone a superhero?

Evaluating

14. Copy the table below into your notebook.

Batman is the greatest superhero.	
Arguments for (Charlie)	Arguments against (Jeffrey)

List Charlie's and Jeffrey's arguments in the appropriate columns. Evaluate the arguments of each boy. Which argument do you think is the most convincing and why?

Creating

15. Who is your favourite, all-time superhero? Who do you think is the greatest of them all? Make your selection and then construct an argument to convince your peers that your choice deserves the title of the greatest superhero of all. Make a list of five arguments in support of your choice. Use each argument as the topic sentence of a paragraph. Write your argumentative essay.

Writer's TOOLBOX

A **paragraph** is a collection of sentences that are logically arranged to develop and explain a central idea. The central idea is usually contained in a single sentence called the 'topic sentence'.

When you are constructing an argument, you should state your argument clearly in your topic sentence. The rest of the paragraph should offer further detail about your argument, explaining it clearly and offering evidence to support it.

Strands in action

Podcasting life

You have started to explore the diversity of life in places close to Australia through examining some different texts, but you can look even closer to home to see examples of various life experiences. Look around at your classmates; everyone's life is different.

Core task

Interview one of your classmates to find out what makes their life unique.

a By drawing names out of a hat, organise yourselves into partners.

b Spend ten minutes in conversation with your partner. Take five minutes each to tell the other person as much general information about your life as you can.

c Working separately, write a list of ten questions about the things that interest you most about your partner's life.

d Interview your partner and record it as a podcast.

Writer's TOOLBOX

Effective interview questions are **open-ended**, which means they require more than a one-word answer. If you don't get enough interesting information from your interviewee, prompt them for further detail by asking questions like the following:

- What did you mean by that?
- How did that make you feel?
- What happened next?
- Can you tell me more about that?

Extra tasks

1 As a class, listen to the podcasts you created from the Core task. Consider what you have heard and write a one-sentence statement about the diversity of life in your classroom. Combine your statement with an image to create a poster for display in your classroom.

2 The texts you have read in this module feature characters from China, Indonesia, Australia and Vietnam, and span the years 1941 to the early 2000s.

   a Construct a timeline that begins in 1941 and ends in 2003. For each country, include five major events from this time period.

   b Write the events for each country in a different colour.

   c Write a paragraph underneath the timeline that summarises what has been happening in the Asia–Pacific region over the last seventy years.

3 Host a lunch banquet to which every student brings a dish to share. Every dish should represent a different culture. Present your dish to the class, explaining what it is and where it comes from, before you begin eating.

4 What have you learnt from this exploration of the diversity of life? Write a one-page reflection.

5 Consider all the characters you met while you were reading the extracts in the previous pages: Adeline, Aaron, Husni, Jeffrey and Charlie. Which character would you most like to add as a friend on Facebook® and why? Write them an email explaining why you think you would enjoy connecting with them on Facebook.

6 Working with a partner, brainstorm ways that you could promote further understanding and appreciation among young people about the diversity of other people's lives, using music, sport and art. Choose your best three ideas and present them to the class.

Life is curious

Have you ever heard the saying that truth is stranger than fiction? It is easy to think that the weird and the wonderful belong in novels and films, but if you keep your eyes and ears open, you'll discover some weird and wonderful stuff going on in real life.

The internet is a treasure trove of the truly bizarre and amazing. And check out your daily newspapers! They're full of snippets of information from around the globe that you would never have dreamed possible.

The DOG-FACED MAN.

KOHL & MIDDLETON'S
South Side Dime Museum,
MONDAY, MARCH 2d.
(See Other Side)

Out of the ordinary

The era between 1837 and 1901 is often referred to as the Victorian era. It was a time of great change and progress, particularly in the area of science. As a result, there was a great interest among the population for all things scientific. The natural world was considered a very unusual place indeed and all sorts of curious animals—and unusual examples of human life—were put on display for people to see. Freak shows were particularly popular during the Victorian period, when people from all classes flocked to gawp at natural curiosities.

The Victorian era was the age of P. T. Barnum, of Barnum and Bailey Circus fame, and of Frank Buckland. Frank Buckland was a surgeon and a naturalist who was known to be one of the most eccentric men of the Victorian era. He was famous for keeping all kinds of exotic pets, including meerkats, otters, scorpions and monkeys, and for eating anything except earwigs, which he claimed were horribly bitter. If there was something mysterious or odd going on, Frank Buckland was sure to find out about it and, lucky for us, he was a passionate writer as well.

In the extract opposite, Frank Buckland describes his encounter with a man who created his very own flea circus.

DID YOU KNOW...

The Victorian era was named after Queen Victoria, who reigned in England from 1837 to 1901. Her reign was the longest in British history.
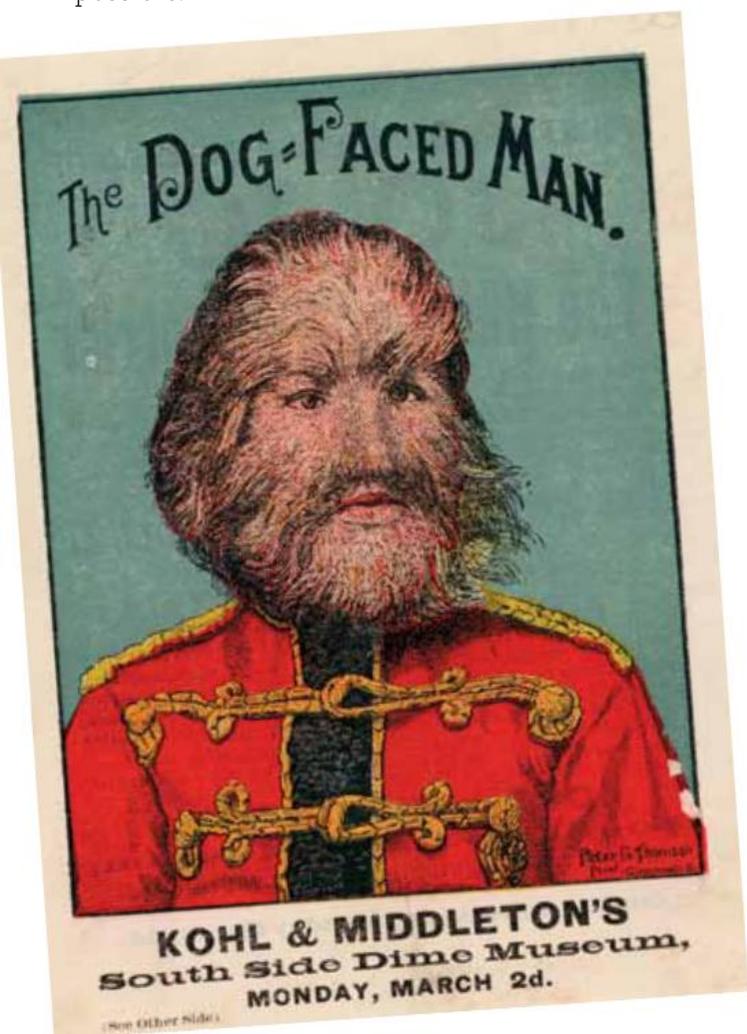
FLEAS TO MEET YOU

By Frank Buckland

In the month of July 1856, I discovered an individual who for twenty years had devoted his life to the intellectual training of fleas …

A flea cannot be taken up from its wild state and made to work at once; like a colt or puppy, it must undergo a course of training and discipline. The training is brought about as follows. The flea is taken up gently, and a noose of the finest 'glass-silk' is passed round his neck, and there tied with a peculiar knot. The flea, unfortunately for himself, has a groove or depression between his neck and his body, which serves as a capital hold-fast for the bit of silk; it can slip neither up nor down, and he cannot push it off with his legs; he is a prisoner, and is thus tied to his work. This delicate operation is generally performed under a magnifying glass; but, after a time, the eye gets so accustomed to the work that the glass is not always used. In no way is the future performing flea mutilated; his kangaroolike springing legs are not cut off, nor are his lobsterlike walking legs interfered with—a flea must be in perfect health to perform well.

Every night each flea is taken out of his trappings, fed, and placed in a private compartment for the night; before they go to bed, they have their supper, and in the morning also their breakfasts; they take their meals from the hands of their owner—sometimes he has nearly all the fleas on the backs of his hands at the same moment, biting and sucking away simultaneously. For more than twenty years he has thus daily fed his fleas without any detriment to his health; the quantity of blood each flea takes away being imperceptibly small—one drop of blood, he considers, would feed a flea for many weeks; but it is the itching sensation caused by the flea cutting the skin which is unpleasant. This feeling of irritation he felt painfully when he first began to submit himself to the tender mercies of his little performers; now he is so hardened that he feels them not at all, whether biting or sucking. When, however, there are many fleas on his hands at the same time, he suffers from a sensation of great irritation all over his body, which passes away when the supper is over. He has remarked that his fleas will not feed if his hand be not kept perfectly motionless; the act, therefore, of feeding and harnessing his company of performers is troublesome, and he is obliged to devote two hours in the morning and two hours in the evening to it.
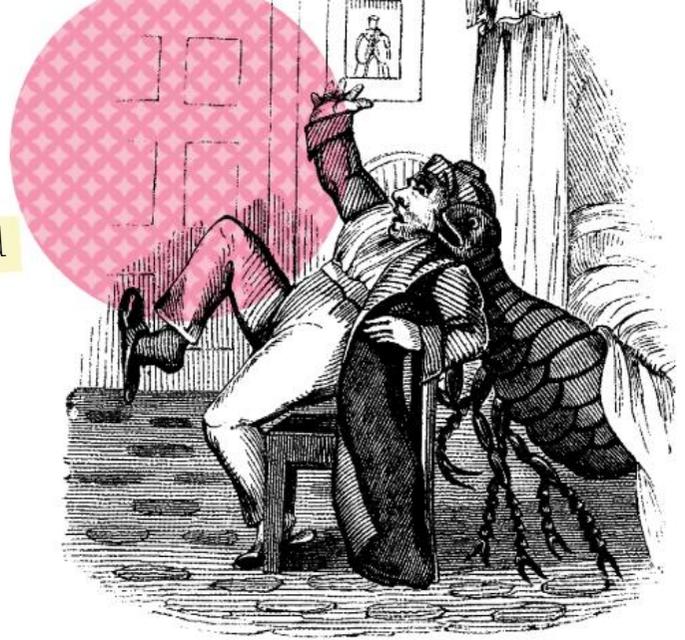
Source: Frank Buckland, *Curious Men*, 1857

A harnessed flea

DID YOU KNOW…

Buckland's flea circus *may* have been real, but many flea circuses were tricks. People were conned into staring at tiny moving attractions supposedly being operated by fleas when in reality they were being moved by electrical or mechanical means such as magnets.

Breakaway tasks

Remembering

1 How many hours a day must the man devote to feeding his fleas?

2 What task is generally performed under a magnifying glass?

Writer's TOOLBOX

Use **quotation marks** to enclose a phrase or sentence you have copied from a text to indicate that it is a quote, and to distinguish it from your own words.

Understanding

3 The following words come from the extract and might be new to you: accustomed, depression, capital, mutilated, trappings, detriment and obliged. Consider each word in context to guess what you think it might mean. Then copy the table and complete it for each word.
- In the second column, quote the phrase or sentence from the extract that contains the new word.
- In the third column, explain the thinking process that helped you to work out the definition.
- In the last column, write your definition.

The first one has been done for you.

Analysing

5 Frank Buckland was writing in the Victorian era—over 100 years ago. Language use changes over time, which is why some of Buckland's sentences might sound a bit strange. Choose three sentences or phrases from the extract that sound a bit odd to you and write them down. Next to each one, explain why it sounds strange and then rewrite it in language that is common today. Share your list with a partner.

Evaluating

6 Do you think it's possible to train a flea to be a circus performer? Justify your answer.

7 a How effective is Buckland's text in persuading you that there really is such a thing as a flea circus? Look at the 'Did you know' on the next page, and go to the web destinations. Do you think the artist, Maria Cardoso, was tricking her audience, or do you think she really used fleas? Of these two texts, which is the more persuasive to you? Why?

b So, are flea circuses real or not? Conduct research to establish the truth about flea circuses. Then re-read the Buckland extract. Do you think that Buckland meant to document a real-life situation or is this extract a parody (an imitation or send-up) of a piece of information writing? In your answer, include the features of informative writing that you identify in the text.

New word	New word in context	Clues	Your definition
Accustomed	'after a time, the eye gets so accustomed to the work that the glass is not always used'	The paragraph is about tying a noose around the fleas to train them. As they are so small, a magnifying glass is used. After a while, though, something happens to the eyes and the magnifying glass doesn't have to be used any more.	Accustomed: to get used to something

Applying

4 How hard do you think it would be to tie a piece of silk thread around the neck of a flea? Using an ordinary dressmaking pin and some cotton thread, see if you can tie a knot around your pin, just under the head. Race your classmates to see who can do it the fastest. When you have mastered it, race each other to see how many times you can harness your pin in a minute.

Artist Maria Cardoso spent five years researching and training fleas before creating the Cardoso Flea Circus. Her circus has been exhibited as a work of contemporary art in many art galleries around the world, including the Museum of Contemporary Art in Sydney. Go to the web destinations to find a video of Cardoso's performing fleas.

PP
Web Destination

Creating

8   Roll up! Roll up! Imagine that you are the ringmaster of the world's greatest flea circus. It is your job to give the opening spiel, a spiel that will build excitement in the audience, introduce the performers and get the show started. Write your script and then perform it for the class.

Writer's TOOLBOX

A **spiel** is a short, informal speech that uses smooth, slick language, usually to persuade or sell something.

Your spiel should:
- welcome your audience to the show
- let them know how amazing they will find it
- tell them what sorts of acts they will see
- introduce the performers.

Circus performers usually have clever or exciting stage names that give the audience an indication of what their act might be. Keep in mind that your performers are fleas when you make up creative and exciting stage names for them. For example: Superflea! Able to leap tall buildings in a single bound! Faster than a speeding dog!

A lion called Christian

Have you ever dreamt of owning an exotic pet—a grizzly bear, a giraffe, or a monkey perhaps? It might seem impossible to us now, not to mention unfair to the animal, but before the Endangered Species Act was passed in the United Kingdom in 1973, ordinary people could buy wild and exotic pets from Harrods, a famous department store in London. And that's exactly what two young Australian men did in 1969. Anthony 'Ace' Bourke and John Rendall bought a lion cub, which they called Christian.

Ace and John raised Christian in a basement apartment and furniture shop in Chelsea, London, until he was about one year old. By this time he was far too big to keep in the suburbs of London. They were lucky enough to be able to fly him to Kenya where he was rehabilitated into the wild by George Adamson, a man passionate about lions.

In 1971, Ace and John wrote a book about their experiences of raising a lion cub in London—and that might have been the end of the story, if it were not for YouTube. Late in 2007, Ace and John were told that a clip featuring their reunion with Christian, one year after he had been let loose in the wild, had been posted on YouTube. By 2008, the clip had received millions of hits and a whole new generation was learning about this curious and remarkable story.

The interest generated from the clip on YouTube prompted Ace and John to update their original book, and a new version was published in 2009. The following extract (from the original version) describes their daily life with the young, energetic and mischievous lion cub. 'Sophistocat' was the name of the furniture shop where Ace, John and Christian lived.

A LION CALLED CHRISTIAN

By Anthony Bourke and John Rendall

Two main meals, given to him late in the morning and in the early evening, consisted of three-quarters of a pound of raw meat, a raw egg and a spoonful of bone meal to prevent a calcium deficiency. We varied the meat and occasionally gave him an unskinned rabbit. Christian always carried the skin around Sophistocat for several days until it finally disintegrated or the smell became too overwhelming. He enjoyed having huge bones to play with and gnaw, and as there was no competition from other animals, we could safely handle his food as he ate.

We were to find that people's preconceptions about lions were often wrong. For example, it is a fallacy that it is dangerous to give an animal such as a lion raw meat because it supposedly will turn them into 'man-eaters'. We rather enviously eyed the delicious fillet steaks that a French chef sometimes brought in for Christian. The chef loved lions and of course had access to plentiful supplies of meat. The quantity of meat Christian required increased weekly, and he became so expensive to feed that we regretted not being able to turn him into a vegetarian!

He was inexhaustibly playful and had a variety of toys and rubber balls scattered all over the shop and the basement. Wastepaper baskets were a great favourite, first to be worn on the head, totally obscuring his sight, and then to be ripped apart. We had to buy him hardy toys, for the average life of a normal teddy bear was about two minutes. He demanded our constant attention and it was impossible to ignore him. If one of us was reading a newspaper, or on the telephone, Christian would immediately climb up on his lap. Sophistocat was a jungle of furniture, and he incessantly stalked us through it, becoming expert at creating games. He knew we would not allow him to jump on us, but he would cleverly manoeuvre himself into position behind a piece of furniture, so that it appeared as if we were in fact temptingly hiding from him. Then with a clear conscience he would charge and leap at us. We developed a habit of glancing nervously over our shoulders. If we caught him frozen in a crouched position with
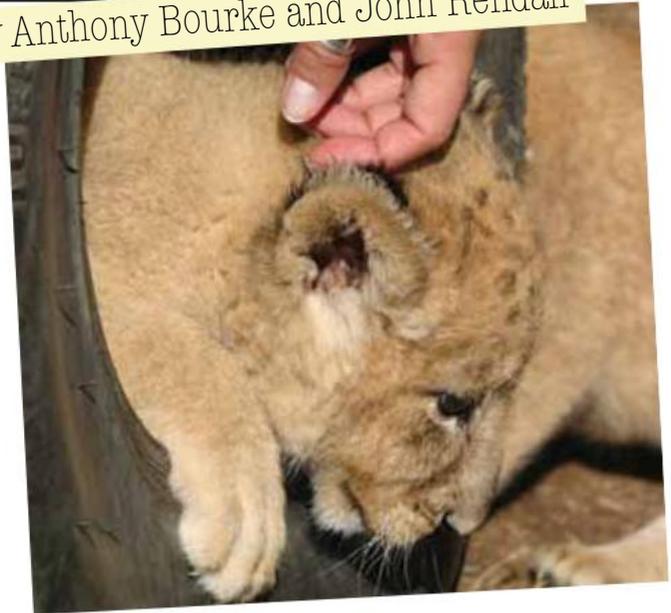
intent mischievous eyes, he would nonchalantly pretend to clean his paws, rather irritated that his fun had been spoiled, for the game was to stalk and catch us unawares. Very quickly we could usually predict what his intentions were from the expression in his eyes. He was always entertaining and amusing, but very exhausting and demanding.

Source: Anthony Bourke and John Rendall, *A Lion Called Christian,* Random House, 1971

Writer's TOOLBOX

Non-fiction writing commonly contains a mix of facts, observations, thoughts, feelings and anecdotes (short, usually amusing stories about particular incidents). For example:

Fact: '... it is a fallacy that it is dangerous to give an animal such as a lion raw meat because it supposedly will turn them into ''man-eaters''.'

Observation: 'We had to buy him hardy toys, for the average life of a normal teddy bear was about two minutes.'

Thoughts and feelings: 'He was always entertaining and amusing, but very exhausting and demanding.'

Anecdote: 'Christian always carried the skin around Sophistocat for several days until it finally disintegrated or the smell became too overwhelming.'

Breakaway tasks

Remembering

1 What did Ace and John regret and why?

2 Christian had two uses for wastepaper baskets. What were they?

Understanding

3 When was Christian able to charge and leap at Ace and John with a clear conscience?

4 List five adjectives that you think best describe Christian.

Applying

5 a In this extract, Ace and John say 'We were to find that people's preconceptions about lions were often wrong.' What preconceptions do you and your classmates have about lions?

   b Could you keep a lion in your own house?

Analysing

6 What is apt about the name of the furniture shop where Christian was raised?

7 This extract contains many adverbs. List ten adverbs you can find in the extract and, next to the adverb, write which word they are adding extra detail to. For example:

Safely: adds extra detail to the verb 'handle'

Writer's TOOLBOX

Adverbs are words that add extra information to verbs, adjectives, or other adverbs. They give us more detail.
For example:

She talked *loudly*.

'Loudly' is an adverb and tells us the volume of her talking. It gives us extra information about the verb 'talked'. If 'very' is added to the sentence, there will now be two adverbs in the sentence. For example:

She talked *very loudly*.

'Very' gives extra detail about the adverb 'loudly'.
Hint: Adverbs often end in 'ly'.

8 What is implied about natural lion behaviour in the following: '... as there was no competition from other animals, we could safely handle his food as he ate'?

Evaluating

9 Using the information from the extract as a starting point, try to imagine the reality of keeping a lion cub as a pet. Copy and complete the table below, listing as many advantages and disadvantages of owning a lion cub as you can think of.

Owning a lion cub

Advantages	Disadvantages

10 Consider your list of advantages and disadvantages and make a decision about whether or not you would have bought Christian. Explain your answer.

11 Siegfried and Roy were two entertainers who had a white tiger as part of their Las Vegas act. Conduct some research into the show. Write a letter to the Las Vegas Mirage Hotel arguing whether or not they should have allowed the tiger, Montecore, to be part of the act.

Creating

12 Imagine that you have bought a wild and exotic animal as a pet. It might be a gorilla, a hippopotamus, a wallaby—any animal you like. Write an extract about what life is like with your exotic pet. Include at least three paragraphs covering:
   • your pet's eating habits
   • common misconceptions about your animal
   • how you keep your pet entertained.

13 Imagine you have brought your wild and exotic pet home only to discover that you must get a permit from your local council to be able to keep it. Write a letter to the council, persuading them to allow you to keep your pet. Make sure you tell them all the plans you have made to feed your pet, and to entertain and generally care for it. This will be a formal letter, so remember to set it out properly:

Your name and address
Name and address of the person you are writing to
Date
Greeting
Sign off

Odd Spot

Odd Spot is a tiny story that can be found on the front page of Melbourne's *The Age* newspaper. In about fifty words, the Odd Spot tells a funny, ironic or amazing, but always odd, story from somewhere around the world.

Odd Spot began in *The Age* on Monday, 22 February 1974. It reported that Clarence Davis, of Louisiana, had the richest rat in town. He had noticed a $10 bill sticking up through a crack in the floor and found $40 from his cashbox lining a rat's nest. His comment: 'The smart rat never did touch a cheque.'

Here are some samples of Odd Spots from the last ten years.

NEWSPAPER

15 August 2009
Police in Newcastle, England, are seeking a cruel thief with a sense of humour. A man returned home to find he had lost his entire CD collection in a break-in but the crook had thoughtfully left behind 'There Is Nothing Left to Lose' by the Foo Fighters.

3 August 2009
New Zealanders David Farrier and Christie Douglas will set off for the Gobi to try to make a documentary on the fabled acid-spitting, lightning-throwing Mongolian death worm. Legend says the 1.5-metre worm kills people by spitting concentrated acid or shooting lightning from its rectum.

25 July 2009
A high school principal who admitted jumping on top of a pile of students during a cafeteria food fight has been fired. The Upshur County Board of Education in West Virginia voted to oust Brenda Wells, who said she jumped on the 'dogpile' to relieve the tension.

18 July 2009
A motorcyclist received a caution from police in China's Shandong province for riding (with two adult passengers) with no arms. Liu, 27, lost his arms aged 7 but learned to ride after joining a circus at the age of 10. He admitted he had been riding without a licence for 10 years.

17 July 2009
An American man swiped his debit card to buy cigarettes and was charged $23 148 855 308 184 500—more than 23 quadrillion. To make matters worse for Josh Muszynski of New Hampshire, the Bank of America then tried to charge him a $15 overdraft fee.

6 August 2002

Security staff at a US airport confiscated a 5 cm plastic rifle from a GI Joe doll a woman had in her carry-on luggage. The woman was told that if she wanted GI Joe to keep his rifle, she would have to check in again and put the toy in her suitcase so it could go in the aircraft's hold.

11 December 2001

Polish bakers have used three tonnes of ingredients, including 6000 eggs, to build what they hope is the world's largest gingerbread house. The three-and-half-metre-high house was built with 4000 gingerbread loaves shaped like bricks and cemented with icing.

24 October 2001

A Dutch vet was fined after he decided to show a cow was passing flatulent gas by igniting the gas. The cow became a 'fourlegged flamethrower', destroying the farm. The cow was unharmed.

22 October 2001

The Earl of Devon has to keep his 157-year-old tortoise, Timothy, closely confined when ladies with painted toenails visit his English estate. 'He has been known to attack their toes, mistaking them for strawberries,' the earl explained.

18 September 2001

Auckland police rushed to a city phone box after a call from a trapped man. On the way they got another call as the man panicked. They found he had been pulling the door instead of pushing it.

22 August 2001

Fifty pastry chefs in the Italian town of Oretano showed their love for Ferrari by making a racing car from 40 000 cream pies decorated with almond paste, custard cream and chocolate. It was a five-metre-long version of Michael Schumacher's formula one car.

15 August 2001

A Malaysian coconut grower who hired a trained macaque to pick his coconuts was killed when the monkey dropped one on his head from a tree. Mamat Kundur, 59, was killed instantly in the accident at his coconut plantation in Kelantan state.

23 June 2001

A 70-year-old man was saved by a vacuum cleaner after choking on a mochi, a traditional Japanese rice cake. When his daughter realised he was choking, she used the vacuum to dislodge the cake.

26 March 1998

A London fish shop closed for 11 hours after the owner found a 2.8 metre, 68 kilo conger eel alive and angry in a box of fish he was unpacking.

Source: 'Odd Spot', *The Age*

Breakaway tasks

Remembering

1. According to legend, how does the Mongolian death worm kill people?

2. How high was the gingerbread house made by Polish bakers?

3. How did the man get trapped in the phone box?

Understanding

4. What did Liu learn after joining the circus?

5. Why was the thief who robbed a home in Newcastle said to be cruel, with a sense of humour?

Applying

6. The editor of *The Age* has asked you to create an illustration to go with the Odd Spot. Choose your favourite Odd Spot from the examples given and illustrate it.

Analysing

7. Match the headlines below with the appropriate Odd Spot.

   - Cigarette smoking damages more than just your health!
   - Holy Cow!
   - Barbie and Ken declared lethal weapons.
   - Pastry chefs start their engines.
   - Coco-loco!

Evaluating

8. Read through the Odd Spots and nominate one choice for each of the following categories:

   - the funniest
   - the oddest
   - the most ironic
   - the most ridiculous.

9. Working in small groups, discuss your nomination for each category. Negotiate with the members of your group until you all agree on your selections for each of the four categories. Present and justify your choices to the class.

Creating

10. The Odd Spot is a great place to find creative and quirky ideas for short stories, poems, plays, drawings and many other creative activities. Choose one of the Odd Spots from the examples given that sparks your creative fires and then use it as the basis for creating a comic strip, a short story, a script for a short skit or a humorous poem.

11. Use your imagination to write an Odd Spot of your own. Remember, you need to tell the story in about fifty words.

DID YOU KNOW...

Alice from *Alice in Wonderland* exclaimed, 'Curiouser and curiouser!' as she began to grow to a height of more than nine feet (2.7 metres)!

Strands in action

Core task

As you have discovered, you can find all sorts of curious facts on the internet, in books and in the newspaper. Use your research skills to find some truly curious facts. Then, using suitable software, create an interactive game of True or False. You will need to use your imagination to make up some curious, but false, facts to add to your true facts and to challenge the players. Swap and play each other's games.

Extra tasks

1 This activity is for the entire class. Organise yourselves into pairs and sit facing one another, in a circle. You will end up with an inner and an outer circle. When your teacher tells you to begin, you will have thirty seconds (and not a second more!) to tell each other something curious about your life or some curious fact. Make a note of what you have learnt. At the end of the thirty seconds, students sitting in the outer circle will move around one place so that everyone has a new partner. You will then have another thirty seconds to tell each other something curious. The catch is that you can't say the same curious thing twice!

If you cannot think of anything curious to share, you are out of the game. Your partner stays in, however. This might mean that some players have a 'bye' in some rounds. Keep playing until there is only one pair left.

2 Mathematics is often used to explain all sorts of phenomena. Use the following equation to determine just how curious something is:

$A + M \div N = $ Curiosity Rating

A is amazement (on a scale of 1 to 10)

M is minutes you spent talking about it

N is the number of classmates who had heard your curious item before.

Use your equation to determine the curiosity rating for a series of curious facts, stories, objects and so on. Try to develop your own equation!

3 Using just one piece of equipment, invent the most curious sport ever. Write a clear list of instructions and rules explaining how to play your sport. Combine your instructions with diagrams, where necessary, to make them easy to follow. Teach your curious sport to your friends and try it out.

4 More is known about our solar system than about the depths of the oceans and the life that exists in them.

Imagine what creatures may be lurking in the deep, dark depths of our oceans. Imagine the most curious sea creature you can and draw it. Combine your drawing with a descriptive paragraph that captures, in words, just how curious your sea creature is. You might like to search the internet for some pictures of real sea creatures first to spark your imagination. Some of them may be more curious than you can imagine!

5 Use your research skills to find out about P. T. Barnum and the Feejee Mermaid. Write a report, listing as many factors as you can think of that helped Barnum to get away with it.

Feejee Mermaid

6 When people experiment with new forms of music, the results can be very curious indeed. Working either on your own or in a small group, experiment with instruments and styles to devise a new kind of music. For example, you might like to perform rap in a choir, or use a flute to accompany rock music, create an orchestra using just your voices as instruments, sing the words of one song to the tune of another and so on.

Perform your piece for the class. You might like to work with others who have completed this task and stage 'The Most Curious Music Concert Ever'.

Life is changing

When your parents were your age, they didn't have computers and MP3 players, mobile phones or pay TV on demand; and the internet, which has revolutionised the way we live, was just being developed! You have been lucky enough to be born into this world of technology, but how much do you really know about how it all works?

If you want to find something out you probably google it or look it up on Wikipedia®, or you might send a Tweet about it, or post a note on Facebook to see if one of your friends can tell you. But do you know how Google actually works? Do you know where Wikipedia comes from?

Knowing more about these wonderful tools can help you to use them more effectively and also ensure you avoid the pitfalls associated with using them blindly.

DID YOU KNOW...

Go to the web destinations to view a video about the progress of technology and how it is changing our lives.

Web Destination

Google

Many students make the common mistake of listing Google in their bibliographies. It might seem like Google provided all the answers but in actual fact, all Google does is lead you to them. Google is not a website; Google is a search engine.

To understand what a search engine is, first you need to understand what the World Wide Web is.

The World Wide Web consists of billions of internet sites that are interconnected through hypertext or links. When you talk about hypertext, or links, you are talking about the places on a website that you click on to be taken to another page. With billions and billions of websites out there on the World Wide Web, how can you possibly find what you are looking for? That's where a search engine comes in handy.

A search engine, such as Google, is a software program. It works by sending out 'spiders' or 'Googlebots' that are constantly crawling all over the billions of pages of the World Wide Web, searching for new information.
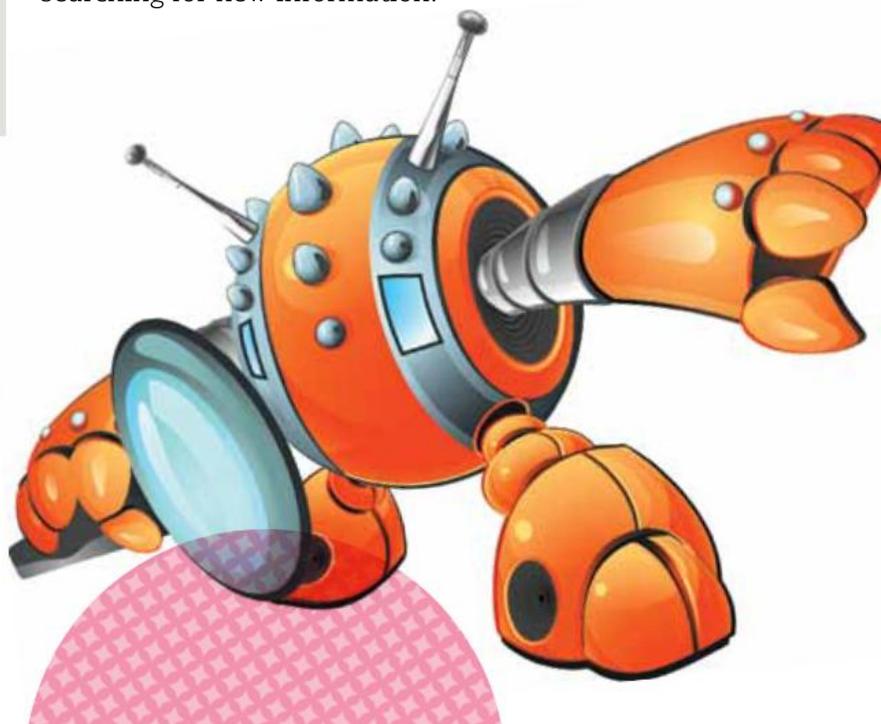
Important websites, or websites that change frequently, are crawled over every few minutes, while smaller, less important or less frequently updated sites are scanned every few weeks. The Googlebots store the information they find in their own special database. From this database, an index, just like the index that you find at the end of a book, is created. In this way, Google creates its own version of the World Wide Web for people to search. So when you type your search words into Google, you are actually searching Google's own index and database to try to find the information you are looking for.

Google ranks the sites in its database using an algorithm known as PageRank™.

DID YOU KNOW…

An algorithm is a step-by-step procedure for solving complicated problems that can then be translated into a computer program.

PageRank tries to give you the most useful and relevant site first, based on the words you used for your search. Google is so popular because it has such a good reputation for providing relevant and detailed results, but it isn't the only search engine available. There are hundreds more, such as Yahoo!, AltaVista and Bing™. When you are researching, it's worthwhile trying some of the other search engines too; they might have sent their spiders to websites that Google didn't, giving you access to even more information.

The following extract is taken from an online article written by Matt Cutts, a software engineer for Google.

DID YOU KNOW…

Google's PageRank algorithm is top secret. If companies knew the secret formula, they would be able to create their websites in such a way that theirs came up first when you did a search. This would mean a lot more business for these companies, but not necessarily the most useful search results for you.

HOW DOES GOOGLE COLLECT AND RANK RESULTS?

By Matt Cutts

Crawling and indexing

A lot of things have to happen before you see a web page containing your Google search results. Our first step is to crawl and index the billions of pages of the World Wide Web …

Our crawl has produced an enormous set of documents, but these documents aren't searchable yet. Without an index, if you wanted to find a term like *civil war*, our servers would have to read the complete text of every document every time you searched.

DID YOU KNOW…

A civil war is a war in which the opposing sides both come from the same country.

So the next step is to build an index. To do this, we 'invert' the crawl data; instead of having to scan for each word in every document, we juggle our data in order to list every document that contains a certain word. For example, the word 'civil' might occur in documents 3, 8, 22, 56, 68, and 92, while the word 'war' might occur in documents 2, 8, 15, 22, 68, and 77.

Once we've built our index, we're ready to rank documents and determine how relevant they are. Suppose someone comes to Google and types in 'civil war'. In order to present and score the results, we need to do two things:

1 Find the set of pages that contain the user's query somewhere.

2 Rank the matching pages in order of relevance.

… How do we find pages that contain the user's query? Let's return to our civil war example. The word 'civil' was in documents 3, 8, 22, 56, 68, and 92; the word 'war' was in documents 2, 8, 15, 22, 68, and 77. Let's write the documents across the page and look for those with both words.
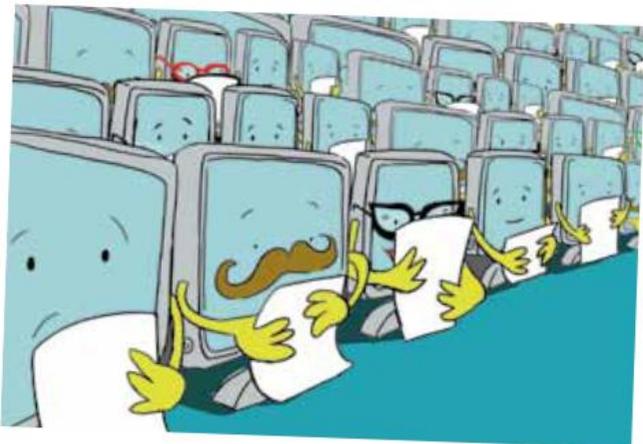
civil	3	8		22	56	68	92
war	2	8	15	22		68	77
both words		8		22		68	

Arranging the documents this way makes clear that the words 'civil' and 'war' appear in three documents (8, 22 and 68). The list of documents that contain a word is called a 'posting list', and looking for documents with both words is called 'intersecting a posting list'.

Ranking results

Now we have the set of pages that contain the user's query somewhere, and it's time to rank them in terms of relevance. Google uses many factors in ranking. Of these, the PageRank algorithm might be the best known. PageRank evaluates two things: how many links there are to a web page from other pages, and the quality of the linking sites. With PageRank, five or six high-quality links from websites such as www.cnn.com and the www.nytimes.com would be valued much more highly than twice as many links from less reputable or established sites.
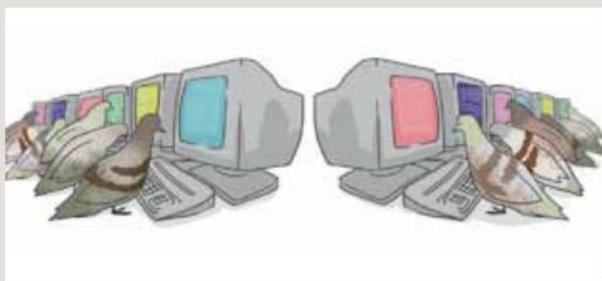
But we use many factors besides PageRank. For example, if a document contains the words 'civil' and 'war' right next to each other, it might be more relevant than a document discussing the Revolutionary War that happens to use the word 'civil' somewhere else on the page. Also, if a page includes the words 'civil war' in its title, that's a hint that it might be more relevant than a document with the title '19th Century American Clothing'. In the same way, if the words 'civil war' appear several times throughout the page, that page is more likely to be about the civil war than if the words only appear once.

As a rule, Google tries to find pages that are both reputable and relevant. If two pages appear to have roughly the same amount of information matching a given query, we'll usually try to pick the page that more trusted websites have chosen to link to. Still, we'll often elevate a page with fewer links or lower PageRank if other signals suggest that the page is more relevant. For example, a web page dedicated entirely to the civil war is often more useful than an article that mentions the civil war in passing, even if the article is part of a reputable site such as Time.com

Once we've made a list of documents and their scores, we take the documents with the highest scores as the best matches. Google does a little bit of extra work to try to show snippets—a few sentences—from each document that highlight the words that a user typed. Then we return the ranked URLs and the snippets to the user as results pages.

As you can see, running a search engine takes a lot of computing resources. For each search that someone types in, over 500 computers may work together to find the best documents, and it all happens in under half a second.

Source: Matt Cutts, Google 'Librarian Central' website, 2005

DID YOU KNOW...

Web Destination

On April Fool's Day in 2002, Google posted a spoof of their PageRank algorithm called 'PigeonRank'. They gave a detailed explanation of how pigeons are used to rank the importance of web pages for Google. Go to the web destinations to read all about it.

DID YOU KNOW...

Google searches what is known as the visible, or surface, web but there is a whole lot more information out there in what is known as the invisible, or deep, web. Search engines can't access these pages so we rarely see them. It is estimated that the invisible web is about 500 times bigger than the visible web. Google, which searches the visible web, has access to about 8 billion pages ... which means there's more information out there than you could ever dream of!

Breakaway tasks

Remembering

1. What two things does Google need to do for you to see a list of results for your search?

2. What is a 'posting list'?

Understanding

3. Explain, in your own words, what a 'Googlebot' does.

4. If you were searching for information about wheat farming, list four factors that might determine how highly a website would be ranked in your search results.

Applying

5. In the article, Matt Cutts explains how the process of intersecting a posting list produces more relevant results for your search. Using the posting lists below, try to find all the websites that contain the words 'wheat', 'farming' and 'Australia'.

   Wheat: 2 7 13 18 23 36 37 44 51 57 62 66 73 78 81 89 93 97

   Farming: 7 18 21 26 27 30 32 33 35 44 55 58 61 66 73 75 91 93 99

   Australia: 1 5 8 14 17 18 23 26 31 44 59 61 73 99

Analysing

6. This extract is all about technology and, because it was written by an expert, it contains a lot of technological jargon. Read carefully through the extract and make a list of all the technological jargon you can find.

Writer's TOOLBOX

Jargon is the word used to describe the specialised or technical language used by people who work in the same industry or who belong to a particular group.

7. From your list of technological jargon, choose ten words and/or phrases that you think are the most important. When you are confident that you know what they mean, construct a multiple-choice quiz to test your classmates' understanding of the terms.

Evaluating

8. If you had your own website, would you prefer to have lots of links to other smaller and less well-known websites, or just one or two links to larger, better known websites? Explain the reasons for your choice.

Creating

9. There are many hints and tips available about how to search effectively using Google, including how to choose the best words to type into the search box, how to search for a phrase, and how to use '+' and '–' in your search to help you get more relevant information. Find out what these hints and tips are and construct a slide show presentation that will teach others about your top three search hints.

DID YOU KNOW...

Google's online information pages are a great place to start when looking for search tips. They include lots of really useful information about how to search with Google.
Go to the web destinations to find it.

Web Destination

Wikipedia

You've probably noticed that when you're using Google or another search engine, often the first suggested web pages in your results come from Wikipedia. Now that you know that the number of links a page has, as well as the frequency with which it changes, help to bump a site up the rankings, that's probably not surprising!

The name 'Wikipedia' comes from the words 'encyclopedia' and 'wiki', which is a type of software that allows internet users to work collaboratively to create and edit web pages.

DID YOU KNOW...

In March 2007, the word 'wiki' became a recognised English word. It was first applied to web software by US programmer Ward Cunningham in 1995, who named it after a Hawaiian word for 'quick'—'wiki wiki'. Now it is everywhere: Wikipedia, Wiktionary, Wikileaks, Wikispaces.

Just like all encyclopedias, Wikipedia attempts to record existing knowledge; it does not cover original research or create new information.

Wikipedia can be a really useful source of information, but it can also lead you into all sorts of trouble if you're not careful. Wikipedia is great because it is continually being updated, which means that information is always current—unlike printed book encyclopedias, which may be reprinted months or years later. Wikipedia has disadvantages too, though. Because anyone can edit the articles, they are not always correct. Older articles on Wikipedia tend to be more reliable, but newer Wikipedia articles often contain misinformation or errors. For this reason, it's important when you're using Wikipedia for research to cross-check the information you find with other sites or sources.

DID YOU KNOW...

Because anyone can edit or contribute to Wikipedia, it is subject to internet vandalism. For example, a fake biography that linked a well-known journalist to the Kennedy assassinations and Soviet Russia was added by an individual as a joke to fool a co-worker. It went undetected for four months.

Breakaway tasks

Remembering

1 How is Wikipedia written?

2 Who can edit a page on Wikipedia?

Understanding

3 Why might Wikipedia be called 'the free encyclopedia'?

Applying

4 The Wikipedia introduction page encourages you to make your first test edit on a page called 'the sandbox'. Log on to the Wikipedia Introduction page and click on the link that takes you to the sandbox. Have a go!

5 a If 'wiki' originated in the Hawaiian language, where do you think the word 'Google' came from? Discuss your ideas with a partner, then research to find out the real answer.

   b 'Google' has become a verb—'to google' it. By what process do you think the verb form came to be recognised as part of the English language?

Analysing

6 a Describe the logo for Wikipedia, which can be found on the top left-hand side of the screen.

   b How does the logo aim to give the impression that Wikipedia is a factual and reliable source of information?

7 List two features of Wikipedia that make it an easy site to navigate.

Evaluating

8 What advice would you give to a student who has to complete a research project on a current event and plans to use Wikipedia as their primary source of information? Be sure to give them wise advice by explaining as much as you can about Wikipedia and how to use it.

Creating

9 If Wikipedia is going to be a useful and reliable source of information, then all the people who contribute to it through their editing need to be ethical in their approach. In other words, they need to edit in a way that ensures that information is as correct, useful and unbiased as possible. Working with a partner, come up with a list of ten specific guidelines that editors of Wikipedia should follow to help maintain the accuracy and reliability of the site.

Writer's TOOLBOX

Website references

Below is an example of a properly referenced website.

Citizen, A. (4/10/2008). 'Referencing web pages properly in bibliographies'. Retrieved 30 August 2009, from Everything You Need to Know about Bibliographies Website: <www.bibliographies.com>

A properly referenced website includes the following information:

- author or creator of the website
- date the website was created
- name of the actual page you visited
- date you looked at the page
- name of the whole website
- website's URL or address.

Strands in action

Core task

The World Wide Web provides a wonderland of information. If you are going to use it effectively, however, you need to be able to make smart choices about the websites you look at to determine whether the information they contain is both accurate and reliable.

a With your teacher, conduct a class discussion about the features of websites and the clues you can look for to determine how reliable and accurate the website might be. In your discussion, don't forget what you have learnt about searching with Google. Create a checklist you can use when evaluating websites.

b Choose a topic of interest to you and conduct an internet search to find out more about it. Choose any five websites about your topic and apply the class checklist to them. Rank your websites in order from the most reliable to the least reliable, according to the results of your checklist. Remember that some items on the checklist might be more important than others when determining reliability.

c Present your most reliable and least reliable websites to the class, explaining what makes them so.

Extra tasks

1 Using Wikipedia, find one fact about ten different topics of your choice. Try to choose a range of topics from older to more contemporary ones. Draw up a table like the one below and write your ten Wikipedia facts in the first column.

Wikipedia facts	Confirmation
1	
2	
3	

Then search other websites (remember, they need to be reliable sites) to confirm whether or not the Wikipedia fact is accurate. Place a tick or a cross as appropriate in the second column and the internet address of the site at which you checked your fact.

2 Working in pairs, construct a game of 'Race around the Net' for your classmates.

a Come up with a list of ten quirky and fun questions that you will need to search the internet to find the answers to. Try to create questions that will require smart searching to find the answers.

b Check that the answers can actually be found somewhere on the internet.

c Create a game sheet with your racing instructions, questions and answer sheet.

Using each pair's game in turn, conduct a class 'Race around the Net'. The student who finds all the correct answers in the shortest time wins.

3 Choose any of the activities from above that you have completed and construct a proper, formal bibliography for the sites you visited.

4 Create an illustration of what you think a Googlebot looks like.

4

Life is meaningful

Since the beginning of time, philosophers have tried to answer the question: What is the meaning of life? It's a tough question because the answer is different for everyone, which is one of the things that makes life so interesting! Have you ever thought about what makes your life meaningful?

For some people, making a difference in the lives of others or tackling global problems makes their lives meaningful. Others have more personal goals, like finding happiness, loving family and friends, or bettering themselves by being good people or learning as much as they can about the world.

What people believe about the meaning and purpose of life is influenced by many things such as family, religious beliefs, culture, nationality, life experiences and so on. All of these things combine to create each person's unique world view and idea about what life is and how it should be lived.

One great question underlies our experience, whether we think about it consciously or not: What is the purpose of life? I believe that the purpose of life is to be happy. From the moment of birth, every human being wants happiness and does not want to suffer. From the very core of our being we simply desire contentment.

Dalai Lama (b. 1935), Tibetan spiritual leader

What is life?

The way a person thinks about life will depend on what they believe, what they value, where they come from, what they know and what they have experienced in life. The following quotes represent a range of ideas about life from writers, philosophers, scientists and spiritual leaders from all over the globe.

Life is nothing until it is lived, but it is yours to make sense of; the value of life is nothing other than the sense you choose.
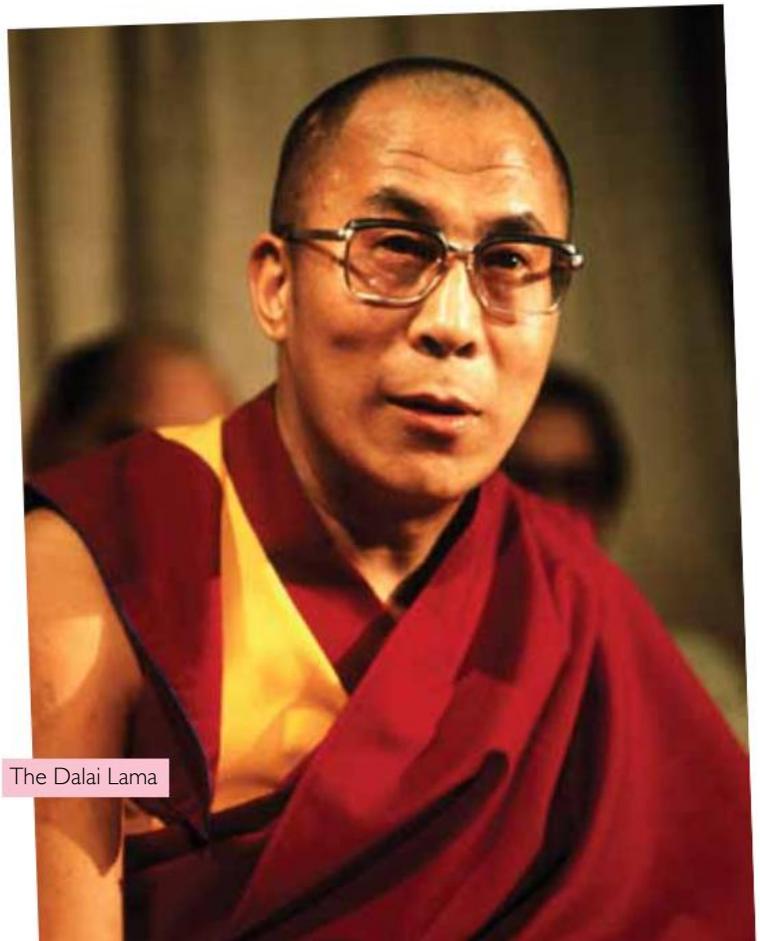
Jean-Paul Sartre (1905–1980), French philosopher

Only the soul that loves is happy.

Johann Wolfgang von Goethe (1749–1832), German writer

The Dalai Lama

To believe in God is to realise that life has a meaning.

Ludwig Wittgenstein (1889–1951), Austrian–British philosopher

What we are today comes from our thoughts of yesterday, and our present thoughts build our life of tomorrow: our life is the creation of the mind.

Buddha (ca 450 BCE), Indian spiritual leader

A statue of Buddha

Life is a campaign, a brief staying in a strange region.

Marcus Aurelius, Roman emperor and philosopher

A statue of Marcus Aurelius
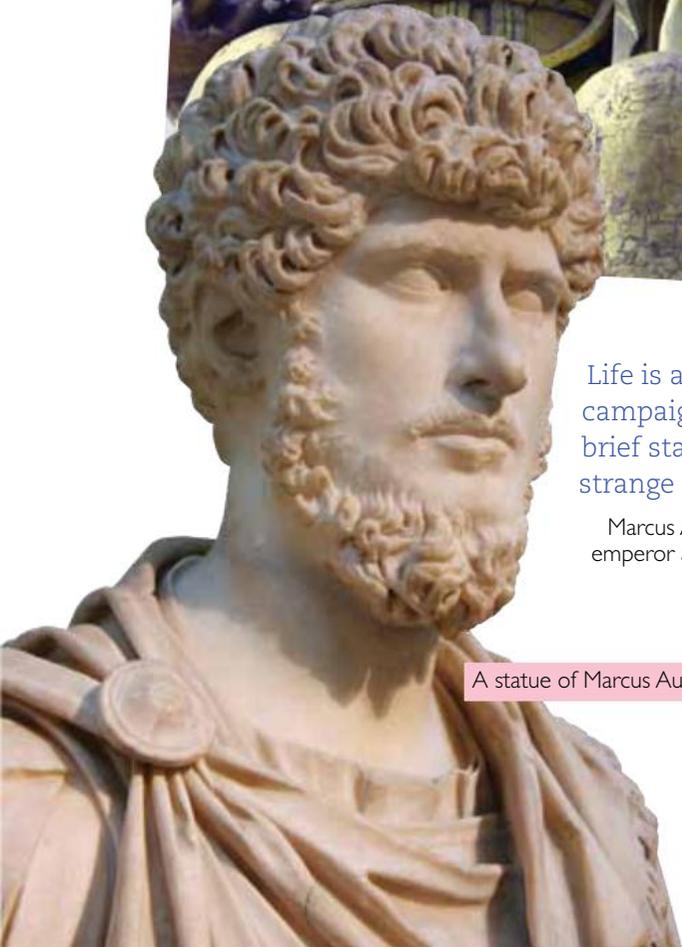
Life is a child moving counters in a game.

Heraclitus (ca 500 BCE), Greek philosopher

Nothing in life is to be feared, it is only to be understood. Now is the time to understand more, so that we may fear less.

Marie Curie (1867–1934), Polish-born French scientist

The genes are the master programmers, and they are programming for their lives.
They are in you and me; they created us, body and mind; and their preservation is the ultimate rational for our existence. (...) We are their survival machines.

Richard Dawkins, *The Selfish Gene*, 1976

Life is like a beautiful melody, only the lyrics are messed up.

Hans Christian Andersen (1805–1875), Danish writer

All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages.

Shakespeare (1564–1616), English poet and playwright

A portrait of William Shakespeare

Once, I, Chuang-Tzu, dreamed that I was a butterfly and was happy as a butterfly. I was conscious that I was quite pleased with 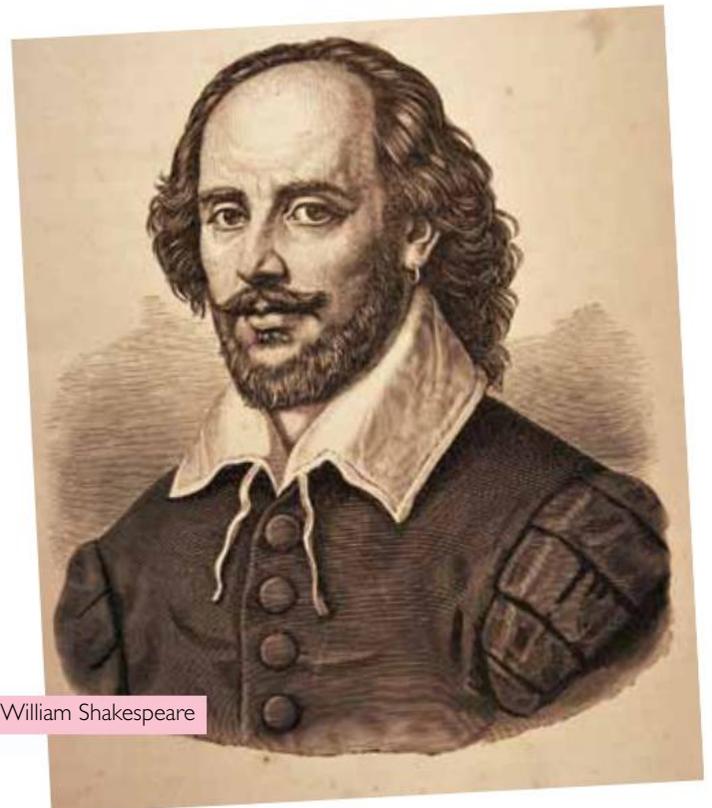myself but I did not know that I was Tzu. Suddenly I awoke and there I was, visible Tzu. I do not know whether it was Tzu dreaming that he was a butterfly or the butterfly dreaming that it was Tzu.

Chuang-Tzu (ca 369–286 BCE), Chinese Taoist philosopher

We don't own the land, the land owns us. The land is my mother, my mother is the land. Land is the starting point to where it all began. It's like picking up a piece of dirt and saying this is where I started and this is where I'll go. The land is our food, our culture, our spirit and identity.

S. Knight, Aboriginal and Torres Strait Islander Commission

To live is the rarest thing in the world. Most people exist, that is all.

Oscar Wilde (1854–1900), Irish writer

Breakaway tasks

Remembering

1 What does the Dalai Lama believe is the purpose of life?

2 Which writer believes that life is like a beautiful melody?

3 According to Wilde, what is the rarest thing in the world?

Understanding

4 Explain, in your own words, what Sartre believes is the value of life.

5 Buddha says that 'our life is the creation of the mind'. What does he mean by this?

6 How can you tell that Dawkins doesn't believe that life has a spiritual purpose?

Applying

7 On a Sunday morning, four people wake up and decide what they will do with their day.
   • Person A agrees with Goethe's belief about life.
   • Person B agrees with Wittgenstein's belief about life.
   • Person C agrees with Wilde's belief about life.
   How might each of these people decide to spend their Sunday?

Analysing

8 Many of the quotes above contain metaphors and similes. List three of them.

Writer's TOOLBOX

A **metaphor** describes something by saying that it is something else. It is not meant literally, but is used to emphasise a quality in the thing being described.
For example:

Life is a novel with thousands of blank pages waiting to be written.

Life isn't actually a novel but the metaphor emphasises the possibility and unknown quality of life.

9 Which quote suggests that we can never really be sure about the nature of life?

Evaluating

10 Which of the quotes best describes what you think about life? Explain your answer.

Creating

11 Spend some time carefully considering what you believe about life. Write a statement that captures your belief. Share it with the class.

Climate change and Indigenous Australia

World Vision is a Christian organisation that is committed to eliminating poverty globally. It is involved in many different projects around the world, which cover a range of different activities. One area in which it sees the potential to help is in research aimed at building sustainable futures. World Vision recognises unique possibilities for tackling climate change collaboratively with Indigenous Australians because of Indigenous Australians' close connection with, and deep understanding of, the land.

CLIMATE CHANGE: RISKS AND OPPORTUNITIES FOR INDIGENOUS AUSTRALIA

Indigenous people living in coastal and remote areas of northern Australia are likely to be among the first in the nation to face the impacts of climate change. But along with the risks come opportunities. Indigenous people have knowledge and skills that can be harnessed to respond to climate change.

Climate change predictions indicate that coastal communities in northern Australia will be particularly vulnerable to storm surge. Low-lying islands, like those in the Torres Strait, will face the risk of inundation due to sea-level rise. Inland areas are likely to experience more bushfires, dust storms, flooding and drought.

Because of their disadvantage and their unique connection to 'country', it is feared that Indigenous communities living in these areas are likely to be disproportionately affected by such environmental changes.

At the same time, Indigenous skills and traditional knowledge of the natural environment are increasingly being considered as part of Australia's responses to climate change. And this creates new livelihood opportunities.

Indigenous Australians are in a unique position to provide environmental and other land and sea management services to the government, mining companies and conservation organisations and to develop enterprises such as eco-tourism.

These activities can improve the wellbeing of Indigenous Australians by acknowledging their connection to country, and by generating income and employment opportunities.

Drawing on our international experience, World Vision plans to work with Aboriginal and Torres Strait Islander organisations, research institutions, governments and landholders to develop projects in Indigenous Australia that focus on climate change and natural resource management capacity building, and on generating income through natural resource management and emerging carbon markets.

Source: World Vision website, 2009
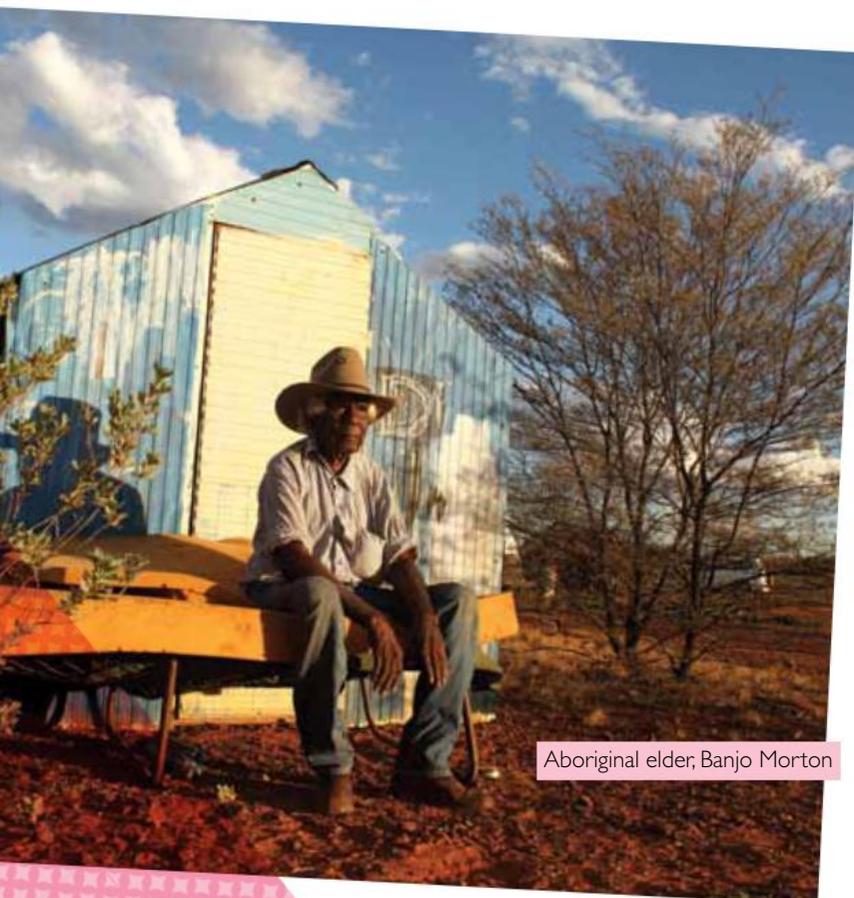
Aboriginal elder, Banjo Morton

Breakaway tasks

Remembering

1 Describe the impact that climate change will have on Indigenous communities in coastal and inland areas, and in the Torres Strait.

Understanding

2 Why are Indigenous communities in a unique position to contribute to Australia's response to climate change?

3 How can being a part of the Australian climate change solution be beneficial to Indigenous Australians?

4 List five words that describe how you feel about climate change.

Applying

5 Search the internet for images of the many different landscapes that make up Australia. Also search for Aboriginal and other Australian poems that contain imagery of various landscapes. Use the images and quotes from the poems to create a digital collage that captures the nature of the Australian landscape. Be sure to reference the websites at which you find your images.

6 If you could interview a representative of an Aboriginal or Torres Strait Islander organisation about climate change, what three questions would be the most important for you to ask?

Analysing

7 The extract on the previous page is from the World Vision website.

  a What is the purpose of this text?

  b What is the tone of this text?

  c In one sentence, outline the central message of this text.

Evaluating

8 a Use your research skills to create a list of the five most significant consequences of climate change that Australia faces.

  b Organise your list from most significant to least significant. Justify your choices.

  c Argue for your choices in a class debate. Negotiate with your classmates until you reach consensus on the top five most significant consequences of climate change for Australia.

9 Re-read the extract and look at the graphic to the right. Which is the more persuasive for you? Explain your answer.

DID YOU KNOW...

You can calculate your ecological footprint, the area of land needed to support your lifestyle.

Web Destination

Go to the web destinations to find a site that helps you do this, and discover how eco-friendly you really are.

Creating

10 Climate change is an important issue for all Australians to think about. Using ideas inspired by the extract, create an advertisement promoting a collaboration between the Federal government and Indigenous Australians in tackling climate change in Australia. Choose between a radio advertisement, a print advertisement and a TV advertisement. Use an ICT application that you are confident with to create your advertisement.

DID YOU KNOW...

Go to the web destinations to check out a website that explains global population growth and carbon emissions.

Web Destination

Strands in action

Core task

The most important influence on what you believe is probably your family, as much of what you learn about life comes from them. Do you know how similar your views about the meaning and purpose of life are to the views of others in your family?

a Take some time to sit quietly and reflect on your beliefs and ideas about life. You might like to use the questions below to help you gather your thoughts. Write more questions if you think they will help. Write your thoughts down in note form.

- What do you rate as the top most important things in your life?
- What are your plans for your future?
- In the end, what will have made your life worthwhile?
- What do you always strive for?
- What influences have been the most significant in shaping your answers to these questions?

b Now ask your parents to reflect on their beliefs and ideas. If you are unable to interview a parent, try asking an aunt or uncle or someone of a similar age to your parents. Ask them to answer the same questions you

asked yourself. Write down their answers in note form. Remember that these are tricky questions, so the person you are interviewing might need some time to think about their answers.

c Now ask a grandparent or someone of their generation to reflect on their beliefs and ideas. Use the same questions again and don't forget to give them some thinking time.

d When you have gathered your information from across three generations, read through your notes carefully and look for similarities and differences. Try to explain why these similarities and differences exist.

e Use your notes to write an essay describing the beliefs of each person you interviewed. Compare their responses and explain how they are similar or different.

Extra tasks

1 Write the recipe for a meaningful life. Begin with a list of ingredients and be sure to write clear instructions.

2 Write a short story in which the main character has an experience that causes them to really think about their life and make changes to it as a result.

3 There are many challenges facing the world today. Some of them were mentioned in the extracts on the previous pages. Each night on the news and each morning in the newspaper, you will hear more and more about these challenges—climate change, poverty, diseases in developing countries, such as AIDS and malaria, economic hardship, the impact of technologies on our lives and many more.

  a Spend a week watching the news and reading the headlines of your daily newspaper. Make a list of the global issues you come across.

  b Decide which issue should be the top priority for Australians and explain why.

  c Use your research skills to find out about two different strategies being used by different people or organisations to tackle your chosen issue.

  d Compile a report that includes the following:
  - a brief description of the issue
  - an explanation of why this issue is of significance to Australians
  - a summary of two strategies that are being used to tackle the issue
  - an evaluation of the strategies, indicating which you think is the most effective or worthwhile
  - a final paragraph that details your own ideas to tackle the issue.

4 Create the soundtrack for your life. Choose a song for each the following stages:

- birth
- ages 2–5
- the start of primary school
- the end of primary school
- life in high school
- life at home.

Explain the significance of your choices.

5 What do you believe are the top ten things that you would like to do in a lifetime? Either find or draw a suitable image for each thing and then present your list to the class, explaining your choices. You could present your list as a slide show presentation or on a poster.

6 a If you could have dinner with six fascinating guests, who would you choose? (They can be historical or contemporary.) Create a list, including the name of each guest and why you have chosen them.

 b Pick one of your fascinating guests and write the conversation that you would have.

7 What people believe about the meaning and purpose of life is closely related to what they value and what their morals and ethics are.

 Explore your morals and ethics by attempting to answer the following questions. Be warned, they're not easy! But they make for fascinating discussion.

 a Read each of the following dilemmas on your own and make an initial decision about what you might do.

 b Form small groups and debate your choices. Listen carefully to your classmates' ideas. Do they challenge your beliefs? Have you changed your mind?

 c Write your answer down and then carefully describe your thinking process; that is, the steps you went through to arrive at your decision.

 When describing your thinking process, use phrases like these:

- Initially I thought …
- When my classmate said that she thought …
- After considering their views, I began to think that …
- Then I remembered what my dad/mum always tells me and …

Writer's TOOLBOX

Before undertaking the task it is important to understand what these words mean.

Values: what people consider to be important or of significant worth.

Ethics: the choices people make in regard to their actions and behaviour.

Morals: what people believe about right and wrong and how individuals should behave.

Dilemma 1

Imagine there has been a major disaster and thousands of people have been injured. You are in control of all the medical resources. Many hospitals were destroyed, there are only a few doctors available and your medical supplies are limited. You cannot help all the casualties. How will you decide who to treat? Do you:

- refuse treatment to anyone over 70 years of age because younger people with more life still to live will benefit more?
- treat only those people with the most serious injuries because their need is more urgent and those people with less serious injuries might survive anyway?
- treat only those people with less serious injuries because you'll be able to help more of them with the limited resources you have and the more seriously injured people might die anyway, even if you do help them?

Does your answer change if someone you love falls into one of these categories?

Dilemma 2

Imagine a ship is sinking. The lifeboat is big enough to carry only twenty people but thirty people have crowded onto it. It will sink if nothing is done. The captain of the ship decides it is better for a few people to die rather than everyone so the ten weakest people are thrown overboard and the boat is rowed to safety. Later, after the rescue, the captain is tried for murder. You are a member of the jury at the trial.

- Do you think the captain should be found guilty?
- Would your answer be different if you were the captain?
- Do you think the captain is guilty of anything if he or she merely stopped the last ten people from getting on the lifeboat and rowed away?
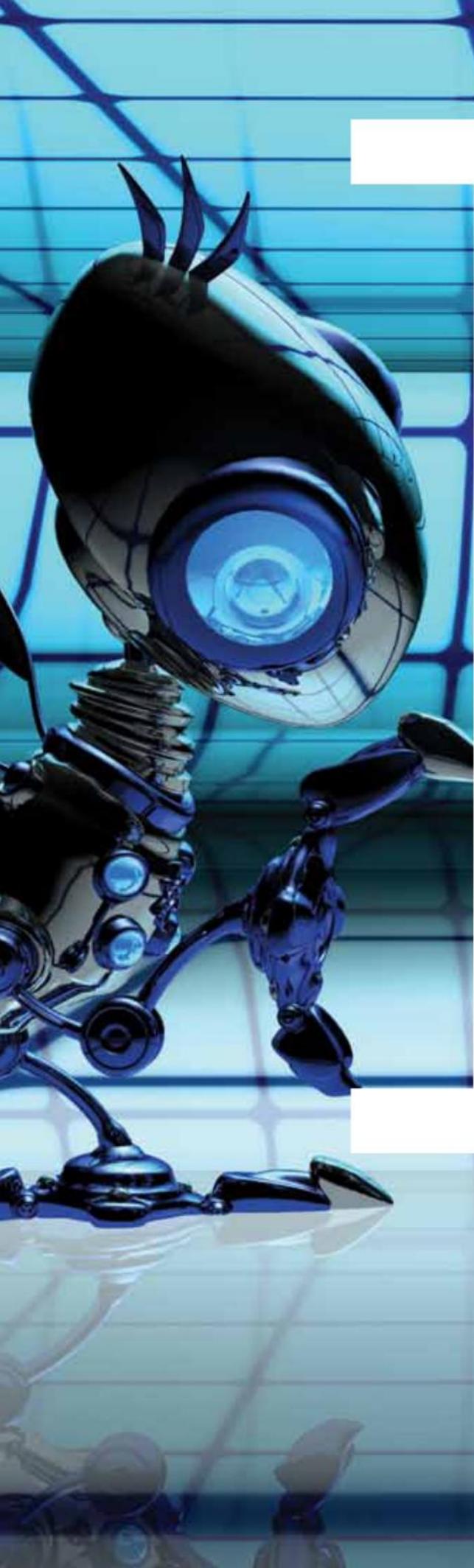
Animation is not the art of drawings that move but the art of movements that are drawn.

Norman McLaren (1914–1987), Scottish-born Canadian animator and film director

The creative world: Animation

✳ Chapter overview

For centuries artists, inventors and writers had been trying to make pictures move. When they achieved this, a whole new world of storytelling opened up. From documentary films to animation, the moving image has become one of the most dominant and popular ways of telling and creating stories. In this chapter, we see how fantasy and reality, past and future, the everyday and the extraordinary can all come to life through animation. In animations we can see how visual language can be combined with other forms of language to create meaning and entertainment.

The art of animation

To 'animate' means to bring or give life to. For many years artists, writers and photographers tried to work out ways to make drawings and other inanimate objects move and seem to take on a life of their own.

All animations rely on illusion—they trick your eyes and your brain. Some of this illusion works because of the way your eyes and brain are wired but it also works because you want it to work. You know that a character in an animation such as *Mary and Max* is not a real person. In fact, you know that the character is actually a lump of clay or plasticine, but you are quite willing to go along with the illusion.

Creating illusions

Animation works because your senses are not always as sharp as you might like them to be.

Artists have long used perspective to create illusions that at first seem to be logical, but on closer inspection are impossible. You can't always trust your perceptions but you can take pleasure in having your perceptions fooled.

THROUGH THE LOOKING-GLASS
By Lewis Carroll

Alice laughed, 'There's no use trying,' she said, 'one can't believe impossible things.'

'I daresay you haven't had much practice,' said the Queen. 'When I was your age, I always did it for half-an-hour a day. Why, sometimes I've believed as many as six impossible things before breakfast.'

Source: Lewis Carroll, *Through the Looking-glass, and What Alice Found There*, Macmillan, 1871

Can you see an old lady or a young woman?

William Hogarth's *Frontispiece: Satire on False Perspective*, 1754
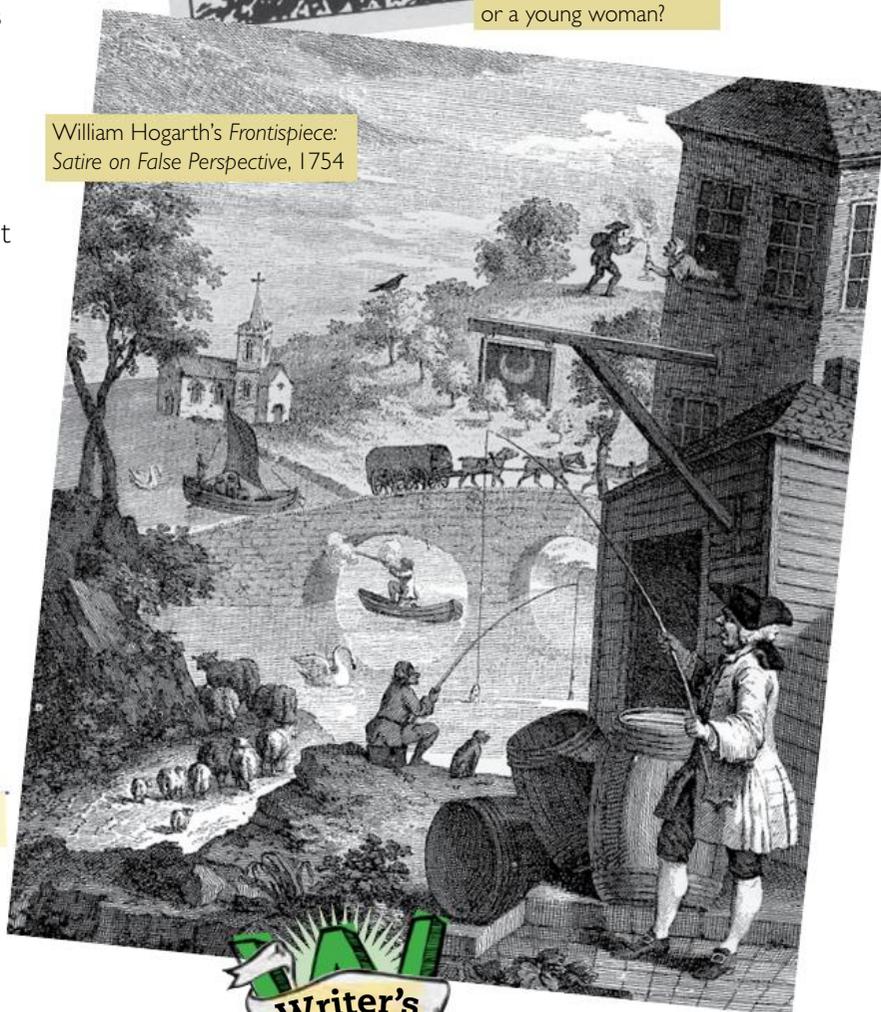
Writer's TOOLBOX

Perspective is the illusion of space and depth produced on a flat surface.

Breakaway tasks

Understanding

1 List the impossible things you can see in the Hogarth image on the previous page. Hint: there are at least five.

2 Write five words you could use to describe the effect this image has on the viewer.

Applying

3 What things do we have today that people in the past would have thought were impossible?

4 What things do you think are currently impossible that *might* be possible in the future?

Creating

5 Imagine you have to describe two of the impossible things to someone over the phone. Write out the conversation.

Movement by deception

While people knew that minds could be tricked, there was still a way to go before movement was created from static images. The next step in the search led to the development of the thaumatrope.

The thaumatrope works because your eyes can still retain an image after it has gone. This is called the 'persistence of vision'. It works only for a split second, but that is all you need.

The thaumatrope has two images, one on each side of a disc. When the disc is spun quickly our eyes retain both images and place them together, creating a new image.

Thaumatropes were considered great fun and by the 1820s they were very popular as amusements or children's toys. But there is only so much you can do with a thaumatrope. They proved the concept of persistence of vision and were an important stepping-stone, but a sense of real movement was still to be created. In addition, real storytelling was not possible with a thaumatrope. A thaumatrope could show a situation and maybe even comment on it, but it could not tell a story.

Because he is at Saddlebow

Why does this Man appear to ride in Norfolk?

ILLUSIONS
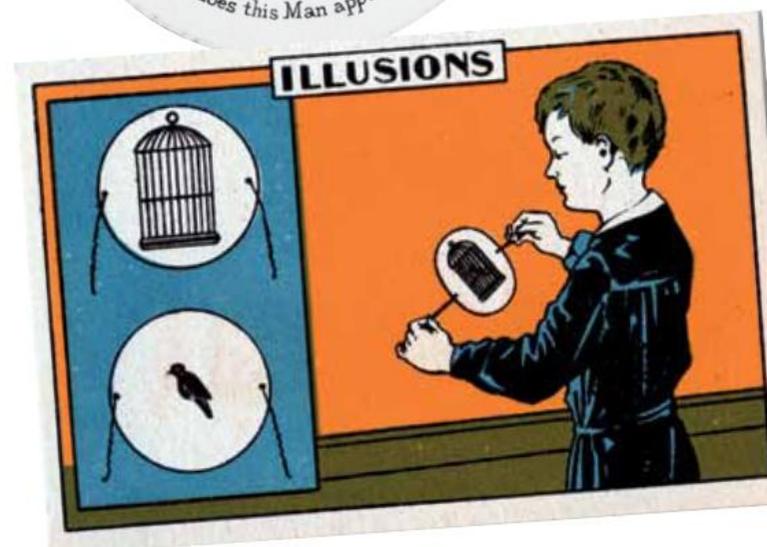
Storytelling and movement

One of the first steps to creating real movement can be seen in what is called a 'flip book'. Whereas the thaumatrope had a very limited capacity to show movement, the development of the flip book was the 'light bulb' moment.

Like the thaumatrope, the flip book is very simple and uses the principle of persistence of vision. Unlike the thaumatrope, the flip book can tell a story and make you think you have seen movement.

Before you make a flip book you need a story to tell. Just taking twenty or so random images and putting them together will not make much of a story. When you create a story, there are a few things you have to consider.

- What happens in the story and who does it happen to—what is the plot and who are the characters?
- Who is the story being made for—who is your audience?
- How will you tell your story—what medium and structure will you use?

Most stories conform to what is called the 'three-act structure', named after the three acts of a play. This structure comprises:

- a **beginning**, in which things are normal
- a **middle**, in which a problem occurs
- an **end**, in which the problem is fixed and things return to normal.

For example, the structure of a story of a car race might look like this:

- beginning—the cars line up for the race
- middle—the hero is being overtaken by the villain
- end—the villain crashes and the hero wins the race.
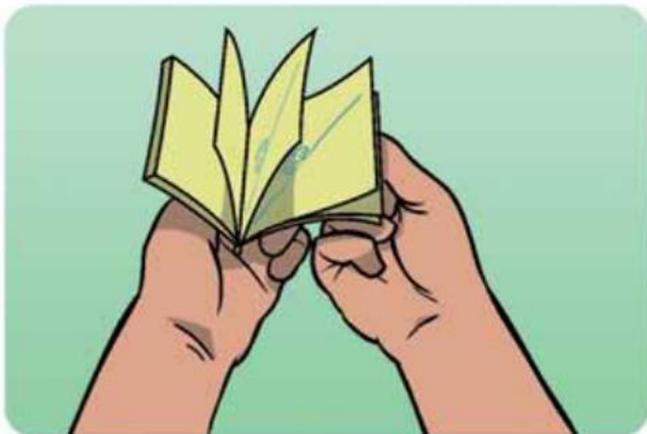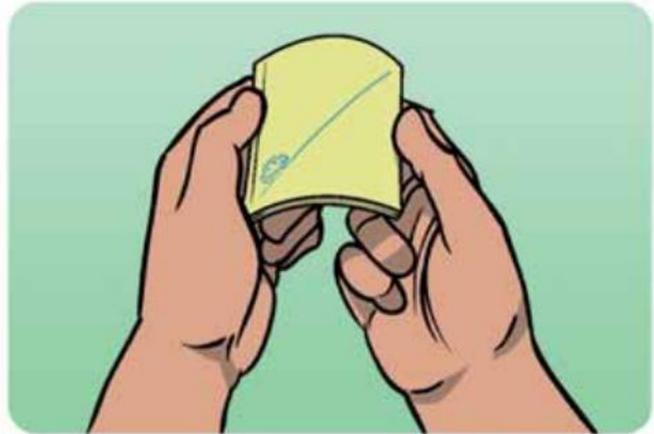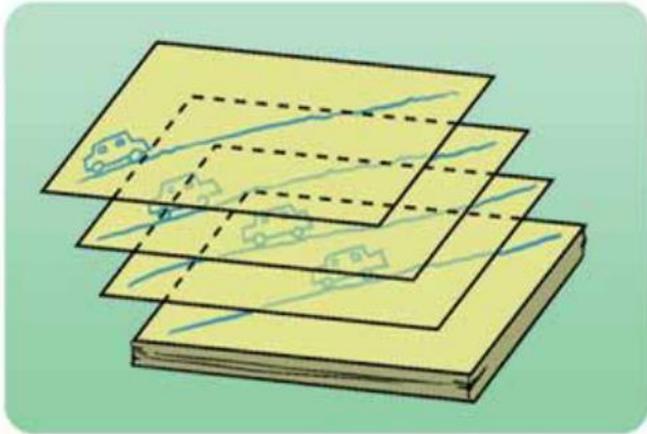
Breakaway tasks

Remembering

1 What is a thaumatrope?
2 What is persistence of vision?

Creating

3 Create your own flip book. You will need:
   - twenty pieces of paper of the same size. (Your paper needs to be fairly stiff—if it is too flimsy the book won't work. A manila folder cut up into pieces about 10 × 5 centimetres is perfect.)
   - coloured pencils
   - a heavy duty stapler.

   Some ideas that you might use:
   - a car race
   - an adult bird feeding its young
   - an adaptation of part of a fairy story, such as:
     – Jack climbing the beanstalk
     – the wolf blowing down a house.

   Draw your images on the paper, bearing in mind that bold colours and thick lines will be easiest to see when the book is flipped. Draw only on the right-hand 5 centimetres or you will not see all the drawings when you flip the pages. When you are satisfied, staple the left-hand side down and start flipping.

Evaluating

4 Write a short piece evaluating the work you have done on your flip book. You will need to include:
   - what you intended to do and why
   - a description of how you went about the task
   - what you think of your finished work. What went right? Did anything go wrong? What you would change if you did it again?
   - what kind of stories you think are suitable for making into a flip book.

Eadweard Muybridge

The thaumatrope and the flip book provided the basic tools and ideas for animation, but it took an Englishman, an American millionaire, a racehorse and a camera to take the next step.

Eadweard Muybridge was born in 1830 in Kingston upon Thames in England. He developed an interest in photography after migrating to the United States of America. He worked in and around the city of San Francisco on America's west coast, where he made his name as a photographer. Some of his most famous early works were 360-degree panoramas of the city. He also photographed Native American tribes of California and spectacular images of one of the world's most beautiful places, the Yosemite Valley.

Meanwhile, an argument that had been raging for centuries was coming to a head. When horses gallop they move so fast that it is impossible to tell with the naked eye if all four hooves leave the ground at the same time. Whether or not they did caused many arguments in sporting clubs and among horse enthusiasts, biologists and others.

In San Francisco, a former governor of the state, railroad tycoon and millionaire, Leland Stanford, entered the argument. Stanford was one of the people who believed that all four hooves did leave the ground and he had the money to try to prove it.

It is rumoured that he bet $25 000 that he was right. That is about $300 000 in today's money—not a small bet!

Stanford had bet a fortune and he needed to prove he was right beyond any doubt. He turned to the man he considered to be the best photographer in the state of California, Eadweard Muybridge.

To prove the case, Muybridge needed to take a series of photos in a small amount of time. He set up a line of twelve cameras about 50 centimetres apart to cover the 6 metres it takes a galloping horse to complete one stride. The cameras were attached to thin wires that were stretched across the track, and when the galloping horse broke the wire it released the shutter on the camera and took a photo.
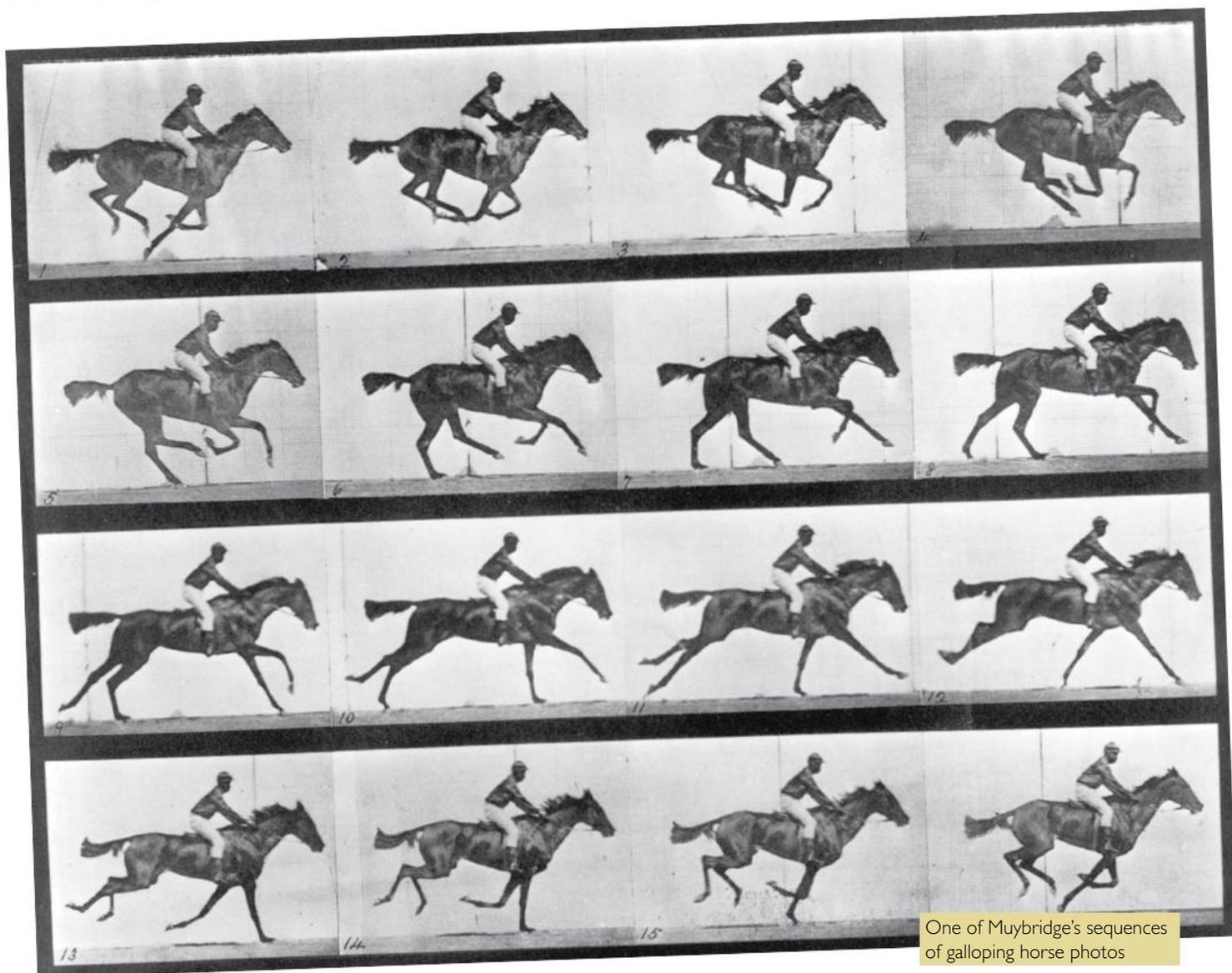
One of Muybridge's sequences of galloping horse photos

The results were amazing. For the first time a camera had captured a single and complete movement with enough images and clarity so that the movement could be analysed. And Stanford also won his bet, as all four hooves do leave the ground.

Muybridge immediately recognised the potential of the images he had created. If they were spun, flipped or projected then an audience would see the movement. By 1893, Muybridge had developed his ideas and used his knowledge to make a zoopraxiscope—a device that consists of a spinning disc with images on it which, when spun and projected onto a screen, gives a sequence of moving pictures. In that year, Muybridge opened what is considered to be the first commercial picture theatre in the world, in Chicago.

The important legacy that Muybridge left was a photographic record that captured movement and served as an inspiration for the first animations and the first moving pictures.
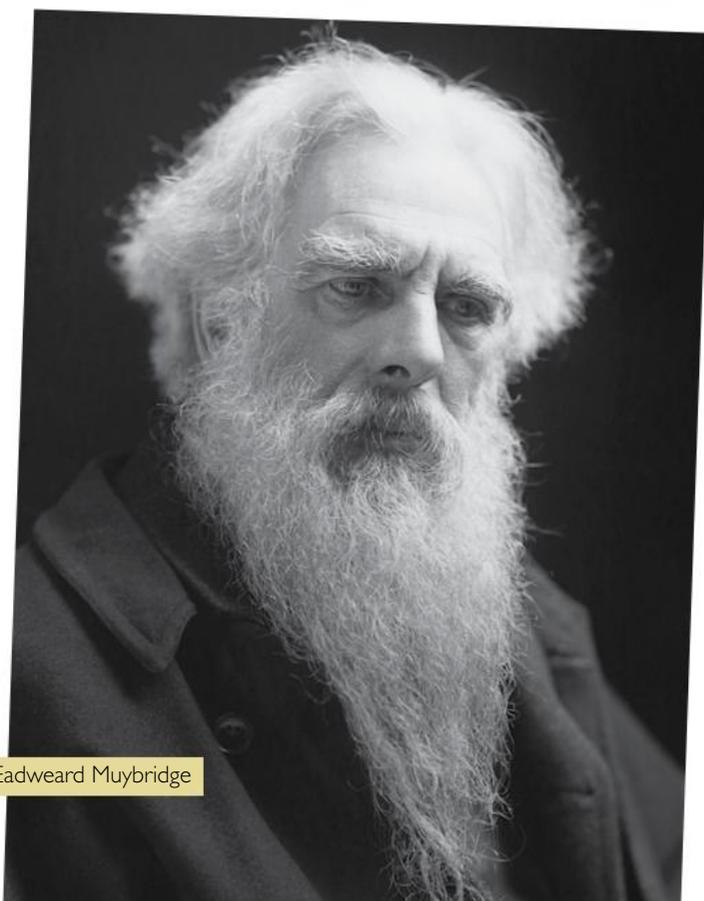
Eadweard Muybridge

Breakaway tasks

Remembering

1. What did Muybridge usually photograph?
2. Who was Leland Stanford?
3. What did Stanford employ Muybridge to do?
4. When and where was the world's first picture theatre established?

Understanding

5. What method did Muybridge use to test the proposal that all four hooves leave the ground when a horse gallops?
6. Use a dictionary and write out the meaning of the following in your own words.
   - governor
   - zoopraxiscope
   - tycoon
   - device
   - clarity

Applying

7. Photocopy Muybridge's horse photos (on the opposite page). Cut out each frame and glue it to a piece of strong paper. Manila folder paper is perfect. Hold the left-hand side and flip the right. You have an animation!
8. What happens to the animation if you change the order of the figures?

Evaluating

9. What do think of the methods that Muybridge used to capture motion? Do you see any problems with his methods? If so, what might they be? If not, what was it about the method that made it so good?

Creating

10. Using the flip book you have made of Muybridge's images, add your own animation touches. You might like to draw racing colours and a cap on the jockey, or a background for the horse to gallop past. See if you can use the images to tell a simple story.
11. Imagine the argument that may have taken place between Leland Stanford and two of his friends about the horse's hooves. Write it out as dialogue for a play. Have Muybridge enter with his proof as your conclusion. Get together with three other people and discuss whose dialogue you like best. Now perform it for the class.

The beginning of film

The simple experiment by Muybridge set off an avalanche of creativity. The principles that Muybridge demonstrated, those of capturing multiple images over tenths and twentieths of a second, led to the development of film and animation as they are today.

Frankenstein, with Boris Karloff as the monster

It was Thomas Edison who made the next major advances when he created the first camera that could take a continuous roll of film and the first projector that could screen the film. Rather than taking a series of still images like Muybridge had done, Edison used strips of film that Kodak had made for its still cameras. These strips of film ran through the camera and could capture images at the rate of fifteen to twenty frames a second.

Edison's kinetiscopic record of a sneeze

These images could be projected at the same rate they were captured (something like a flip book) and they created the illusion of movement.

This moving picture ('movie') technology had many advantages over previous attempts to create movement. Apart from being quite portable, movies could be projected and watched by a large number of people simultaneously. Almost immediately after Edison's work was released, movies developed in three directions: storytelling using actors, documentary and animation.

Voyage to the Moon

Writing and moving images

The first films were only a minute or so long, but that was enough time to tell a simple story. Most of the earliest films by film makers such as the Lumière brothers followed the three-act structure. One film, *The Sprayer Sprayed* (1895), is structured like this:

- beginning—man is watering his garden with a hose
- middle—around the corner his son kinks the hose and the water stops
- end—the man looks into the hose, his son releases the hose and the water squirts the man in the face.

It is a simple story but it amuses us and is still the basis for filmic jokes today.
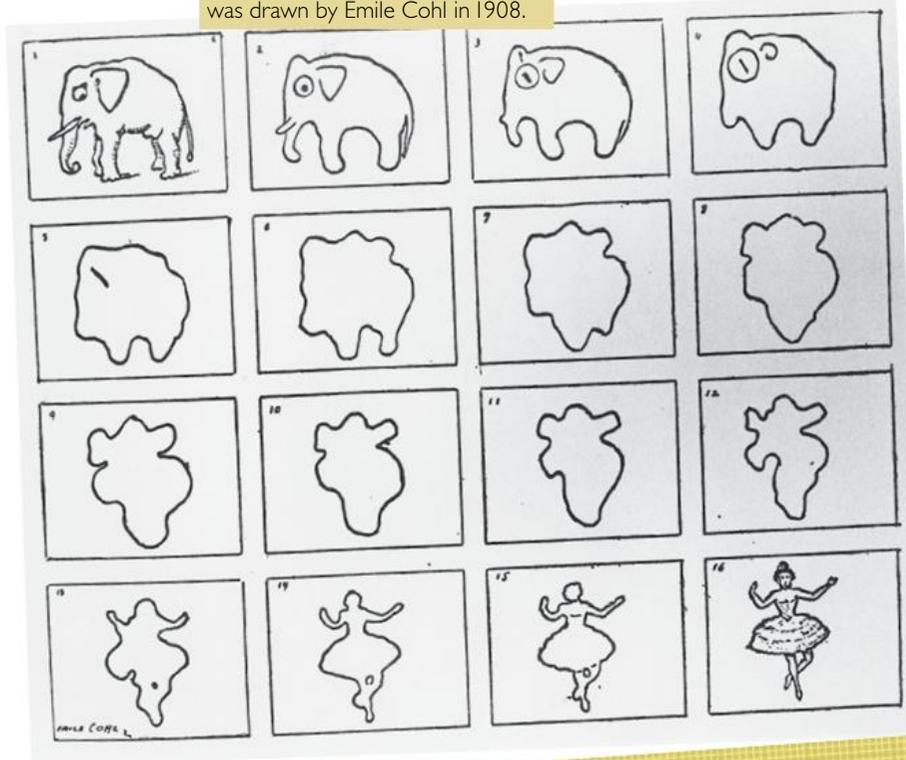
Scriptwriting is the art of writing for the screen. A script is like a recipe—the writer has to write it so that it is possible for another person to make the film in a way that keeps the writer's essential story. A script is generally broken down into a series of scenes. A scene is the location in which the action takes place. The script will also contain a list of characters, a description of each scene, which characters are in it, and what those characters do and say.

One of the first people to see the possibilities of the new medium for both amusement and storytelling

was a French magician, Georges Méliès. He saw that the ability to stop and start the film while it was being run through the camera meant that you could add, move and remove objects. This meant that when they were projected they would appear, move and disappear. In his *Voyage to the Moon* (1902), actors seemed to interact with animated objects. In *The Conjuror* (1899), Méliès used his stop-action technique to make his assistant appear, disappear or transform into a variety of objects.

Other film makers built on and developed these technological advances. One of the most important of these was Winsor McCay, a cartoonist. McCay saw the possibilities in the medium and started to work in the area of drawn animations. This uses the idea of stop motion, but applies it to drawing rather than to moving objects.

This sequence, from *Fantasmagorie*, was drawn by Émile Cohl in 1908.

Lady and the Tramp

Rather than draw the same thing, such as the background, over and over again, McCay would draw the background once and overlay it with rice-paper sheets that he would draw on. These rice-paper sheets were transparent and so could be put one on top of the other. This saved a considerable amount of time.

McCay developed the concept of using animation to tell a story rather than only using it to perform visual tricks.

Gertie the Dinosaur was the first animation or cartoon character. Gertie was the star and it was her character who told the story. Film historians generally believe that McCay and Gertie were the pioneers of the character-based story that paved the way for animators from Disney and Warner Brothers to Pixar.

Breakaway tasks

Remembering

1 What contribution did Thomas Edison make to film making?

2 Name two of Georges Méliès's films.

3 What technique did Winsor McCay use in his animations?

Understanding

4 Use a dictionary and, in your own words, write down the meaning of the following terms as they relate to animation. Some of them will be new to you. You may need to go look at a specialised online dictionary for some of the meanings.

- cel
- scene
- persistence of vision
- frame
- script
- tween
- key frame
- animate

Analysing

5 Many examples of early animation can be found on the internet.

Go to the web destinations to view Méliès's *The Conjuror* and McCay's *Gertie the Dinosaur* and answer the following questions.

PP *Web Destination*

a What, if any, is the story told in *The Conjuror*? Describe what happens in the film.

b Using your knowledge of animation, work out how you think Méliès did his tricks.

c How is animation used in *Gertie the Dinosaur*? How does the live action integrate with the animation?

d Do you think Gertie has any actions or mannerisms that you might associate with humans, such as shyness or happiness? How do you think this develops her character? How do you think this affects the way we see her as a character?

6 Think of another animated animal you have seen, such as Nemo from *Finding Nemo*, and compare it with Gertie. What similarities or differences can you see?
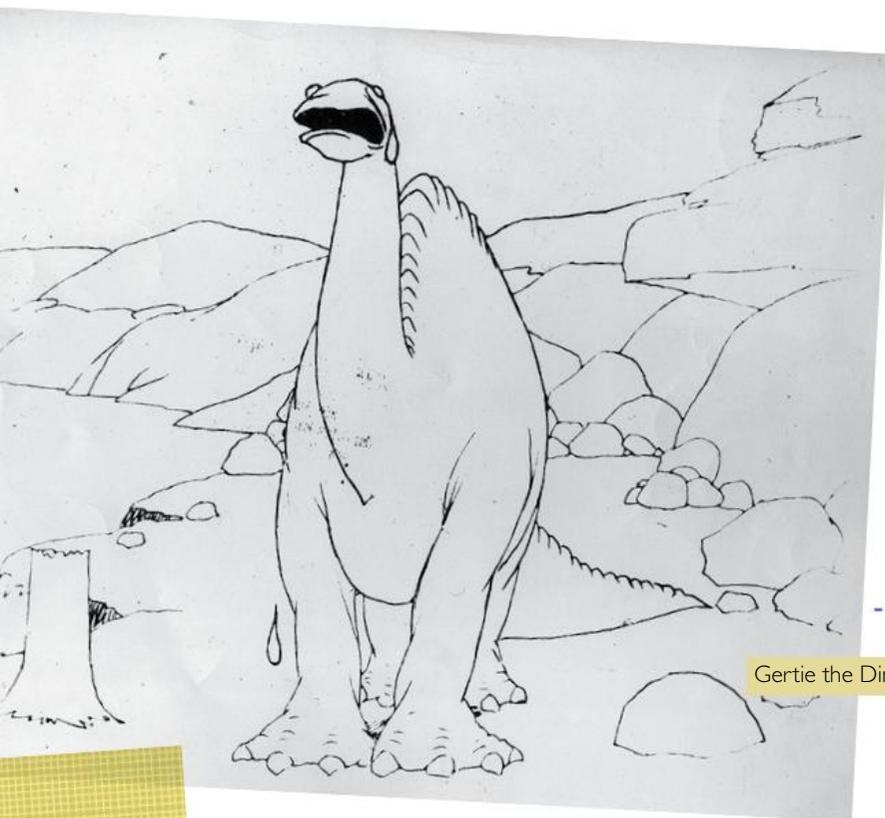

Gertie the Dinosaur

Visual language and animation

Most film critics talk about film as a visual language. Using this comparison, the camera shot is the 'sentence' in that visual language. Just like a written sentence, a camera shot has a subject (who is being shot) and a verb (the action the subject is doing). In addition, the camera puts the subject in a particular place at a particular time. And just like in written sentences, shots can be joined and built on to create meaning and ultimately a story.

The camera is obviously at the heart of film making and shot selection is the basic building block of film. One famous film director, Sergei Eisenstein, compared the camera shot to a brick in the wall of the film. Camera shots can give us information about a character, their importance or role in the story, their location and their relationship to other characters.

Writer's TOOLBOX

Basic camera shots

- The **close-up**: this shows a character from the shoulders or mid-chest. It is usually used to give us information about a character's emotions or reactions. Anything closer than this called an 'extreme close-up'.
- The **mid-shot**: this shows a character from the mid-thigh or waist up. It is the most common shot because it gives us information about both the character and their setting. If there are two people in the shot it is called a 'two-shot'; any more and it becomes a long shot.
- The **long shot**: this shows the whole person and can be used to emphasise the setting more than the character; for example when the character is dwarfed by their surroundings.
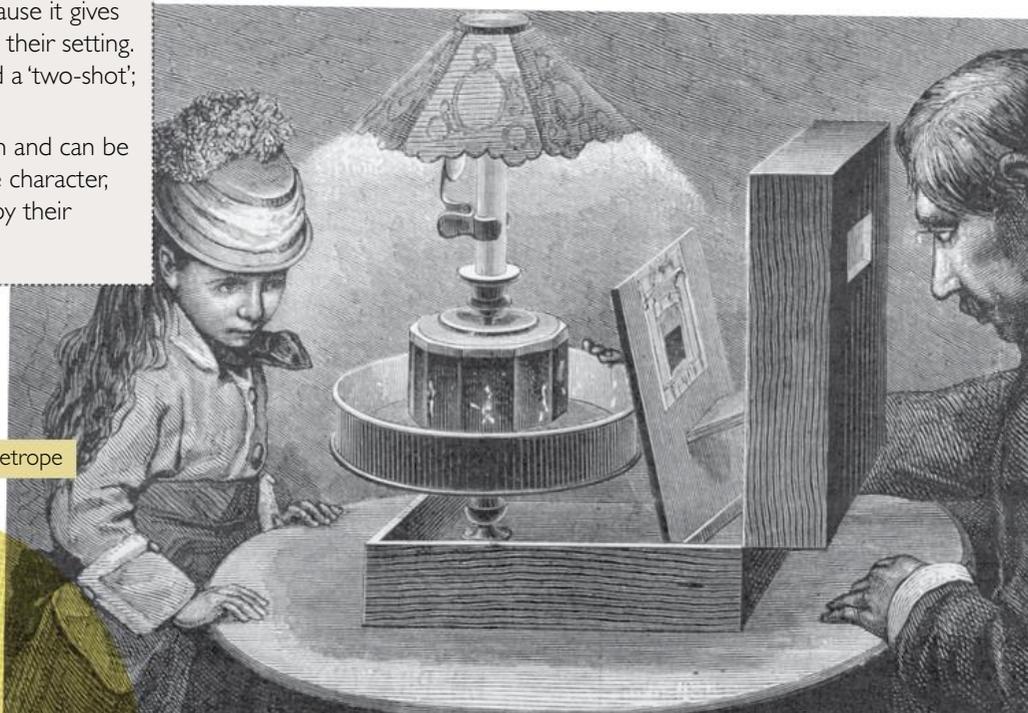
Breakaway tasks

Remembering

1 What are the three basic camera shots? Describe each one.

2 Look through magazines and newspapers to find examples of the basic camera shots.

Applying

3 Draw the following table in your notebook and fill it in.

Shot type	Draw an example of the shot	Write an example from a film you have seen and the effect it had on the viewer
Close-up		
Mid-shot		
Long shot		

4 What sort of shot would you expect to see (or would work best) in the following situations and why do you think it would work best?
- a conversation between two people in a coffee shop
- the finish of an exciting race
- a gun in the hands of a soldier

A zoetrope

Strands in action

Core tasks

1 Investigate the history of animation models and machines. You will need to include an explanation of the following early animation devices:

- phenakistoscope
- praxinoscope
- thaumatrope
- zoetrope
- kinetoscope.

You will need to look at who invented them, where and how they were used and worked, and who was entertained by them. You also need to include a timeline showing when the various devices were used.

You may present this as an essay, a research report or a slide show presentation. If you are using a slide show presentation, you can include some moving examples of the machines.

2 Make a working model of the early animation device called a 'zoetrope'. You will need to research how it was made, how it works and what materials you will need to construct it. One tip—your drawings will need to make sense as a continuous action. It won't work to have a car crash as the car will crash and then suddenly be intact again!

A kinetoscope

Extra tasks

1 Write a script for a silent animation such as *Gertie the Dinosaur*, in which the animation interacts with live action. Your script will need to include title slides and instructions to your live actors and animators. Start with a three-act structure, but be ready to have more than one scene in each act.

2 Using the script you have written, create a thirty-second animation. You may use a digital still camera to capture your images/drawings and a computer program to edit your images.

3 Consider the three-act structure and write the script for a stick-figure animation of thirty to sixty seconds. Remember to have a beginning, a middle and an end to your story. Use appropriate software to turn your script into a screenplay.

Cel animation and *The Triplets of Belleville*

After *Gertie the Dinosaur* both producers and audiences began to see the possibilities of the new medium. The audiences loved the combination of fantasy and reality. The producers loved the speed with which cel animation could be produced.
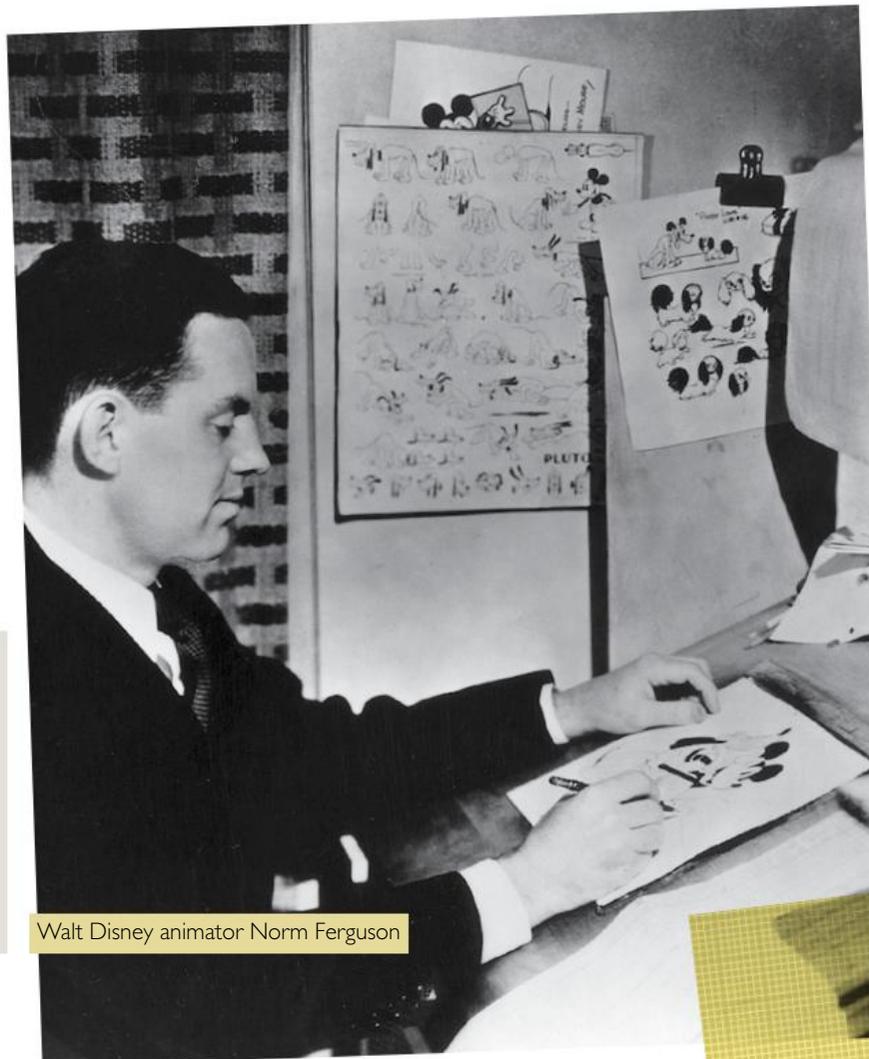
The United States of America was an industrial powerhouse in the early twentieth century. Much of this was due to new manufacturing techniques such as those at Henry Ford's car company, Ford. Ford introduced the assembly line, on which cars were produced as part of a continuous process. Instead of a group of workers building a car from start to finish, each worker had one particular job and they did only that job.

Cel animation lends itself to that kind of production because it can be broken down into separate compartments, tasks or jobs. One person can work on a separate set of animation cels, which can be laid over images done by other people or teams. These can then become a single image and then an animation. One worker can create the background, one can draw the figures, others can draw separate cels for parts that move a lot, such as eyes and mouths, and others can ink and paint the drawn cels.

This industrial model meant that studios could be run like factories. One of the first to do this was Walt Disney, who formed Disney Studios in 1923. By 1928, Disney had produced *Steamboat Willie*, which was the first animation to have synchronised sound.

Walt Disney animator Norm Ferguson

DID YOU KNOW...

Although a silent film didn't have a soundtrack, there was usually some kind of musical accompaniment. This could range from a piano to a full orchestra. Sometimes there would be someone responsible for sound effects and even actors who delivered lines in time with the film. The first full talking film was released in 1927—*The Jazz Singer*—and for some time after that films were called 'talkies'.

Snow White and the Seven Dwarves

Disney's industrial technique took off. Other studios also started using cel animation to create stars such as Felix the Cat, Betty Boop and the Warner Brothers stars Bugs Bunny and Daffy Duck. Animation became popular around the world. Perhaps one of the reasons is that in an animation you can do, be or perform anything. A live action film is limited by the need to look real and to obey the laws of nature and science. In a cel animation anything can happen. Want a head to spin around? Just draw it. Want a body to explode and come back together? Draw it and then reverse the footage. One of the visual clichés of animation is the person who runs over a cliff and keeps running in thin air, only falling when they realise they are not on the ground. With animation, laws of science and nature can be ignored; gravity can be overcome.

Writer's TOOLBOX

A **cliché** is an expression or idea that may have been original once but has been dulled by overuse. A light bulb over a person's head to indicate an idea is a common visual cliché.

Breakaway tasks

Remembering

1 What was the first synchronised sound animation?

2 Name three animated characters who became world famous.

3 Name two animation studios.

Understanding

4 Draw up the following table of visual clichés in your notebook and add your own examples.

Visual cliché	Meaning
Eyes popping out of a character's head	Extreme surprise
Steam coming from a character's ears	Fury
Sweat dripping from a character's brow	Nervousness or worry

5 Why do you think sound is important in an animation?

Analysing

6 Go to the web destinations to find a sequence from *Steamboat Willie*.

Web Destination

a What is the most common camera shot in this sequence? Why do you think that is?

b This was the first cartoon with synchronised sound. Watch it with the sound on and then again with the sound off.

i What is the effect of the sound in building up the characters?

ii What was the effect on you when you watched the silent version? Did you enjoy it as much? Why? Why not?

The Triplets of Belleville

I want to use the freedom that animation brings. You can't do those things with live camerawork. I like extreme caricature, though it's the way characters move which really characterises them.

Sylvain Chomet, Director

The Triplets of Belleville is a classic example of traditional animation. It was nominated for an Academy Award for Best Animated Feature Film and Best Song, and it has won many awards at a variety of film festivals. It tells the story of a boy, Champion, his grandmother, Madame Souza, and a dog called Bruno.

The Triplets of Belleville was created and directed by Sylvain Chomet. Chomet was born in Maison-Lafitte in France and grew up loving art and drawing. He originally started out as a graphic novelist but moved into animation, first making animated advertisements then a short film. *Triplets* is his first feature film.

Breakaway tasks

Watch *The Triplets of Belleville*. It is a good idea to look at the questions you will be answering before you start watching, then you will be able to jot down some notes that will help when you come to answer the questions.

Remembering

1 Write a short synopsis of the film, concentrating on the story and the characters. You do not need to include everything that happens, but you must be able to give someone who has not seen the film a clear idea of what happens, who the characters are and how the story unfolds. You should aim for about ten lines.

2 Who kidnaps Champion? How do they do it? Why is he kidnapped?

3 How do the kidnappers and later Madame Souza and Bruno get to Belleville?

Understanding

4 Why do you think the film is called *The Triplets of Belleville*? Do you think it is a good title? Why?

5 Give three other titles the film could have been given and why you think they would be appropriate.

6 'I come from a humble background not a smart one. I remember going to see an old lady who lived next door to one of my aunts and finding her in a small flat that smelled of polish where every object, however insignificant, was shown at its best. I could never direct a story set in a world of rich people. My inspiration comes from my own experience.'

Sylvain Chomet

Do you think Chomet has achieved a 'humble' feel in the film? How do you think he has done this—or not, as the case may be?

7 What city do you think Belleville is supposed to be? What clues do you have to this?

8 What role do the dream sequences have in the film? How do you know they are dream sequences?

Analysing

9 Obviously time passes during the film. Write down three occasions on which a longer period of time is indicated. How does the film achieve this?

10 The opening sequence is set in a different time period from the rest of the film. What visual and audio clues are used to show this? Why do you think the film maker chose to start the film so far in the past?

11 Whose story is told in *The Triplets of Belleville*? An argument can be made that it is Champion's, Madame Souza's or Bruno's. Whose do you think it is and why?

12 Examine the following characters in the film: Champion, Madame Souza, Bruno (although Bruno may be a dog, he is still a major character), the villains and the triplets.

a Copy and complete the following table, using nouns, verbs, adjectives and adverbs to describe the characters.

b Write three sentences describing each character, using the words you have written in the table.

Character	Noun	Verb	Adjective	Adverb
Champion				
Madame Souza				
Bruno				
The villains				
The triplets				

BELLEVILLE RENDEZVOUS

By Sylvain Chomet and Benoit Philippe Charest

"

1   I won't finish my life in Timbuktu
    cheeks so tight my lips are turning blue
    I'd like to be wrinkled, utterly wrinkled
    wrinkled like a Triplet from Belleville

2   Don't want to wind my days in Acapulco
    stiff as a board dancing tango-tango
    I'd love to be twisted, utterly twisted
    twisted like a Triplet from Belleville
    'Come on Girls!'

    Swinging Belleville rendez-vous
    marathon dancing doop dee doop
    vaudou Cancan balais taboo
    au Belleville swinging rendez-vous

3   I won't be an old man in Singapore
    playing scrabble and eating petits-fours
    I want to be wicked, utterly wicked
    wicked like the Triplets from Belleville

4   I don't want to end my life in Honolulu
    singing like a bird in an ormolu
    I want to be as rough, every bit as rough
    rough as a Triplet from Belleville

Swinging Belleville rendez-vous
marathon dancing doop dee doop
vaudou Cancan balais taboo
au Belleville swinging rendez-vous

5   I won't finish my days in Miami Beach
    sweating my heart stalking like an old bitch
    I'd like to be flying (Hop!)
    utterly flying (Hop! Hop!)
    flying like a Triplet from Belleville

6   Don't mind ending my life in Katmandu
    singing with a sitar and a guru
    but I'd prefer to be
    much prefer to be
    swinging with the Triplets from Belleville
    'Come on Girls!'

    Swinging Belleville rendez-vous
    marathon dancing doop dee doop
    vaudou Cancan balais taboo
    au Belleville swinging rendez-vous

    Swinging Belleville rendez-vous
    marathon dancing doop dee doop
    vaudou Cancan balais taboo
    au Belleville swinging rendez-vous

Source: Sylvain Chomet and Benoit Philippe Charest,
The Triplets of Belleville, a film by Sylvain Chomet, 2003

"

Breakaway tasks

Remembering

1   List three scenes in the film in which music plays an important part.

2   List the words used in the last line of each verse to describe a Triplet.

Analysing

3   Basing your answer on the words listed in Question 2 above, build up a written portrait of a Triplet of Belleville in a paragraph.

Creating

4   Create another three verses for the Triplets song.

By Philippa Hawker

Sharp, idiosyncratic, wildly imaginative, *The Triplets of Belleville*, written and directed by Sylvain Chomet, is hand-drawn animation that turns nostalgia on its head.

It feels like a giddy combination of the old and the new, a wonderful mixture of grotesquerie and grace, soaring excess and fine detail.

With brash influences from early animation and some footage from Jacques Tati, it also recalls the work of cartoonists: the spiky elegance of Ronald Searle exists alongside the giant noses and rampant distortions of Gerald Scarfe. And there's a brilliant simplicity to the way its villains are represented. They have bodies that look like walking coffins: implacably rectangular, fitting together as neatly as modular furniture, they have a sinister quality that has to be seen to be believed.

The spoken language is French, but it's used sparingly: the spoken word is barely heard in a soundtrack of jazzy rhythms, ambient noise and comic aural detail. Chomet (born in France, lives in Canada) employs the language of action, visual inventiveness and sight gags. There are no subtitles: all the viewer needs is rapt attention to detail.

It begins with a brilliant, energetic pastiche, a scratchy evocation of a high-energy musical-hall dream of the past, in which Josephine Baker, Fred Astaire and Django Reinhardt perform in a glorious variety bill with a finale that belongs to a trio of scatting, angular, young women.

The show turns out to be a scratchy, TV program, broadcast into the home of an elderly woman, Madame Souza, and her grandson, who live in a vertiginous little house next to a railway line. The broadcast's musical inspiration lingers, and those scatting women become a vital part of the story.

Cut to several years later, when the little boy is a strapping cyclist with absurd leg muscles, and the dog is a huge overflowing bag of flab. Madame Souza trains her grandson, urging him on to greater achievements: but there's a ruthless Mafia operating within the cycle race business, and the grandson is kidnapped and whisked away to an unknown destination.

Undeterred, Madame Souza and the dog follow them across the seas and into the depths of a towering city, a kind of distorted nightmare vision of an American metropolis.

We meet the Triplets again, elderly women subsisting on a hilariously varied menu of frogs. We discover the fiendish use that the Mob is making of the grandson's cycling skills, and we witness a daring rescue mission.

Some of the advertising for the film describes it as sophisticated and 'for adults', which is understandable, but potentially misleading. *The Triplets of Belleville* is for all filmgoers.

Younger kids might find it a bit dark and intense: but older children will love its inventiveness and offbeat humour.

It's a work of hectic inspiration, a cinematic pleasure, a must-see.

Source: *The Age*, 13 May 2004

Breakaway tasks

Understanding

1 In your own words, give the meaning of the following words then explain why you think the reviewer chose to use that word when writing about the film:
   - grotesquerie
   - inventiveness
   - rapt
   - pastiche
   - evocation
   - vertiginous
   - undeterred.

Analysing

2 What specific things about *The Triplets of Belleville* does Philippa Hawker like?

3 What does she reveal about the story? Do you get a sense of the story or does she spoil it by giving too much away?

4 Would this review make you want to see the film? Why?

5 Does Hawker believe this film is for everyone? Why do you think this? Do you agree or disagree with her and what are your reasons?

Creating

6 Write your own review of *The Triplets of Belleville*. You will need to provide the following:
   - a brief synopsis
   - examples of scenes you liked and/or didn't like and why you felt that way
   - which audiences you think it is suitable for
   - who you would recommend it to
   - an overall assessment.

You will need to write between 300 and 500 words.

What are multimodal texts?

Animations like *The Triplets of Belleville* communicate to us in a variety of ways. They manage to engage many of our senses at once and this is what defines them as being 'multimodal'. Multimodal texts use more than one 'mode' to send a message to an audience.

Consider the ways in which film and television send a message. They are multimodal because we can watch both pictures and words, and listen to words or music at the same time. Computer and video games have added the element of touch or movement to make their texts even more interactive. As technology continues to advance, more and more varieties of multimodal texts are being created to communicate with audiences.

Breakaway tasks

Remembering

1 What does 'multimodal' mean?

Understanding

2 In pairs, list as many examples of multimodal texts as you can.

3 Working in pairs, research one of the following varieties of multimodal texts and draw up a chart identifying the ways in which it engages your senses:
   - website
   - music video
   - computer game
   - television show.

Prepare a brief report to accompany your chart, outlining the origins and latest innovations of your chosen multimodal text.

4 With your partner, present your report about websites, music videos, computer games or television shows from Question 3 to the class in a 'multimodal' way.

You are required to incorporate at least one visual element (sight) and one audio component (sound) into your presentation. You may choose to do this by showing an actual example of your chosen text to your audience or by communicating your information in any multimodal format.

Strands in action

Core task

The *Triplets of Belleville* tells the story of a boy, Champion, who grows up to be a famous cyclist and is kidnapped. However, it could be argued that Champion is a minor character in the film. Much of the film focuses on the quest by Madame Souza and Bruno to find and save him, and large parts of Champion's story are untold as we follow his would-be rescuers.

Your task is to write out Champion's story from his early childhood to where he is when the film ends. You may choose to approach this in one of the following formats:

- a diary—remember that, as this will follow Champion as he grows up, you will need to reflect this growing up in the language of the diary

- an autobiography that Champion is writing after the events have happened

- a biography of Champion written by a sports journalist

- a biography of Champion written by a crime journalist

- an interview for a major newspaper feature

- the script for a TV show about Champion's life.

Extra tasks

1. Using a combination of words and images, create a family to be used as the basis for an animated television series. Give a brief synopsis of the first five shows.

2. Using the scriptwriting skills you developed earlier in the chapter, create the script for a five-minute cel/drawn animation. Here are some suggested scenarios:
   - a storm at sea
   - the first date
   - a police car chase
   - a perfect morning.

   Use the appropriate software for drawn animation; or a digital still camera, a tripod and film-making software and create a segment of at least sixty seconds.

3. Research the techniques used by the creators of *Wallace and Gromit*, *Chicken Run* or another stop motion animation of your choice, and write a brief report on your findings. Include in your report details of how the characters, props and settings are made (including materials used) and the main actors who lend their voices to the show. Explain the main storyline and its location, as well as giving a brief profile of two main characters in your report.

4. Some critics say that Disney animated films are unoriginal and clichéd, and use racial and cultural stereotyping. Investigate this claim and produce a written report on Disney animations, including both positive and negative claims about Disney.

3

Stop motion animation and *Mary and Max*

In contrast to cel animation, which involves two-dimensional drawings, stop motion animation is generally created from objects taken from the real world and so is usually three-dimensional. A two-dimensional work has height and width, for example a drawing or painting. A three-dimensional work has height, width and depth, for example a statue, a model or a puppet.

Increasingly, writers and artists are talking about the fourth dimension, which is time. Films and animation can be called four-dimensional art forms, because they occur over time.

Stop motion

The term 'stop motion animation' describes the technique very well. It basically consists of taking a shot with a camera, moving the object a little and taking another shot. Stop motion can be made using special cameras and equipment but it can also be done quite well with a simple digital still camera and film-editing software.
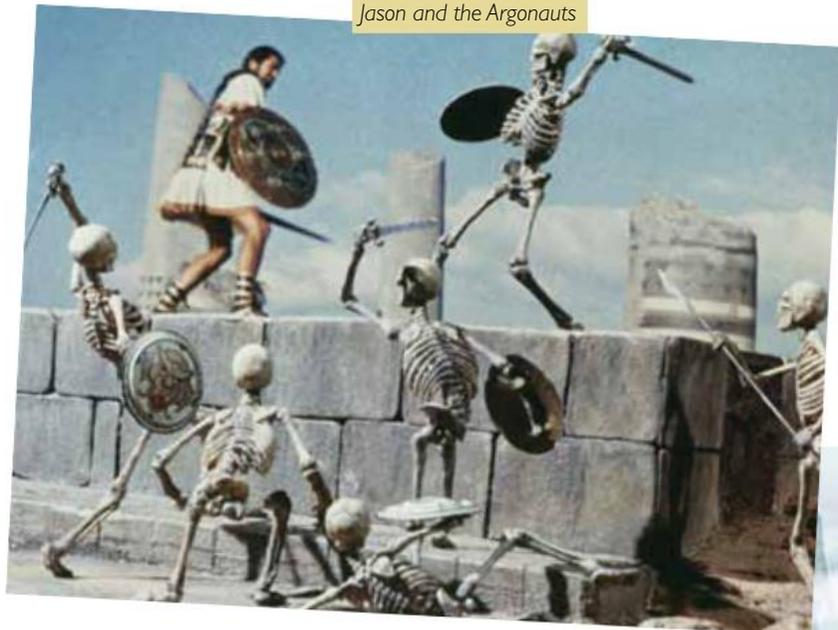
Stop motion animation has been used for many years in live action films to create special effects.

The various styles of stop motion animation are usually named after the material that the object being animated is made from. While the medium may vary, all styles use a common technique.

Jason and the Argonauts

The technique of stop motion animation may appear to be simple but it is very time-consuming. A background is created, an object placed against it and the camera takes an image. The object is moved a little and the camera takes another image. The more images that are taken, the smoother the movements will look and the more an object is moved, the faster the motion will appear. For example, up to twenty shots may be taken to show a character scratching their nose. Creating this sort of animation is a slow and painstaking process but the results can make it worth the effort.

There are various types of stop motion animation.

Writer's TOOLBOX

The term **medium** is used in art to mean the material that an artwork is created with or in.

Puppet or model animation

In puppet or model animation, puppets or models are used as actors and they interact with each other. Good examples of puppet animation are the old television series *Thunderbirds* and Tim Burton's films *The Corpse Bride* and *The Nightmare before Christmas*.

Cut-out animation

Cut-out animation is created by using cut-out shapes and moving them. Examples of cut-out animations are Terry Gilliam's work in the television series *Monty Python's Flying Circus*, and early episodes of *South Park*. *The Mysterious Geographic Explorations of Jasper Morello* is a cut-out animation made entirely of silhouettes.

Sand, pins, ribbons and other materials are also used in stop motion animation, but the most frequently used material is clay or plasticine.

The Corpse Bride

The Mysterious Geographic Explorations of Jasper Morello
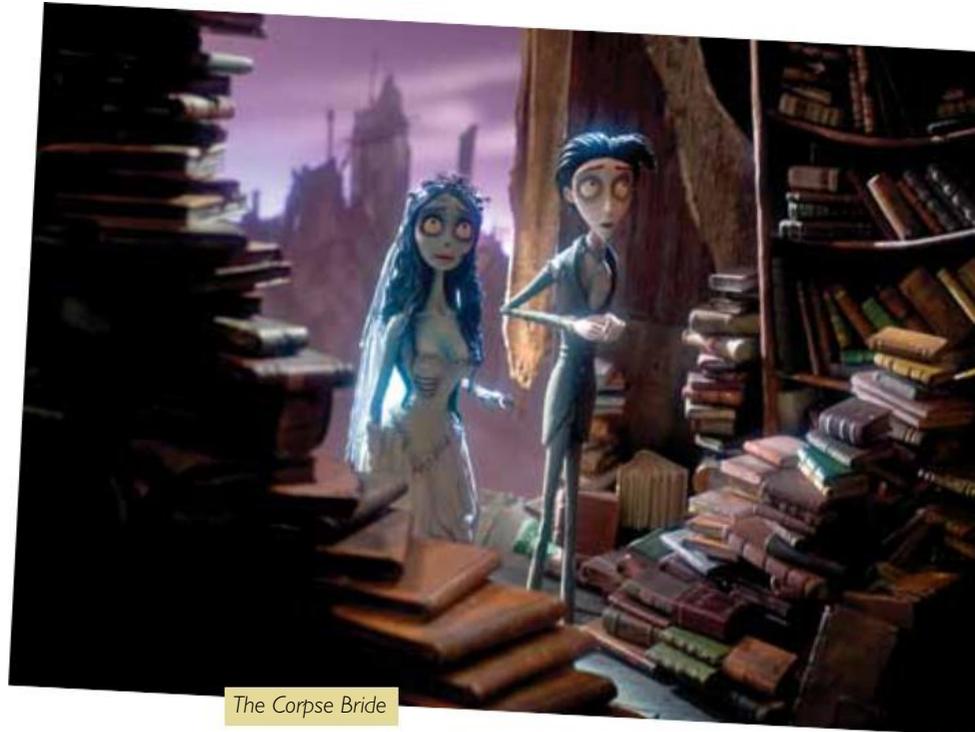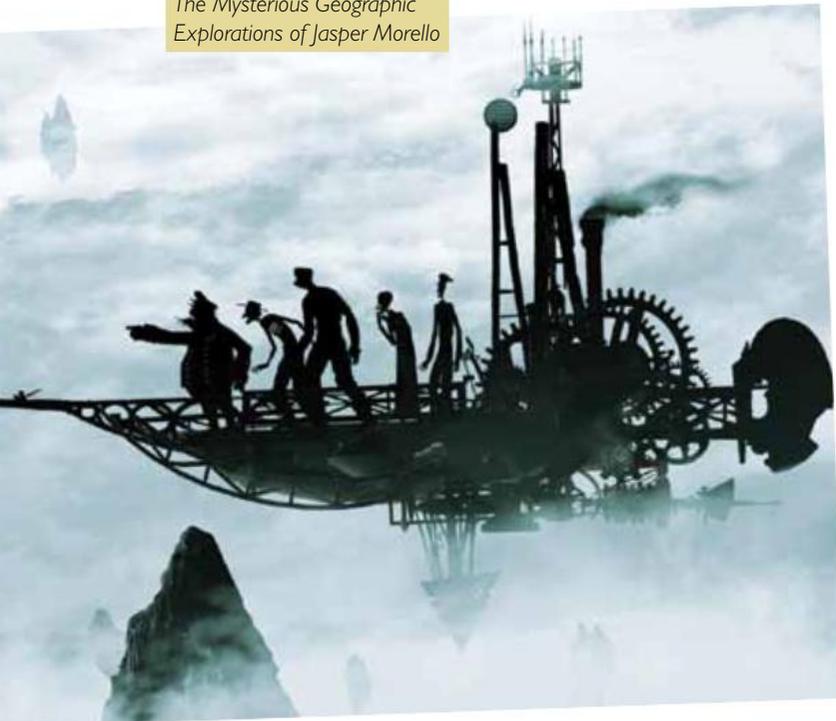
Clay or plasticine animation

In clay or plasticine animation, clay or plasticine is used to create the characters and usually the backgrounds, sets and props. One of the advantages of clay or plasticine is that it is malleable.

Writer's TOOLBOX

Malleable is an adjective that means 'easily worked with' and 'easily shaped'. It can also be used to describe a person who is easily influenced.

The malleability of clay and plasticine is both an advantage and a disadvantage. The advantage is that the animator can easily make the models and sets from it; the disadvantage is that it can droop or sag and bits can fall off if it is moved too much, or if it gets too hot under the studio lights. Examples of clay or plasticine animations include the television series *Gumby*, the *Wallace and Gromit* films and *Chicken Run*. Australian director Adam Elliot won an Academy Award for his animation *Harvie Krumpet*.

Mary and Max

Mary and Max tells the story of two pen pals. One is a lonely eight-year-old girl living in a suburb of Melbourne and the other is a forty-four-year-old man in New York City who has a disorder called Asperger's Syndrome. People who have this condition have difficulty in social situations and in making friends, and usually have repetitive behaviours and specific intense interests.

The film tells the story of the characters and their friendship, which develops over twenty years of letter writing.

Mary and Max is a stop motion animation and director Adam Elliot used a combination of plastic, clay, plasticine and metal to create the characters and the backgrounds, sets, props and special effects.

Some production facts

- Fifty people took over a year just to shoot the images for the film.
- On average, two-and-a-half minutes of animation took a week to produce.
- Approximately 132 480 still images make up the production.
- All the props were made by hand. The miniature typewriter alone took nine weeks to design and build.
- Seventy kilograms of plasticine were used to animate the characters.
- In total, 886 plasticine hands and 1026 plasticine mouths were made.

Adam Elliot

Breakaway tasks

Watch *Mary and Max*. It would a good idea to read through the following questions before you watch the film. You should also take notes while watching the film, as it will make answering the questions much easier and you will not have to rely on your memory.

Remembering

1   In which cities do Mary and Max live?

2   How many goldfish has Max owned and what were they called?

3   How does Mary get Max's address?

4   Name five things that Mary tells Max in her first letter.

5   Name five things Max tells Mary in his reply.

6   Why is Mary's cat called Hal?

7   Who does Mary wish was her boyfriend?

8   Why did Mary burn Max's letter?

9   Who is Mr Ravioli?

10 What is the best gift Max has ever received?

11 Why was he sent it?

12 How does Mary's mother die?

13 What is Max's perfect job?

14 Write a short synopsis of the film, concentrating on the story and the characters. You do not need to include everything that happens, but you must be able to give someone who has not seen the film a clear idea of the story and the characters. You should aim for about ten lines.

Understanding

15 Why do you think Adam Elliot chose to use animation? What do you think *Mary and Max* would have been like if it was a live action film?

Analysing

16 How do you think the settings influence the film? How do you think it would be different if Mary were an American or a Chinese girl?

17 How does the opening of the film set the time and place?

18 Name ten things in the opening scenes that identify Mary as living in Australia.

19 Name five things in the opening scenes that identify Max as living in the United States of America.

20 Give three examples of music being used to set up a mood or feeling.

21 Examine five of the characters in the film. You must include Mary and Max.

   a Copy and complete the table below in your notebook, using nouns, verbs, adjectives and adverbs to describe the characters.

   b Using the words you have written in the table, write three sentences describing each character.

Character	Noun	Verb	Adjective	Adverb
Mary				
Max				

Evaluating

22 Max says the reason he forgives Mary is because she is not perfect. Do you think this a good reason to forgive someone? Why do you think this?

23 Do you think the ending is a good one? In what other way do you think it could have ended?

REVIEW 1: MARY AND MAX

By Paul Byrnes

Mary and Max is sublimely good. Not just good animation, which it certainly is, and not just good because it's Australian (as a lamington). Mary and Max is original, personal, funny and moving; a film of warmth and compassion from a major artist. It could only be done as animation but it transcends that, too, to become a film of great seriousness, unlike most films in that form. It's not for kiddies, either, unless you want to explain what prostitution, condoms and alcoholism are.

...

Elliot's imagination is childlike and impish, hence all the jokes about bodily functions, but it's matched by a keen intelligence and sense of compassion. Everyone in the film is damaged; a few are suicidal and don't make it, so there's a sense of life's traumas. Max is a heartbreaking character, a gentle spirit trapped in an unkind body and ruled by an unquiet mind. His loneliness is terrifying. And yet, this is a love story, too, because Mary is capable of making him feel friendship through her letters. It's a story that might not be expected to work but it does because Elliot in turn loves his characters and their worlds. He has learned how to tell big stories in miniature settings. The quality of the animation here is outstanding; the quality of the filmmaking is even better.

Source: *Sydney Morning Herald*, 9 April 2009

REVIEW 2: MARY AND MAX

By Justin Chang

Maudlin sentiment, miserablist humor and scatological sight gags are affectionately but awkwardly molded together in the Australian claymation feature *Mary and Max*. A glum tale of friendship between two very unlikely pen pals, writer-director-designer Adam Elliot's follow-up to his Oscar-winning 2003 short *Harvie Krumpet* has its share of deadpan amusements, but its combo of mordant whimsy and tearjerker moments winds up curdling in an unappetising fashion.

...

Mary and Max is clearly a labor of love, but one destined perhaps to be loved by a very select few.

Source: *Variety*, American film industry newspaper, 15 January 2009

Breakaway tasks

Understanding

1 In your own words, give the meaning of the following words then explain why you think the reviewer who used it chose that word when writing about the film:

- sublimely
- compassion
- transcends
- maudlin
- sentiment
- scatological
- deadpan
- mordant
- whimsy.

2 The writers of the reviews have clear views about the audience for *Mary and Max*. Who are they? Who do you think the film will appeal to?

Analysing

3 How do you think each reviewer feels about the film? What language do they use to give you that impression?

Creating

4 Write your own review of *Mary and Max*. You will need to provide the following:

- a brief synopsis
- examples of scenes you liked and/or didn't like and why you felt that way
- which audiences you think it is suitable for
- who you would recommend it to
- an overall assessment.

You will need to write between 300 and 500 words.

Strands in action

Core task

In *Mary and Max*, the story is told from the narrator's point of view. Your task is to write the story of how the main characters first met from the point of view of either Mary or Max. Use one of the following formats:

- a diary, writing the entries they could have made

- an interview for a major newspaper feature

- the script for a TV show about their meeting.

Extra tasks

1 Choose a suitable five-minute segment from *Mary and Max* and watch it with the sound turned off. Write a new soundtrack for the segment, including narration, dialogue between the characters, music and sound effects. Present it to the class in time with the segment of the film.

2 Max feels betrayed by Mary when she writes a book about his condition. Do you think that is fair? Write out a statement you would make to the media if someone had written a story like that about you.

3 Create the script for a five-minute stop motion animation. You can use any material you like, for example puppets or plasticine. Here are some topic suggestions:

- a day at the horse races

- a bank robbery

- a runaway train

- life on a farm.

Use the appropriate software, or a digital still camera, a tripod and film-making software to create a segment of at least sixty seconds.

Behind the scenes during the making of *Mary and Max*

Anime

Anime is a style of animation rather than a technique. The word is used to describe a general category of animation that has been made in Japan. This definition is becoming broader now that there are anime-style animations being made in countries other than Japan, although anime is still heavily identified with Japan and Japanese culture.
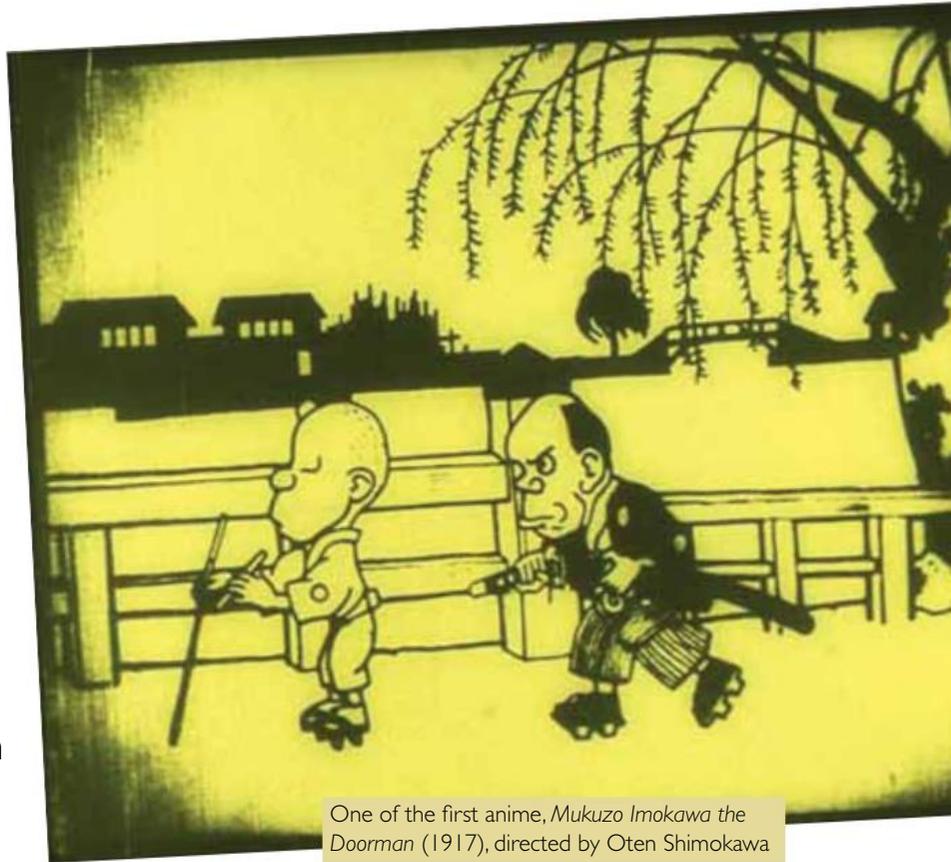

One of the first anime, *Mukuzo Imokawa the Doorman* (1917), directed by Oten Shimokawa

Anime is not a genre, it is a visual and storytelling style. Anime films and television programs can cover a variety of genres, from traditional Japanese folk tales, children's stories and drama to science fiction. While it is possible to make anime using a variety of materials such as clay or plasticine, most anime is made as cel animation or computer-generated images. Anime is used in full-length feature films, television programs and advertising.

Anime and manga

Manga is a type of comic and graphic novel that originally came from Japan. Anime and manga are linked together in people's minds and they share a style, and often characters and stories. It is not unusual for a manga character to become an anime character and for an anime character

to appear in, or even have their own, manga book or series. The most basic difference is that manga is print-based and anime is moving-image-based. However, each style has been influenced by the other, both visually and in story content—manga by the dynamic movement and angles of cinema, and anime by manga stylistic drawing techniques and characterisation.

The development of anime

Early anime in Japan was produced in the same way that early cel animations were produced. The technique involves a series of drawings depicting movement that are drawn on transparent paper or plastic. These are placed over a static background and each individual drawing or cel is photographed. The images are then joined and projected or screened—and the image moves!

Japanese film makers quickly saw the potential of the new medium of film and began producing animated films not long after the first animations were produced in Europe.

? DID YOU KNOW...

According to some sources, about 600 anime films are downloaded every minute. This makes anime one of the most popular forms of film across the world.

Japan suffered from very heavy bombing in the Second World War (1939–1945) and most of the early examples of anime were destroyed. Much of this pre-war work was based on traditional Japanese folk tales. These have continued to have an influence on anime over the years.

Like most of the rest of the world, Japan was not immune to the power and reach of the animations being produced in the United States of America. After the Disney corporation adapted the industrial production techniques of the factory to the creation of animations, Disney animations and those of other US studios flooded the world market. American characters such as Mickey Mouse, Betty Boop and Felix the Cat were very popular in Japan and were a large influence on Japanese animators.

By the 1960s, Japan was itself an industrial powerhouse and animation studios were springing up and producing more and more anime. But it was television that gave anime its biggest boost. Television is very hungry for products and it needs a constant stream of shows to broadcast. These

Mononoke-Hime (Princess Mononoke) (1997), directed by Hayao Miyazaki

shows need to be produced quickly and they needed to appeal to a large audience. Anime fitted perfectly and as a result it developed a strong and characteristic visual style. This period of intense activity led to some of the most loved and enduring characters of the anime style, such as Kimba the White Lion and Astro Boy.

Jungle Emperor Leo, the 1997 film directed by Yoshio Takeuchi, was inspired by the 1965 TV series, *Kimba the White Lion*.

Breakaway tasks

Remembering

1 With which country is anime associated?

2 Name the media in which you might expect to see anime.

3 Why is there very little anime remaining from before the Second World War?

Understanding

4 What is the difference between manga and anime?

5 How have anime and manga influenced each other?

Applying

6 What experiences have you had with anime? When and what was the first anime you saw?

Evaluating

7 Do you prefer to watch anime or Disney/Pixar US-style animations? Why?

8 What is it about each you like and/or dislike?

Astro Boy

Astro Boy

Astro Boy started his filmic life as Tetsuwan Atomu (Mighty Atom) but he soon became known as Astro Boy. Astro is a boy robot who has super powers and fights against evil.

Astro begins his robotic life as the creation of the head of the Ministry of Science, Dr Tenma. Dr Tenma's son Tobio is killed in a car accident and the stricken doctor creates a boy robot in an attempt to replace Tobio. After realising that the robot can not be a substitute for his dead son the doctor sells Astro to a robot circus run by the cruel owner Hamegg.

Eventually Astro is rescued by the new head of the Ministry of Science, Dr Ochanomizu, who treats Astro as if he were his own son. Under the doctor's care, Astro begins to acquire human emotions to go with his superhuman powers. Astro is programmed always to help humans and, in much of the first series, saves humanity from a sequence of disasters and evil robots. Although Astro is intent on helping humanity survive, he and his fellow robots are often treated with suspicion by humans.

Astro Boy was one of the first anime to explore social themes in its storylines. The discrimination shown towards the robots parallels the racial discrimination that was occurring in Japanese and Western society at the time. *Astro Boy* also examines the darker side of technology and questions the idea that technology and technological advances are always good. This exploration of wider themes is one of the reasons for *Astro Boy*'s continued popularity.

The *Astro Boy* series was created by Osamu Tezuka, who is acclaimed as one of the pioneers and masters of both anime and manga. Astro Boy first appeared in a manga in 1951 and continues today to be one of the most popular manga characters. In 1963, the first anime television series of *Astro Boy* was produced. It was the release of this series that led to the explosion of the Astro Boy phenomenon around the world. There have been subsequent television series, but critics all seem to agree that the third series in 2003–2004 was the best.

Breakaway tasks

Remembering

1 What was Astro Boy originally called?

2 Who created the *Astro Boy* series?

Applying

3 Write five words to describe how Astro Boy might have felt, if he had human feelings, when Dr Tenma sold him to the robot circus.

4 Write five words to describe how Astro Boy might have felt when Dr Ochanomizu rescued him from the robot circus.

Analysing

5 In anime, technology is not always helpful to humanity. Write a short piece that examines the benefits that technology has brought our society, as well as the costs or dangers.

Evaluating

6 Do you think robots would be discriminated against in a future society? Write down three reasons supporting your opinion.

Creating

7 Write out a day's diary entry that a robot might make in the world of 2050. Your robot can have any job at all, from cleaning to police work.

8 Work with a partner. One of you writes out a short dialogue between Hamegg (the evil owner of the robot circus) and Dr Tenma. The other writes out a short dialogue between Hamegg and Dr Ochanomizu. Practise them and perform them for the class.

Cyber City Oedo 808 (1990), directed by Yoshiaki Kawajiri

Anime style and visual literacy

The influence of manga on anime is particularly obvious in the way anime characters are drawn. Faces are very important and are emphasised to show the character's feelings and moods. Anime tends to use a large number of close-ups of characters' faces, who have big eyes, small noses (except for some characters who have enormous noses) and even smaller mouths. Sometimes the mouth is just a line. The faces are large but often flat and unrealistic.

Anime has its own share of visual conventions and clichés. Among the most common are:

- the sweat drop—used when a character is nervous or scared; for example, a large drop or drops of sweat slide down their face

- the throbbing vein—used to express anger or stress; for example, a large vein appears on a character's face and starts to throb

- the bandage—a bandage will appear on the area that has been hurt. The bandage often appears with bumps and bruises but these disappear in the next sequence

- the stunned crowd—used when something unusual, startling or important happens. There is a series of close-ups of the characters, who gasp. These are usually done in series of shots; the more close-ups, the more important the action they have witnessed.

The purpose of these clichés is not to be realistic but to give the audience prompts about how the character is feeling.

Astro Boy also uses colour in particular ways, in common with most anime. The colours tend to be variations on or shades of the primary colours of blue, red and yellow. Evil characters or evil actions are portrayed visually by dark colours or sombre shades.
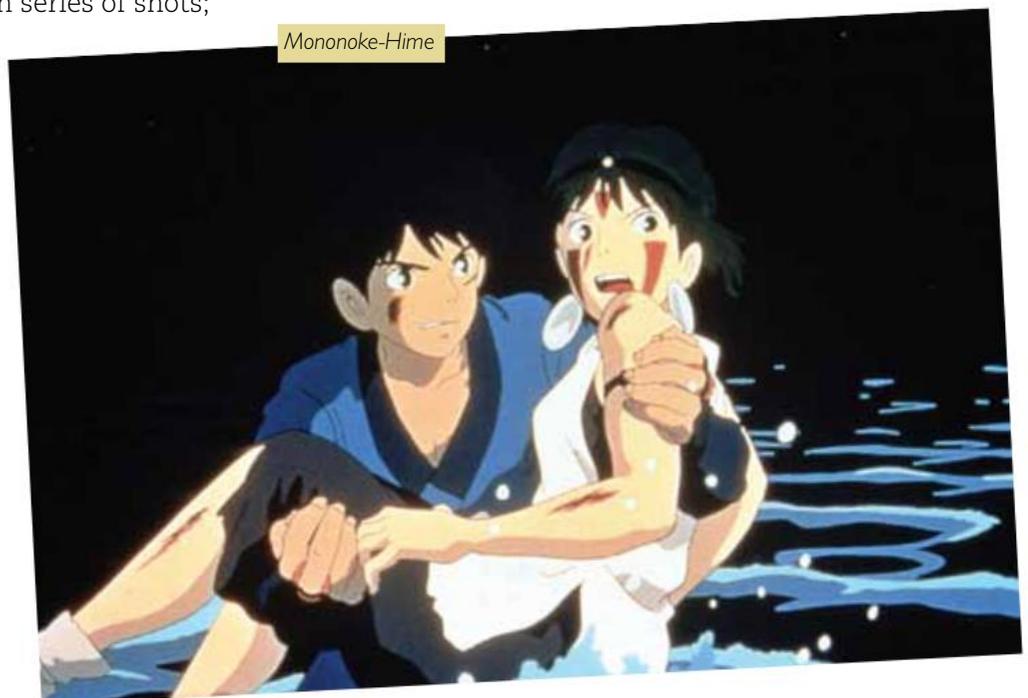
Breakaway task

Applying

Think of visual clichés from anime you have seen—or if you have not seen any anime, make up your own—to express the following:

- love
- greed
- fear
- happiness
- sadness
- joy or excitement.

Mononoke-Hime

Strands in action

Core task

For this task you will need to watch the first episode of the 2004 series of *Astro Boy*. The series is available from Sony on DVD and the episode to watch is called 'Power Up'.

a How are you introduced to the characters in the opening titles? Do you think any characters are shown as evil? If so, how is this done?

b Is Astro Boy portrayed as powerful? How is this done? What visual clues are given about his strength?

c What kind of music is played over the titles? How does this affect the way you watch the sequence?

d How does Astro Boy get his name?

e Write a short synopsis of the episode, concentrating on the story and the characters. You do not need to include every detail, but you must be able to give someone who has not seen the film a clear idea of what happens, who the characters are and how the story unfolds. You should aim for about ten lines.

f Examine the following characters in the episode: Astro Boy, Dr Ochanomizu, Dr Tenma and Magnemite.

   i Copy and complete the table below using nouns, verbs, adjectives and adverbs to describe the characters.

   ii Using the words you have written in the table, write three sentences describing each character.

g In what city is this episode set? How does the location affect the story? How is the city portrayed visually? Is it a friendly, unfriendly or neutral place? Why do you think that? What evidence do you have?

h Anime often has a theme to each episode, such as good versus evil, family life or the purpose of life. What themes did you find in 'Power Up'?

Character	Noun	Verb	Adjective	Adverb
Astro				
Dr Ochanomizu				
Dr Tenma				
Magnemite				

After watching 'Power Up', watch an episode of *The Jetsons*—any episode will do, but 'Rosie the Robot' (Series 1, Episode 1) would be best.

1 Write ten words to describe how technology is used in *The Jetsons.*

2 Write ten words to describe how technology is used in *Astro Boy*—'Power Up'.

3 The Japanese suffered greatly from the development of technology in the Second World War when two atom bombs were dropped on the cities of Hiroshima and Nagasaki. How do you think this may have affected how technology is portrayed in *Astro Boy*? How is technology portrayed in *The Jetsons*?

4 a Copy the following table into your notebook and create these characters for an anime: the hero, the villain, the hero's best friend, the villain's assistant.

Draw their face here:	Describe what they look like, how they act and give some family background:
Name:	
Gender:	
Age:	
Special skill:	
Costume/clothes:	
Where they live or work:	

b Using these characters, create and write the storyline for an anime episode.

c Script a dialogue between your hero and the villain for the following scenario:

The villain has created a device that can destroy the world. He has also kidnapped the hero's best friend. The hero has tracked the villain down to his evil headquarters.

As the scenario is for the last five minutes of the show, you will need to have a resolution. Include both action and dialogue in your script.

> Every picture tells a story.
>
> Anonymous

Visual worlds

✳ Chapter overview

We live in a visual world. The power of visual texts is everywhere—in TV, films, computer games, advertisements, the internet, mobile phones, magazines and comics, and that's just the beginning. Whenever we watch a film, catch a YouTube clip, browse magazine shelves in a newsagency or supermarket, play a new computer game or read a manga comic, we are using all our visual skills. Technology is changing the way we view our world—from mobile phones providing instant visual access to sport and movies, to ebooks using tablet computing technology, to 3D TVs. Technology has made our visual world a powerful influence wherever we rest, work or play.

What are visual texts?

Visual texts are texts in which meaning is shaped and communicated mostly by images rather than words. Different types of visual texts have existed for thousands of years. There are the early Aboriginal cave paintings, ancient Egyptian tomb paintings, ancient Greek and Roman plays and statues, and plays and circuses of the Middle Ages. Then there are famous wall paintings and portraits from past centuries, and even old signs, posters and advertisements from a hundred years ago.

DID YOU KNOW...

The earliest cave paintings were pictures of animals and human hands. These were probably ancient messages about food and hunting.
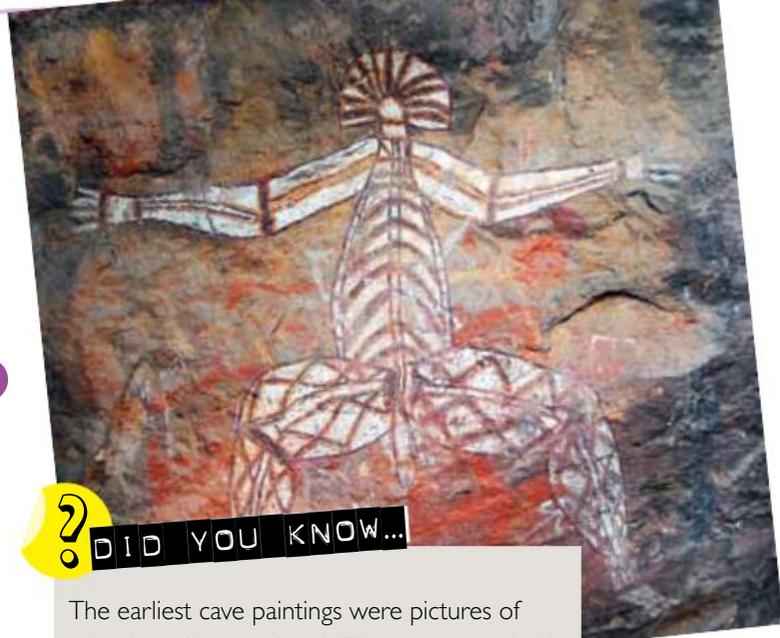
The modern world has been shaped by the power of visual texts. Technology has opened up this visual world, expanding the ways in which people view and use visual texts and the power they have in our lives today. Just think for a moment which of these did not even exist 200 years ago:

- computers
- magazines
- television
- internet
- films
- newspapers
- online games
- advertisements
- mobile phones
- comics.

It is important to understand the different ways in which visual texts are composed and used because we are living in an increasingly visual world.

Inside visual texts

Artists and designers are people who create visual texts. They use a variety of elements to create the messages they want to communicate—colours, objects of varying size, a range of angles, shadings and contrasts, and various layout ideas and sightlines (or vectors).

Many visual texts also combine with written texts to achieve their aim, such as a magazine advertisement or a television commercial, but even then you can see that the visual elements dominate. The style and design of the written text, the fonts used and the positioning of words on the page or screen are visual signs that send powerful messages over and above the words themselves. Look closely at DVD and music CD covers, website pages, magazine covers, advertisements, film posters and even packaging for products to discover the ways visual texts work.

The following table lists a number of key elements of visual language.

Writer's TOOLBOX

Whether in a film, a magazine or an advertisement, or on a DVD cover, a computer screen or a television, visual texts are carefully structured to achieve their intended purpose when the viewer sees them.

Elements of visual language

Element/s	Definition
Beauty and social standing	Advertisers may use people who have achieved celebrity or a high level of professional success to link their product with that person's fame or good reputation. They also often use models who reflect society's ideals of beauty, to make the product appear more attractive.
Body language	Body language is about the way a model looks and moves in an ad. It is an important way that advertisers communicate with their audience. Some of the things to look for include: • *posture*—the model's stance—whether it is relaxed or excited or purposeful—tells you a lot about the way the advertisers want viewers to feel about the product or service. • *facial expression*—the model's facial expressions in advertising range from the highly exaggerated to the subtle. A viewer knows what a model is meant to be feeling about the product just by reading their face. • *eye contact*—the model's gaze can affect the way the viewer interprets the message. If they are looking directly at the camera, this suggests a relationship with the viewer, as though they are demanding a personal response from the viewer.
Camera shots and angles	A 'camera shot' relates to the distance of the camera from the subject. The three basic camera shots include the *long shot* (where the viewer can see the subject in the context of their surroundings); the *mid-shot* (where the viewer can see the subject from the waist up); and the *close-up* (where the camera is 'in the face' of the subject). The 'camera angle' relates to the angle of the camera in relation to the subject. Common camera angles include *high angle* (where the subject is filmed from above); *eye level* (where the camera is level with the subject); and *low angle* (where the subject is filmed from below).
Emotive language	Emotive language refers to the words or phrases that are chosen in advertising to make a viewer feel and respond in a specific and predictable way.
Foreground and background	Generally, we tend to pay more attention to things that are closer to us than those that are further away. When an object is in the foreground, it is given prominence in a visual image. Using a range of depths—foreground and background as well as middle ground—helps to create meaning in a successful visual image.
Icons/Logos	Icons and logos are symbols that are used to represent a company or organisation.
Layout and graphics	The arrangement and choice of text and images is an important part of the way a message is conveyed in advertising. For example, it is unlikely that a funeral parlour would choose a wacky font size and style for its advertising; it is more likely to want to create a soothing impression.
Lighting and colour	Lighting and colour may be used to convey very different moods. For example, bright colours and light are often used to convey a sense of fun and happiness, while dull colours and dim lighting may be used to convey gloom and sadness. Colours may also have specific associations. For example, red can communicate blood and danger.
Sightline	The sightline is the direct and uninterrupted line of sight between the viewer and subject.
Slogan	A slogan is a brief phrase that is associated with a product or service.
Special effects	Special effects are used to create illusions. The increasing sophistication of computer software has meant that pictures can be manipulated to create the desired message.
Symbol	A symbol is a picture or diagram that is used to represent something else. Sometimes a symbol may be associated with other images or ideas that help to sell a product. For instance, roses are often associated with romantic imagery.
Target audience	The target audience is the group of people considered to be the most likely consumers of the product or service.

Breakaway tasks

Remembering

1 List three visual texts that have existed for many thousands of years.

2 Name four modern technologies that use visual texts which did not exist 200 years ago.

3 Name five visual elements of a visual text.

4 How can written words be used in different ways to communicate a visual message?

Understanding

5 Why is it important to understand how visual texts are used in the modern world?

Applying

6 With a partner, write down the names of the visual texts you have seen during the last few days—at home, at school and in everyday life. Give yourself a time limit of three minutes to create your list. Then compare your list with another group and decide on the most popular visual texts you typically see every day.

7 What are three main differences in the types of visual texts created and used in earlier times and those used today?

Analysing

8 Take a close look at this magazine advertisement for BMX bike shoes and, with a partner, briefly describe how the following visual elements have been used to create this advertisement:

- size—how large are the objects included and why are they this size?
- angles—which objects are shown at different angles? Why?
- vectors (sightlines)—are the viewer's eyes drawn to particular spots in the ad? Why?
- layout—how are the objects and words positioned on the page, and are there reasons for this positioning?

Evaluating

9 What is achieved by having the shoe the same size as the man in the advertisement?
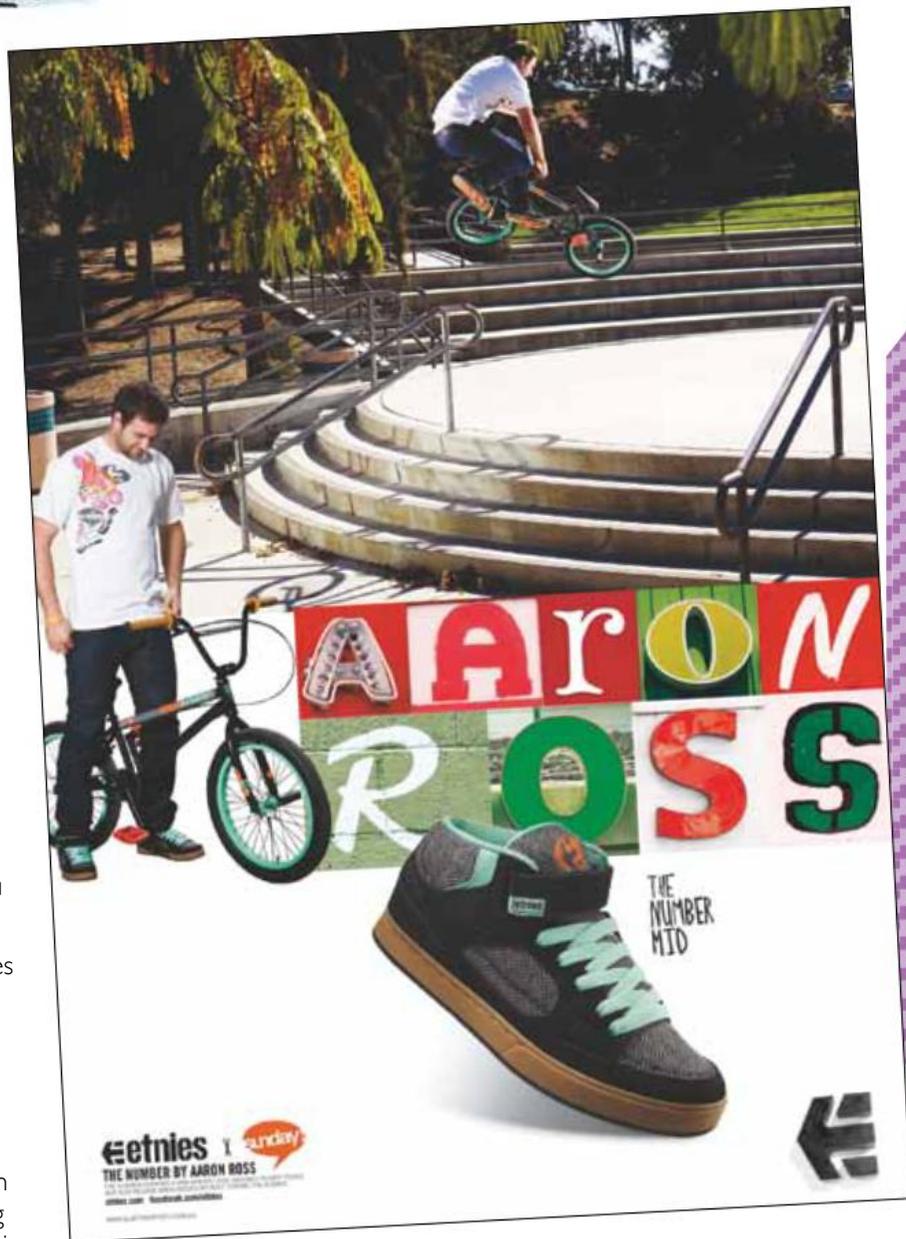
10 Why do you think the designer chose to use these particular fonts for the main text in the advertisement?

11 Aaron Ross is a well-known BMX rider. Why have the advertisers selected him to promote the shoe?

Creating

12 Imagine that the advertiser of these BMX bike shoes also wanted to create a new slogan to go with this advertisement. An example might be: 'All angles, all numbers'. Create your own slogan and use your computer to design the new slogan (consider font, size, colours) to fit with this advertisement.

Everyday visual texts

The cover of a DVD, music CD or computer game is usually a good guide to what's inside. It is the cover of the product that people see first, so the visual messages on the cover are very important for the success of the product.

Talking pictures— cover art

Designing covers is an art. Covers are created to:

- attract the attention of the potential customer quickly
- inform the viewer about the product in an eye-catching way
- advertise the product and persuade the viewer to buy it.

A target audience is a group of people considered to be the most likely consumers of a product or service. Designers use a variety of elements to create the desired visual effects on covers that will communicate best with the target audience, including:

- realistic or computer-enhanced images or illustrations
- gloss or matte finishes, or a combination of these for text or images
- raised or flat surfaces for text or images
- superimposed text or images over other images or text
- natural or computer-generated colours and designs
- two- or three-dimensional images and text
- smooth or rough textures on text or images.

Photo images superimposed over sightlines draw viewers to the main character and his identity card.

Strong, bright red behind main characters draws the viewer's eye.

Spotlights of bright light in yellow background dramatise speed and action images.

Computer-designed image of world map centred behind main characters directs sightlines towards them.

Abstract placement of images around the main photo image emphasises action and dramatic events.

Upper-case text for title is larger and more prominent than the text at the top of the DVD cover.

Source: *Alex Rider: Operation Stormbreaker* (DVD cover)

Breakaway tasks

Remembering

1 Why is the design of text covers so important?

2 Make a list of five key visual elements used to create effective visual messages on covers.

Analysing

3 In a small group, analyse two music, computer game or film covers and make a list of the cover art elements the designers have used to attract their target audience.

Evaluating

4 Bring a variety of music CD, computer game and DVD covers to class, and decide which ones are the most effective, and why.

5 Are there any differences in the way music CD, computer game and DVD covers are created? Use your class collection to help you explain your answer.

Creating

6 Design a funny or serious birthday card cover, using computer design templates or hand-drawn designs, for a fourteen-year-old or a two-year-old boy or girl, or an e-card or handcrafted card for a teenager or younger brother or sister for a significant occasion, such as:
   • going on a special holiday
   • recovering from a sudden accident
   • recovering from being sick
   • following a very funny experience
   • returning after a long time away.

Billboards and posters

You find giant billboards along major roads and on the sides of buildings and trucks, and large posters beside telephones boxes, in railway stations, at cinemas and inside bus shelters or shop windows. They are also projected in the form of light shows onto the sides of skyscrapers and famous landmarks. Billboards and posters are a large-scale form of advertising.

Billboards and posters use all the visual elements we have been exploring to capture attention and send a message instantly. They use humour, celebrity images, slogans, brand names, symbols or icons as well as high-impact visual elements to communicate a message in the instant that a person in a car, on a train or bus or on foot might glance at them as they go by.
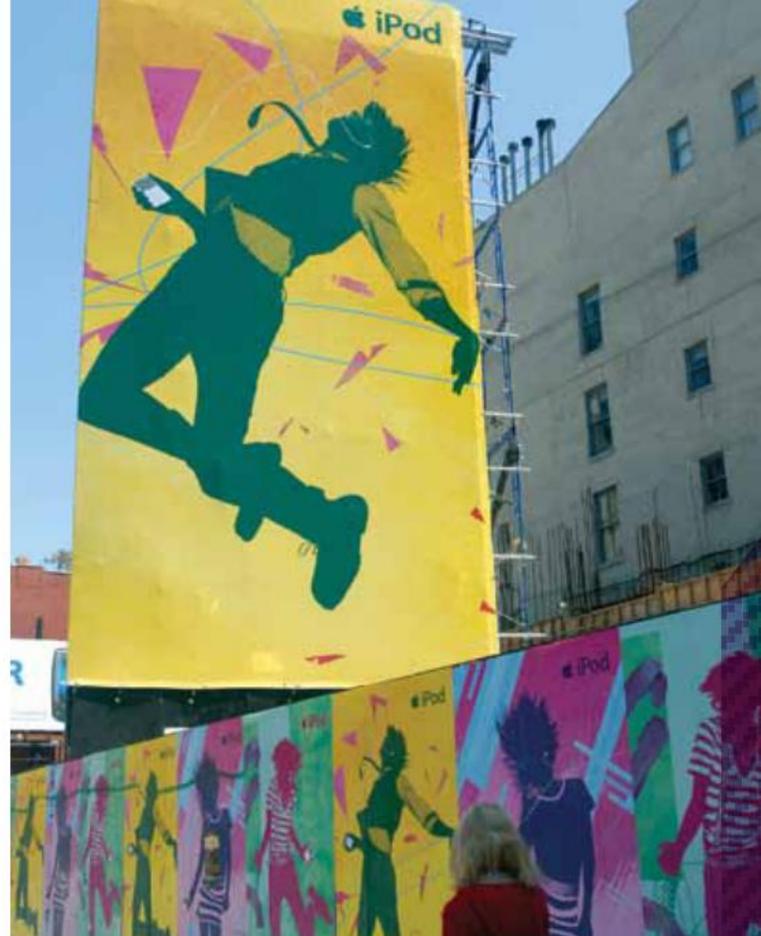
Writer's TOOLBOX

The creative language used on a billboard, poster or advertisement will also influence the way the viewer responds to its message. The words and images work together.

Breakaway tasks

Understanding

1 Why are billboards and posters so popular in big cities and beside main highways?

Evaluating

2 Do you think billboards and posters are a positive or a negative feature of our community? Consider the arguments for both sides.

Photo power

One of the most common ways of recording and reflecting on the world around us is to take a photo. People use digital cameras, mobile phones and computers to create, edit, select and send their favourite photos—of holidays, friends, sport, family, special events and just a particular moment—all around the world.

Photographs are also used in advertising, magazines, newspapers, posters and postcards to represent society or comment on life experiences. You may take 'snaps' or 'shots' on holidays or in everyday life, but the types of photographs used in magazines and advertising are carefully composed and edited. Professional photographers choose particular images to communicate different messages, such as:

- emotional responses they want an audience to feel while viewing the image
- comments on society and the way people live or treat others in the community
- new and creative ideas about people, events and the world around us
- attention-grabbing ideas to inspire people to think and explore their world.

One picture tells a thousand words

Look carefully at the following photograph and the explanations for some of its visual elements and messages.

The angle of the photo is slightly above the workmen. This emphasises their height and distance from the ground.

The photographer is commenting on the way these high altitude construction workers do not fear heights or dangers, and see their job as a casual, everyday situation.

The two men appear relaxed and comfortable, which is in sharp contrast to their extreme height and lack of safety equipment. This photo was taken many years before modern safety regulations were introduced on building worksites.

The two men are in the centre foreground, and the city skyscrapers are in the far distant background. This focuses the viewer on the two men.

The two men are in sharp focus and contrast with the white, unfocused background. This contrast in focus and colour draws our attention to them.

There is irony in the way the two men are shown wearing safety helmets but not any safety harnesses, while sitting hundreds of metres above the ground.

The contrast in focus and colour also emphasises the contrast between the extreme height of the two men and their relaxed lunch break and easygoing body language.

The sharp angle of the steel girders meeting in the middle, similar to an arrow, draws our attention to the men sitting on them.

Niépce's first photograph had an exposure time of eight hours! Photos today are taken in under a second.

Breakaway tasks

Understanding

1 Why do people take photos?

2 How are holiday snaps different from professional photographs?

3 What are some of the main messages photographers communicate through their choice of images?

4 Which are the main visual elements used by photographers in creating their visual texts?

Applying

5 Look at the photograph below and, with a partner, use the information and the photo annotations on the opposite page to create a list of key points about the visual elements and messages in this photograph.

Evaluating

6 Use a computer to locate three other photographs that communicate a strong message through their chosen subject and composition. Share these images with the class. Decide which are the most effective photographs and explain why.

Uncle Max Eulo, respected elder of the Buddgeti Tribe, performs a smoking ceremony to farewell the Freedom Ride, 2005.

Strands in action

Core task

Use your internet research skills to locate images of famous visual texts from at least five of the following eras or significant cultures:

- ancient Egypt
- ancient China
- ancient Greece
- ancient Rome
- Indigenous Australia
- India
- Africa
- Japan
- the Aztecs
- the Incas
- the Mayans
- Native Americans
- New Zealand Maoris
- Middle Ages England
- Middle Ages France
- Middle Ages Russia
- ancient kingdoms of South-East Asia.

Use a slide presentation or digital story to explain and evaluate the important visual elements in these images, and their functions or purposes. Explain why these images are so memorable today.

Extra tasks

1 Select one of your favourite DVD or music CD covers and prepare a display poster in which you list the main visual elements and explain how they have been used to create a successful cover image. Use the information in this module to help you in your research and preparation.

   Prepare a class exhibition of these display posters and then organise a class tour. Each creator can present their display poster to other students.

2 Use your mobile phone or digital camera to take photographs of billboards or large posters in your area. Share your collection with the class.

   After viewing a range of billboard and poster images, select one image to investigate more closely. Prepare a two-minute spoken presentation on the ways this billboard or poster image communicates its message to the target audience using features such as:

   - visual elements
   - brand names
   - slogans
   - symbols or icons
   - humour
   - celebrity images.

   Make your presentation to the class or a smaller group of class members. In your presentation, explain whether you think this billboard or poster is successful, and why it should remain or be removed.

3 Organise your class into teams of three, and prepare an informal debate on one of the following topics.

   - Billboards are a health hazard.
   - Posters are powerful.
   - The environment needs less giant billboard advertising.
   - Billboards and posters make the world more interesting.
   - Billboard advertising is too big.
   - Music CD, computer game and DVD covers tell the truth.

4 a Bring to class some of your favourite family photographs or postcards. They might be funny, unusual or interesting, or they might depict a very special person, place or experience.

   b In a small group, share the stories behind these images and explain why they are your favourites.

c Select two of the best stories from the group and prepare to tell those stories to the class. Set a time limit of one minute for each visual story.

d Create a set of digital stories with accompanying music, using these images and the stories they reveal.

5 a Use your mobile phone, digital camera or computer to take some photographs over the next few days—photographs that tell a story, explore an experience, discover a special object or reveal a special place. Use your visual text skills to compose and create photographs that use visual elements to communicate your feelings, ideas and emotions about these things.

b Using suitable software, prepare a two-minute digital story collection showing your photographs and their stories for presentation in a small group or class exhibition.

6 Many companies use a visual symbol to associate their brand name with the product. Think of the Nike swish, the Adidas three stripes, the KFC Colonel Sanders face or the Coca-Cola® ribbon. Customers need only to see the symbol and they associate the image with the product being advertised. No one is allowed to copy these visual symbols because the company that created them owns copyright. They are powerful visual symbols that help sell the products.

a Draw or cut and paste three well-known icon images and label them with the brand they represent.

b Design and create a new icon symbol to visually represent a new brand of shoes, mobile phone or backpack.

The world of magazines, cartoons, comics and picture books

Magazines, cartoons, comics and picture books are a big part of our world from infancy into old age. When we are very young, picture books help us to explore the world around us, teach us words and images, and open doors to our imagination. Comics and cartoons uncover the world of humour and creative ideas, sometimes using information found in newspapers and television. Magazines are full of powerful visual and written texts that introduce us to the world of public interest stories, current affairs, hobbies, personal interests, sports, advertising and so much more.

Mag power

All the glossy, colourful and dramatic covers of magazines lined up on crammed newsagent and supermarket shelves are designed to attract a potential reader. The cover is really a full-size advertisement for the magazine.

Many magazine buyers purchase on impulse—for example, they see a cover with a photo of their favourite celebrity, or a story about a favourite sport or hobby. People buy a particular magazine regularly when they feel that it reflects their own interests or their favourite activities.

DID YOU KNOW...

The biggest magazine ever printed was the March 2002 issue of *Paris Gallery*. It weighed 10 kilograms and measured 67 by 98 centimetres. It was printed for the Dubai Shopping Festival.

The cover

The composers of popular magazine covers choose visual elements to attract the attention of their readers and to advertise the stories in the magazine. These elements include:

- different font types and sizes—for example, futuristic, classic or high-tech fonts
- varieties of colour—dark or bold colours are often aimed at males, while bright and pastel colours are often aimed at females
- high-level emotive words—for example 'awesome', 'free', 'scary', 'hot', 'extreme', 'secret' and 'nightmare'
- photographs of celebrities or 'ideal' people—a celebrity looking directly at the reader attracts their attention, and male or female models present the ideal body image and fashion ideals
- layout of the cover—main stories have the largest and boldest headings, while graphics and icons are used to highlight other key stories.

Have a close look at the following popular magazine cover and the ingredients the designers have used to attract their readers.

High-gloss cover with bright colours attracts attention and suggests quality and sophistication.

The title of the magazine in largest font and bold pink colour at the top of the cover attracts immediate attention.

Variety of font styles and sizes around the main image attract interest and suggest jam-packed, high-interest and variety of content inside.

Beauty, boyfriends, friendship issues, body image, good looks and fashion—all these topics interest the target audience of teenage girls.

Star-shaped flash at top of page draws attention to the main cover story and cover image.

Using the first names of celebrities suggests familiarity and interest in their story.

Emotive words and phrases attract attention— 'hottest', 'rock your world', 'goss', 'attack'.

An ideal celebrity couple look directly at the reader to attract their attention.

Bright pinks and blues attract a female readership.

Exclamation marks are used for emphasis. They attract attention and suggest stand-out messages that must be noticed.

Use of questions as headings raises the interest of the target audience in finding answers inside.

DOLLY

SEPTEMBER 2009

ROBERT AND KRISTEN

HOTTEST ON-SCREEN (AND OFF-SCREEN?) COUPLE OF THE YEAR

BODY IMAGE TRICKS
EVERY GIRL SHOULD KNOW

What counts as CHEATING? WE ASK. GUYS TELL.

165 BEAUTY BUYS THAT'LL ROCK YOUR WORLD. SERIOUSLY.

Is your NEXT BOYFRIEND right beside you?

LOOK HOT NOW!
CLOTHES YOU'LL WANT TO SELL YOUR NANNA FOR
+ INSIDE GOSS FROM THE FASH PACK!

Haters: WHY ARE WE SO MEAN TO EACH OTHER?

DOUBLE-SIZE POSTER + FREE* DOWNLOAD FOR EVERY READER!
Short Stack ATTACK!
THE GUYS TALK FANS, FAME AND IMAGINARY FRIENDS …

Breakaway tasks

Remembering

1 Why is a magazine's cover important?

2 What are three important ingredients of successful magazine covers?

Understanding

3 How do magazines attract their readers and advertise their stories?

Applying

4 Which of the magazines on the module opening page are designed to appeal to males, and which are designed to appeal to females? How can you tell?

Analysing

5 Identify three visual elements on each of the magazine covers on the module opening page that have been used to appeal to their target audience.

Evaluating

6 Which of the magazine covers on the module opening page do you believe is most successful in appealing to its target audience? Give reasons for your answer.

7 Which three visual elements used on the *Dolly* magazine cover on the previous page do you believe are the most important in its success as a magazine cover? Explain each of your choices.

Ad appeal

Magazine owners rely on advertisers to buy space in their magazines. Advertisers pay to advertise their products; the cover price of a magazine alone does not cover the cost of producing the magazine. Advertisers use a variety of visual elements to attract readers to the products they are promoting, and in many magazines the advertisements are a very important part of the magazine's appeal. These elements include:

- eye-catching images and captions created by using advanced digital photography techniques
- images with strong connotations (feelings or thoughts we strongly associate with them), such as a beach image that is strongly associated with summer and holidays
- symbols, icons, colours and brand names that attract and keep our attention
- images of people and objects carefully positioned on the page to attract attention and highlight the message
- font style and size, and layout and design that attract attention and appeal to the target audience.

On the next page is a magazine advertisement from a popular weekly magazine. The annotations explain how this advertiser uses visual elements to appeal to the target audience.

go from blah... **to ahh**

vitamins + hydration... (whenever)

GLACÉAU **vitamin**water.

© 2008 Energy Brands Inc. "GLACÉAU vitaminwater" and the label designs are registered trade marks of Energy Brands Inc.

The Boost Juice drink is surrounded by images of ingredients: guavas, raspberries, sorbet and ice. Note the least healthy ingredient, the sugar-filled sorbet, is less prominent.

The eye-catching title has strong associations with the Christmas carol 'Jingle Bells' and associates this drink with the Christmas season. The word 'Berry' stands out with its contrasting colour.

The text in the ribbon plays on the Christmas carol phrase ''tis the season to be jolly', but changes the word 'jolly' to 'juicy', using a bold font and exclamation mark. The Boost Juice drink is linked with Christmas cheer and good times.

The design includes a traditional holly Christmas decoration and some swirling Christmas ribbon, reinforcing the happy Christmas association.

The main colours used in the advertisement are ones traditionally associated with Christmas—red, white and green—reinforcing the association of this drink with the Christmas holiday season and summer drinks.

The title and caption are placed at an angle at the top of the advertisement, and on each side are Christmas-style decorations. These features make the words dynamic and linked with Christmas fun.

The advertisement emphasises the healthy image of the drink by including a large '99% fat free' message inside an image of a Christmas decoration.

The product name is in the centre of the advertisement on the drink container, and also positioned at the hotspot—the bottom right-hand corner, where the reader looks to turn the page.

The large image of the Boost Juice drink with its swirling contents is in the centre and dominates the advertisement. The straw points towards the Christmas word 'Jingle'.

The strong red background is a brighter shade at the centre of the advertisement, highlighting the foreground image of the drink and its ingredients.

Breakaway tasks

Remembering

1 Make a list of six visual techniques advertisers use in magazine advertisements.

Understanding

2 Why are advertisements important for a magazine's success?

Applying

3 Who might be the typical target audience for the Boost Juice magazine advertisement?

Analysing

4 Why do you think the advertisers used Christmas to promote Boost Juice Jingle Berry Crush?

Evaluating

5 Choose five visual techniques used in the Boost Juice magazine advertisement that you believe are the most important for promoting this product to the target audience. Explain each of your choices.

6 Do you think the Boost Juice magazine advertisement is successful? Explain why, or why not.

Creating

7 Sketch your own magazine advertisement idea for a new Boost Juice advertisement. Think about your target audience and the images you will use to attract their interest in this product.

Cartoons are serious fun

Cartoons are not just for little kids. There are cartoons on the front pages of daily papers commenting on politics, current issues and social trends. In bookshops you can find books of cartoons by Michael Leunig, Gary Larson (*The Far Side*) and many others. Well-known Australian cartoonists include Les Tanner, John Spooner, Ron Tandberg, Bill Leak, Peter Nicholson, Bruce Petty, Cathy Wilcox and Alan Moir.

Cartoonists often respond to public opinion and social changes using humorous exaggeration, mocking comments or satirical viewpoints. They present a view of celebrities, politicians, events in the news and changes in society. Cartoonists can use single-frame or multi-frame cartoon formats. Some popular multi-frame cartoons (or comic strips) are *Garfield*, *Footrot Flats*, *Hagar the Horrible*, *Ginger Meggs*, *BC* and *The Wizard of Id*.

Creating cartoons

Cartoonists use visual elements that are easily recognised, and images and issues that the viewer is very familiar with. Some common characteristics of cartoons are:

- characters that are very stylised, often caricatures of people or objects, or stereotypes of occupations or backgrounds
- settings that are suggested by everyday objects or symbolic objects
- dialogue that communicates a humorous viewpoint about an issue
- various types of humour, such as satire, irony, parody or black humour to comment on social or current events and to encourage people to think about issues or ideas.

The following cartoon by Peter Nicholson shows how these elements may be used.

Writer's TOOLBOX

Satire is when humour is used to expose, denounce or make fun of someone or something.

Irony occurs when words are said or written to mean the opposite of their actual meaning for humorous effect.

Parody is a humorous imitation of something—usually a piece of writing or music—that is meant to be serious.

Black humour is based on the darker side of life, and often incorporates taboo subjects, such as death, that people may find uncomfortable.

The Santa character is reacting to the boy's statement about him with an angry facial expression. His expression and the boy's response are the opposite of what is expected.

The dialogue is printed in a large size font and positioned at the top of the cartoon frame to focus the viewer on the written text.

The Santa character is exaggerated by being drawn very large, with an angry face.

The Santa is the stereotype figure with a red suit and white beard, seated with a boy on his knee, so he is instantly recognisable.

The Christmas setting is suggested by the Santa suit and the little boy on Santa's knee.

Mummy told me not to talk to strange men...

30 Oct '03

Nicholson

The dialogue is gently ironic—stranger danger issues have begun to interfere with the joy of Christmas for children, so the little boy cannot ask Santa for any presents at Christmas.

The little boy is a typical child, speaking to Santa about his Christmas wishes.

Great comics

Comic books are multi-frame texts that continue in a sequence for a number of pages. The main aim of a comic is to tell a story using images and text. Comics were originally featured in newspapers and magazines more than 150 years ago in Europe and the United States of America. They were designed to entertain adults as well as children.

Comics now also appear in books and on dedicated websites all over the world. The types of stories featured in comics include action–adventure, sports and games, historical drama, comedy, romance, mystery, science fiction and fantasy, among others. Popular comic characters include Donald Duck, Superman, Spiderman, Wonder Woman, Casper the Friendly Ghost, The Addams Family and many action–adventure heroes.

Plot—revealed in dialogue with main speaker explaining the new superhero project

Settings—shown through visual cues of crowded hall with speaker platform; television, lounge, coffee table and plant for a home location; hospital bed frame and signs of tubes for a hospital room

Characters—familiar comic book superhero Spiderman in characteristic Spiderman costume; main speaker in suit and other human characters in recognisable clothing

Theme—fear of crime wave leads to employment of superheroes by the government to help fight crime across the United States of America

Dialogue—focuses on the reasons for commencing this plan to employ superheroes and the reactions of people in different locations

Narrative links—the words 'Washington, D.C.' link the announcement to the United States President and Government, and the word 'employment' links to the storyline being introduced

Use of colour—the browns and greens in the domestic scene in frame two, in contrast to the dramatic purple curtain backdrop in frame three and the subdued blue for the hospital setting in frame four

Light and shade—brighter opening setting in the well-lit hall in frame one, in contrast to the evening darkness and more subdued lighting in frames two and four

Angles and perspectives—the wide, high angle in the opening frame versus the variety of low and tilted angles in the following frames

Frame design—each frame shows a different angle for each setting, and each frame's sightlines reveal setting details to the reader

Frame types—wide frames of equal size with four to a page

Breakaway tasks

Remembering

1 Why do cartoons appear on the front pages of newspapers?

2 What are some of the issues and ideas cartoonists comment on?

Understanding

3 What are the main purposes of a cartoon and a comic?

Applying

4 Explain how Peter Nicholson mocks the traditional idea of Santa in his satirical cartoon about Christmas.

Analysing

5 Name two to three differences between cartoons and comics, considering their purpose and audience. How do you think these differences impact on the way they look and are presented?

Evaluating

6 Why do you think comic books are still so popular today?

7 Do you think computer games, films and the internet will replace comic books and printed cartoons? Give reasons for your viewpoint.

8 Why do you think so many modern cartoons and comics poke fun at the world of celebrities, politics and modern life?

The power of picture books

Films like *Shrek* and *Toy Story*, and TV series like *The Simpsons* appeal to adults and children at different levels. Many picture books are also designed for both adults and children to enjoy, and to encourage them to think and learn.

A powerful image really helps a story reach its audience. In popular films, such as *The Lord of the Rings* and the *Harry Potter* series, you can see how strongly images and special effects add to the impact of the story.

Picture books are created by artists and authors and are intended to:

- entertain
- educate
- tell a story
- send a message.

Picture book genres

There are many different types, or genres, of picture books. Each genre has particular features and styles of images that make it distinctive. Some of the most popular picture book genres are:

- **realism**—about families, cultures, the environment or other issues about living
- **fantasy**—about supernatural worlds; includes characters such as elves, dragons, wizards and other fantasy creatures
- **mystery/adventure**—uses drama and suspense; includes lots of action and exciting events along with dramatic settings
- **legend/myth**—about other times or cultures; includes special heroes or mythical characters and stories of their adventures.

Reading the pictures

It's important to be able to 'read' the pictures in a picture book. To draw the reader into the story, illustrators use a range of elements, such as:

- different colours and shapes
- a variety of sizes of objects and characters
- different positioning of characters and objects on the page
- multiple angles and lines of sight
- different perspectives
- a variety of shading and foregrounding.

Illustrators aim to:

- elicit a response from the reader
- draw attention to certain images by the way the reader is guided to look at them
- suggest ideas in the reader's mind (by giving visual cues such as shading or foregrounding).

> **Writer's TOOLBOX**
>
> **Foregrounding** is placing an object or word in a position that catches the attention of the viewer straight away.

For children and adults

Anthony Browne is the illustrator and author of the children's picture book *Willy's Pictures*. This is a book that adults and children can enjoy and learn from. Anthony Browne says about his book, 'It's a celebration of painting and the visual world. I love the idea of introducing children to paintings they might not ordinarily know.'

This picture book is full of humorous versions (called 'appropriations') of famous paintings, such as the *Mona Lisa* and Michelangelo's Sistine Chapel ceiling. At the back of the book is a foldout poster with tiny photos of the original paintings, and a brief comment from the author about each one. Anthony Browne used a famous painting by Botticelli called *The Birth of Venus*, which celebrates an ancient myth about the creation of love in the world, as the basis for a humorous image about the embarrassment of being seen without any clothes, which he calls *The Birthday Suit*. Have a close look at the original painting and then at Anthony Browne's version. As you compare them, refer to the notes about the visual elements and ideas the composer is using.

Sandro Botticelli's *The Birth of Venus*

The dark-brown, muscular, hairy gorilla is contrasted with the flesh-coloured, vulnerable, naked woman with long hair (as portrayed in the original famous painting).

The viewer's eyes are drawn to the embarrassed face of the gorilla (the central 'hotspot').

The changed message of the original painting in Anthony Browne's appropriation—a human-like gorilla caught in a shower, instead of the goddess of love being born in the sea and blown to the shore—is humorous.

The showerhead suggests that the viewer has caught the gorilla in the shower.

Humorous objects, such as a feminine shower cap, egg-shaped and umbrella-shaped flowers, a pink piece of soap in the shell, are additions to the original painting.

The composer keeps some features of the famous original to highlight the appropriations.

Soft pastel colours are used, as in the original, but they are then contrasted with the bright colours of the large beach towel held by the small gorilla.

The viewer's attention is grabbed by the changes to the original—the pencil, the coloured towel and a gorilla in place of a goddess, little gorillas in place of wind angels, and so on.

The viewer is positioned by the illustrator to recognise familiar features of the original—such as the shell, the cloth, the wind gods and especially the goddess of love herself.

The image plays with the idea of a 'birthday suit'—being naked, but also being caught naked in public.

The images extend the original message of the birth of Venus into other messages about people and animals.

Source: Anthony Browne, *Willy's Pictures*, Walker Books, 2008

Breakaway tasks

Remembering

1. What are the four aims of picture books?
2. What are four genres of picture books?
3. Name four visual elements that composers of picture books use to communicate with their readers.

Understanding

4. Why do picture book authors and illustrators use these visual elements in their books?

Applying

5. What are the three most interesting or unusual visual elements used by Anthony Browne in *The Birthday Suit*, when you compare his picture with the original painting? Give an explanation for each of your choices.

Analysing

6. Write five different ways that Anthony Browne appropriates Botticelli's painting *The Birth of Venus*, using the annotations on the previous page to help you. With a partner, analyse how each appropriation works and how successful you think it is.

Evaluating

7. Here is a page from a popular picture book called *Bamboozled*, by David Legge. Look at the page carefully and then respond to the following.

   a. Make a list of all the objects in the illustration that have been changed from the way they should be in normal life.

   b. How has this illustrator played with the typical image of a grandparent and their home?

   c. Which features of this page would a very young reader find funny? Draw up a table to show your choices and your reasons.

   d. This image adds a lot to the written text beside it. How does it do this?

I love my grandad.
I visit him every week.
And every week, things are the same.
But *last* week when I arrived, something seemed odd.
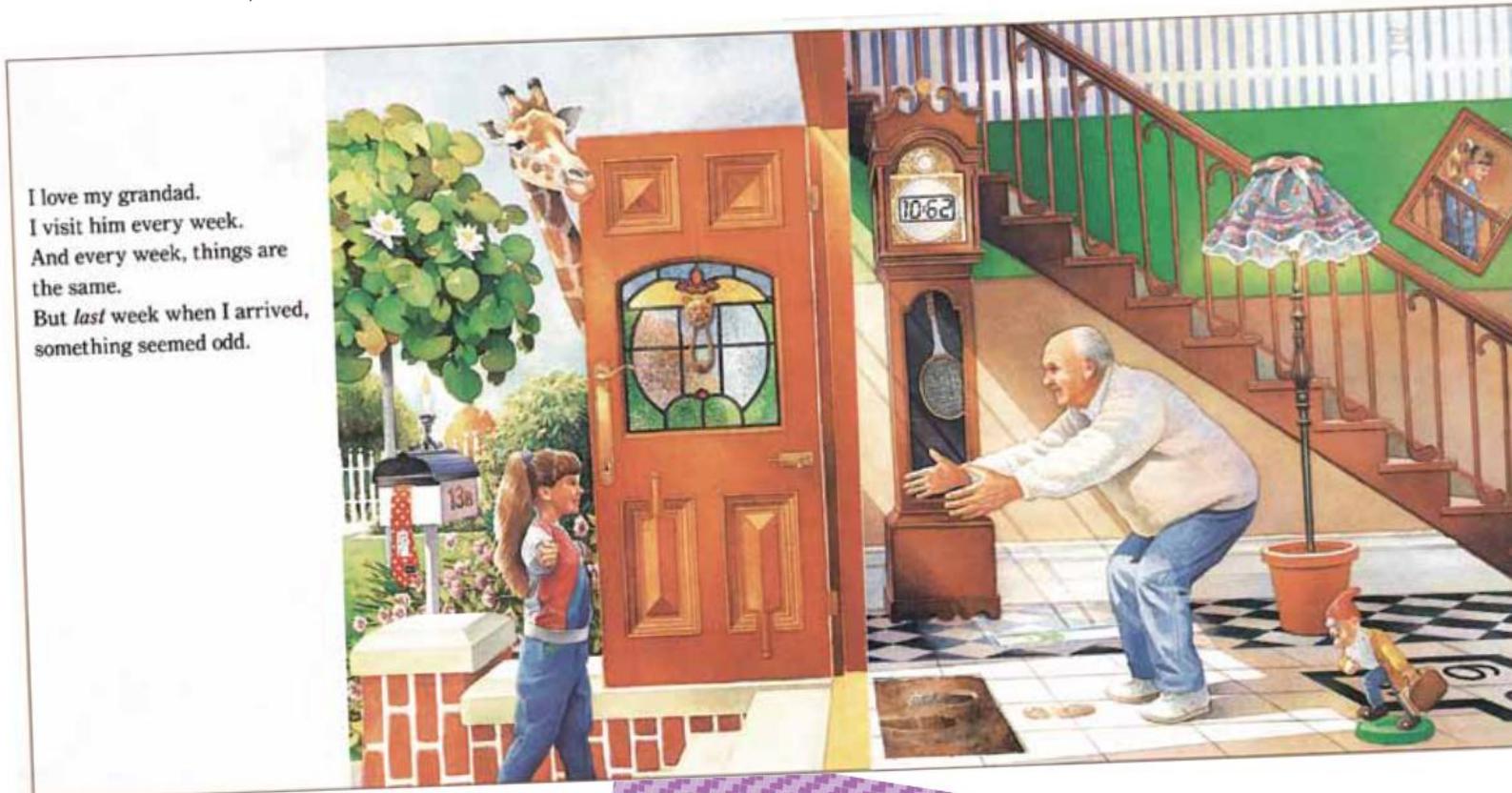
Strands in action

Core tasks

Bring some popular magazines to class to share in a small group. For each magazine:

1 List three cover elements that show who the target audience is.

2 Find three examples of emotive language, icons or colours used to catch the reader's attention on each cover.

3 State how the font size, colour and style work to advertise the magazine to its intended audience.

4 What does the choice of stories featured on the cover tell you about the target audience?

Extra tasks

1 You have been commissioned to create a cover for a new magazine. Form a small design team and follow these steps to organise a class competition and exhibition.

- Identify your target audience and its likes and interests.
- Brainstorm a magazine title that will appeal to your target audience.
- Brainstorm five to eight possible cover story ideas and titles.
- Produce your cover layout by sketching a mock-up or using desktop publishing software.
- Prepare a short class presentation explaining your title ideas, story titles and the graphic design elements you will use to appeal to your target audience.

2 Choose a common magazine audience and style, such as teenage girls and fashion, or young men and cars. Create your own magazine cover that mocks this style and its typical values and ideals. You will find real-life examples of this type of funny satire and parody in the popular *MAD* magazine.

3 Select a recent print advertisement from a popular magazine to prepare your own annotated poster, explaining the visual elements and their messages for their target audience. Design your poster presentation using the model of the Boost Juice ad. As a class, decide on the most successful advertisements and give reasons for your choices.

4 Bring to class a variety of popular single-frame and multi-frame cartoons from newspapers, magazines and websites.

a In a small group, select the ten best cartoons, making sure they show a variety of styles. Prepare a display of these for other class groups to view.

b Prepare a display poster report for two very different cartoons from your collection. Highlight and annotate the visual elements the cartoonists have used to communicate with their readers.

5 Bring to school a variety of popular picture books from home, a local library or a nearby primary school library. Look at the covers and read the stories. Use the picture books genres list on the previous pages to create a table to show ten to fifteen titles and their genre type. Some titles might be included in more than one genre. Be ready to explain and discuss your choices. Select the picture book you think is the best to share with the class.

6 Plan, design and create your own children's picture book for a Year 1 or Year 2 child. Here are some suggestions to help you.

- Visit a nearby primary class of Year 1 or Year 2 students and survey them about their favourite stories, characters, toys, animals or games. You could share some favourite picture books.
- Visit a primary school library or local library and look at the popular picture books for story ideas and different graphic designs.
- Use desktop publishing software, actual objects and materials, photos, pop-up features or other creative graphic design ideas to create your own picture book.
- Visit a nearby primary class of Year 1 or Year 2 students with your finished picture book. Read with them to see what they think about your new picture book.

Film and television

The world of film and television has a huge impact on our world. We watch films on TV, at the cinema and on computer, and we watch TV at home almost every day. This visual world is shaping our view of the present and the future, so we need to understand how this visual world is created and why it is so powerful.

The world of film

Film makers know that a big part of a film's appeal is the way it is visually presented on the screen. Film making techniques are being invented and improved on all the time, especially with the continuous development of computer animation and ways to manipulate film. Today, special effects (SFX) created by camera work and computer software are an essential element in the visual impact of Hollywood blockbuster successes such as the *Harry Potter* films and the *Lord of the Rings* trilogy.

Lights, camera, action

Decisions about the ways cameras are used will shape an audience's response to the story on screen. For example, in Baz Luhrmann's film, the high-energy *Romeo + Juliet*, visual effects are created to present a famous Shakespeare story as a modern film.

Baz Luhrmann's *Romeo + Juliet*

Harry Potter

? DID YOU KNOW...

The Academy Awards were christened the 'Oscars' in 1931 after Academy Award librarian Margaret Herrick said about the statue, 'Why, he looks just like my Uncle Oscar!'

Lord of the Rings: Return of the King

Lighting the scene

Visual impact can also be created in films by the use of lighting. We know that soft lighting can create a romantic atmosphere and very low lighting can be used to create tension in horror films. Following are four basic lighting techniques.

Key light

Fill light

Reflector

Back light

Colour in film

The colours used in films also send powerful messages to viewers. Audiences commonly associate certain themes and moods with particular colours, and film makers use these associations to represent ideas or emotions. In old black-and-white western films, for example, the good guys wore white outfits and the bad guys wore black, showing clearly which side they were on. In the modern film world, red in costumes or settings often indicates danger, blood or love; purple can represent mystery or royalty; and brown can refer to nature, home and the real world.

The film editor's role

A film editor edits all the film that has been shot on the set. All the visual elements in a film combine to create the visual messages the viewers will respond to and enjoy. The final blockbuster film is the result of thousands of hours of planning, filming and careful editing by hundreds of highly skilled people.

Breakaway tasks

Understanding

1. How can the lighting of a scene affect its visual impact? Give some examples to explain your answer.

2. How does a film editor influence the visual impact of the film?

Applying

3. How have lighting and colour been used in each of the three film stills shown on the previous page?

4. In a small group, describe two typical associations suggested by the following objects or costumes in films. The first one has been done for you.

Object or costume	Two typical associations	
black gun	danger	violence
red rose		
ticking clock		
long, empty road		
bruised fist		
white dress		
locked gate		
dagger with blood		

Creating

5. Sketch three more objects often seen in films and label them with two or three common meanings or associations. Share them with a partner and then create a class display.

DID YOU KNOW...

The world's largest cinema complex is in Madrid, the capital of Spain. It has twenty-five screens and room for 9200 people. It opened in 1998.

TV soaps

Soap opera television serials such as *Home and Away*, *Neighbours* and *The Bold and the Beautiful* are hugely popular.

Soap operas first began on radio in the 1930s, sponsored by soap and detergent companies such as Palmolive. These companies promoted their products by broadcasting advertisements during commercial breaks. At first these shows were aimed at housewives who, in those times, were often at home during the day listening to radio while doing housework. Later, in the 1950s, soap operas moved to television as it became more popular and therefore offered more opportunities for companies to promote their products.

DID YOU KNOW...

The first television screen was just 6 centimetres high and 2 centimetres wide. It was called a Televisor.

What's in a soap?

Soap operas are stories that have been cut into episodes. These stories usually include the following elements:

- multiple characters, a common setting and predictable action
- personal crises that build up in each episode, but are never all resolved
- strong emphasis on dialogue, problem-solving and private conversations
- relationships between the characters that emphasise personal feelings

Miles Copeland, Colleen and Leah Patterson-Baker, played by Josh Quong Tart, Lyn Collingwood and Ada Nicodemou in *Home and Away*

- melodramatic links between the characters and the events
- real-time setting
- a formula using stereotypical characters and conflict situations to create plots.

The advertising dollar

Advertising companies sponsor the soap opera they know their target audience is watching. For example, *Home and Away* often includes advertisements for products like Sportsgirl clothing and accessories, Coca-Cola and Clearasil®, which suggests that their target audience is teenage girls.

Writer's TOOLBOX

Melodrama is exaggerated and sensational drama with stereotypical heroes and villains and a strong sentimental appeal.

DID YOU KNOW...

The most expensive TV advertisement ever made was the US Pepsi campaign with Britney Spears, made in 2002. It cost US$89 700 per second to make.

Popularity of soap operas

Why are soap opera serials so popular among television audiences? Here are some key reasons:

- They follow a predictable formula with the plot, the setting and the characters. The audience is familiar with the formula and feels comfortable watching it.
- Viewers are given an active role in being able to predict events and characters' actions.
- The characters fit stereotypes that the audience is familiar with. This creates a bond between the characters and the audience.
- The shows are set in an everyday personal world, allowing viewers to feel as if they are watching real life.
- Viewers gain a sense of belonging when they see familiar faces and places in soap operas.

Breakaway tasks

Remembering

1   How did soap operas first begin?

2   Why did soap operas move to television?

Understanding

3   What are the key elements of soap operas?

4   What are three key reasons that soap operas are so popular?

Applying

5   List three products that you think would typically be advertised during the following soap opera serials:
- *Neighbours*
- *Days of our Lives*
- *Home and Away.*

Analysing

6   Watch one episode of a popular soap opera and make a list of examples of the following elements that you see:
- personal crises in the episode
- stereotypical roles for males or females
- a focus on personal feelings and dialogue.

On TV—what's real?

Reality TV shows are very popular because viewers think they are watching 'real' people in 'real' situations, not a fictional story pretending to be real. The creators of these shows enable the audience to feel in control, to know things the contestants or participants don't know and to make judgements about other people's lives and circumstances.

? DID YOU KNOW…

The largest TV audience for a reality TV show was on 24 August 2000, when 51 million people tuned in for the final episode of the US *Survivor* program. The winning survivor won one million US dollars.

Reality TV shows are often planned to look like soapies, to broaden their audience appeal. They often include:
- cliffhangers before ad breaks
- a series of small stories that unfold during the show
- a focus on individuals and their personal lives.

Truth on TV?

Reality TV can never be completely true to life because:
- people do not act in the same way in front of a camera as they do in normal life
- film makers (the producers, directors, editors) must make decisions about what to show their target audience. They must select from the footage they shoot on camera, and create a complete show within certain time limits. The program is edited and packaged before it is broadcast
- the order of the camera shots, the shot sizes and angles, the voice-overs, the soundtrack, the music, camera filters and the editing all shape the way an audience will see the 'reality' on the program. It is never natural, uncut and unedited.

How reality TV works

All reality TV is planned with a focus, a concept or an idea at the centre of the program. This central idea or focus reveals the show's main purpose. Here are some common reality TV concepts and ideas:

- a competition between different people aiming for a prize
- a program showing people in real-life situations or occupations
- an exposure of people's problems and weaknesses through personal challenges
- a presentation of conflict situations for others to observe and comment on.

Breakaway tasks

Remembering

1 Name three reality TV shows that are popular at the moment.

2 Name three ways in which reality TV shows are like 'soap' TV shows.

Understanding

3 Why are reality TV shows popular with television audiences?

4 Give two reasons why a reality TV show can never show real life as it actually happens.

Applying

5 Draw up a table to list five weekly reality TV shows, and state each show's main concept or central idea.

Analysing

6 Select one reality TV show. Watch this show (record it if you can) and note:
   - its similarities to a TV soap show
   - the ways the camera is used to influence your view of the participants
   - how the editing and packaging of the program make the people or events act in ways that are unlike real life (including sound effects, music, ad breaks, etc.)
   - examples of a show host or voice-over influencing the contestants or the viewers.

Evaluating

7 Do you think reality TV is a good or a bad thing? In a small group, prepare two arguments for each side of this question, including reasons and examples to support these arguments. Be prepared to contribute your group's ideas in an informal class debate.

Chef George Calombaris, one of the judges on the reality TV show *Master Chef*
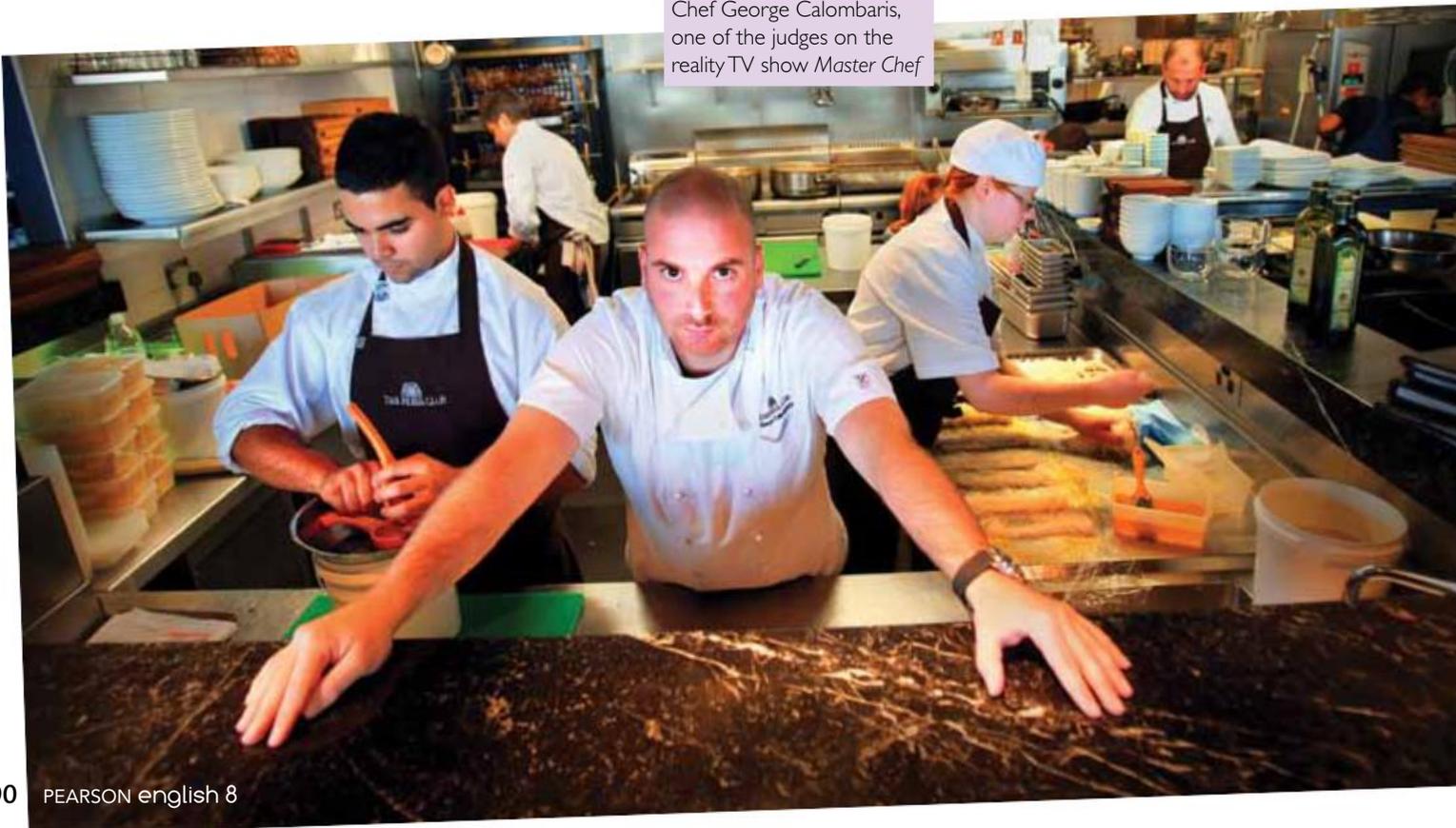
Strands in action

Core tasks

1 a Below is a list of film genres. For each, use your research skills to find three film titles for each genre category. (You could also find a typical film still for each genre.) Record your results in a table.

- science fiction
- horror
- crime/detective
- western
- action/adventure
- comedy
- romance
- fantasy
- war

b Select your favourite genre and describe three common camera techniques used in that genre— you can focus on camera angles, shots, focus or movement. Use your computer skills to find a clip to illustrate your answers for a digital story or slide presentation.

2 With a partner, locate a typical TV guide and make a list of all the reality TV shows broadcast over one week. Assess each show in the following way.

a Using a large piece of paper, write 'information' at one end of a line across the paper and the word 'entertainment' at the other end of the line. This is your scale.

b Place each reality TV show where you think it should fit along the scale. The most game-like reality show will be right up the 'entertainment' end, and the most documentary real-life show will be up the 'information' end.

c Compare your diagram with those of other pairs in the class, and discuss why others might have made different choices from yours.

Extra tasks

1 You have been commissioned by the Australian TV Quality Board to report on a popular reality TV show. Select one reality TV program and make notes on the following questions so you can prepare a brief report.

a Is the program showing you the real world, or is it showing a TV director's version of the real world? How can you tell?

b Is the camera acting simply as an observer of these people and their lives, or are you being pushed to accept someone else's views about these people and their lives? How can you tell?

2 Take a look at some segments of a US soap serial and then an Australian soap serial, and answer the following questions.

a What are the main differences between the US soap serial and the Australian soap serial?

b How do you explain these differences?

c Why do you think some Australian soaps (such as *Home and Away* and *Neighbours*) have been very popular overseas for many years?

d What do you think makes an Australian soap serial unique?

e Have you seen any soap serials from other countries, such as India, Germany, the United Kingdom or Italy? (You can find some on SBS, such as *Inspector Rex*.) If you have, briefly explain any major differences you can see between those countries' soap serials and Australian soap serials.

f Compare your answers and ideas with other class members in a 'think, pair, share' discussion group.

3 In a small group, make your own soap opera spoof. Create an over-the-top comedy version for a three- to five-minute soap episode, including:

- a love triangle
- melodramatic action and crisis
- exaggerated dialogue
- extremely stereotyped characters.

You might present your soap opera spoof live, on film using a webcam or video camera, or as a script to be read aloud.

Communicating visually on the Web

Websites are as much a part of our everyday life today as books, magazines or film. This electronic medium allows us to access texts almost instantaneously from all over the globe with ease. As the twenty-first century unfolds, the world of the Web will continue to be a dominant influence in our lives.

Navigating the Web

No doubt you have used the Web countless times by now, probably without really considering how it has been constructed or how it operates. The first website page you usually encounter is a home page, which connects to other pages with hyperlinks. All websites and hyperlinked pages use visual cues to guide you as you navigate different pages. Reading a website differs greatly from reading a book or magazine. You read a website in a non-linear way, choosing your own path using hyperlinks, icons and menu paths. In this way, two people using the same website can have very different experiences as they view the pages, and this is called hyper-reading.

Reviewing web pages

The best web pages are visually interesting, interactive and easy to use. Some of the worst web pages are just long print documents or pages that take a long time to download. The latter can be difficult to navigate, or even have complicated graphics or menus that slow them down.

Many websites are dynamic multimedia compositions with features such as scrolling words, rotating images, live animations, video streaming, sound effects, dynamic icons and rollover menus that allow the user to navigate easily and enjoyably.

? DID YOU KNOW...

Google is the world's largest internet search engine, with more than 3 billion pages. It was started in 1998 by Larry Page and Sergey Brin—in their garage in California, United States of America!

Writer's TOOLBOX

A **hyperlink** is a link from a file or document to another location, activated by clicking a specific image or word.

Writer's TOOLBOX

A **rollover** menu is a menu showing the options available in a continuous stream, activated by holding the mouse over an icon or key word.

Tips for creating a successful web page

Home page (home)	Make sure the page is quick to load, has short titles and uses consistent navigation tools with easy links so people can easily find their way around. The main menu should be prominent (at the top, in the centre or in a column down one side) and can include graphics, photos or symbols of each item.
Top-of-page graphics	Use banner logos or graphic designs to link pages with easy-to-follow icons or symbols. For easy access, the main menu can be repeated in a strip at the top of each page.
Page backgrounds	Coloured backgrounds or background images can add to the visual impact. Do not make them too complex or detailed, as they will take too long to load and detract from the information on the page. Make sure the colours suit the style of the website.
Headline/body text	Use clear, large fonts with a common style for headlines. Body text should be in short sentences and there should be only a small amount of written text on each page in a clear and easy-to-read font and size. Most readers look only at the first half-page of text before moving on, so the body text has to contain the key ideas in the first few sentences.
Menu bars	These can contain buttons that open links to new pages when you click on them. Use colours and shapes to clearly divide the page into frames and columns but do not overcrowd the page. Menu bars should clearly identify the previous and next page, and give quick access to the home page and other important pages on the website.
Dynamic icons and moving images	These need to be colourful and dynamic to attract the audience. They should also be small in size to speed up loading time.

Breakaway tasks

Remembering

1 How do you read a website?
2 Where would you normally begin when navigating a new website and why?
3 What are hyperlinks and how do they work?
4 What are some features that make a website a success or a failure?

Applying

5 Look at three different home pages (including your own school's website home page) and:
- save the home pages on your own computer
- rate the home pages from most to least visually effective
- list and describe the features that most impressed you in the most visually effective home page
- explain how the least visually effective home page could be improved.

Let the computer games begin

The dynamic look of the computer game is important for its success, providing enjoyment and interest for its intended audience, the players. Computer games are highly interactive visual texts, and each player can manipulate the game in different ways, depending on the type of game. A player can change, select or combine graphics, sounds, events, words and movements. Games can be played in a virtual world on one computer or across a worldwide online network of players. Popular computer games include many visual elements.

Spike TV's Annual Video Game Awards
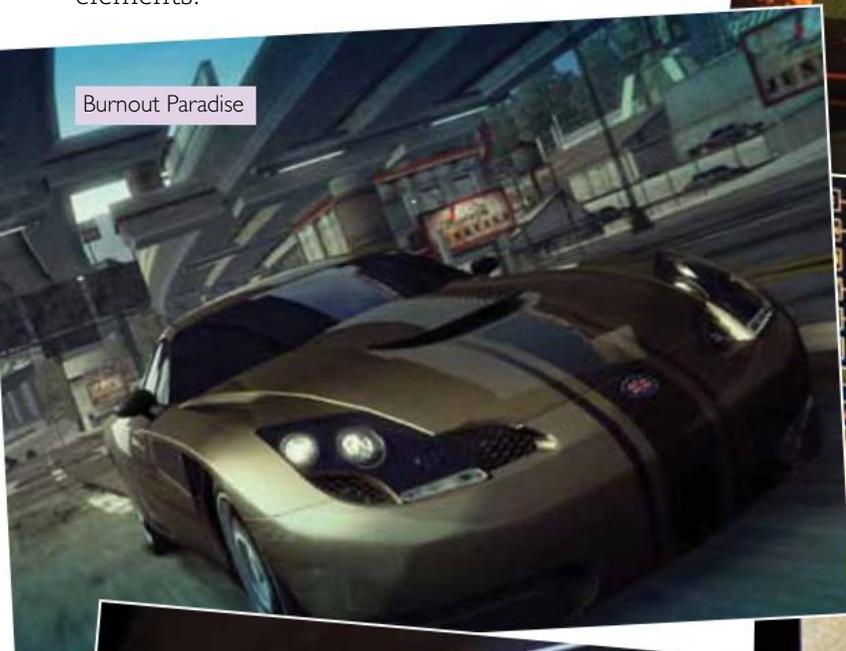
Burnout Paradise

Pro Cycling Manager/ Tour de France 2009

HD iPad game We Rule

Pac-Man, the 1979 vintage arcade video game

Role-play games
(for example, Final Fantasy XIII, Zelda)

- Main characters are in three-dimensional comic or realistic style.
- Fast-changing technology makes the graphics more life-like.
- There is a strong emphasis on detailed visual settings and movement.
- There is a strong use of colour and variety in the visual detail.
- They use visual stereotype features from complex fantasy or sci-fi narratives.
- They use a closed world of walls or grids that players navigate within the game, or they allow players to communicate across world-wide computer systems with other players.
- Multimedia visual elements include movement, sound and animated graphics.

Interactive film-based games
(for example, Star Wars, Harry Potter)

- Actual film visuals are used for settings, characters, props and action sequences.
- The action of the game follows events in the film with the use of animation.
- Varieties of camera angles and camera shots engage players in the game.
- Players can be a character in a film or someone who manipulates other characters to shape the storyline.
- Multimedia visual elements include movement, sound and animated graphics.

Action games
(for example, Street Fighter IV, Super Smash Bros)

- Players use special skills in a realistic or imaginary world.
- Different created worlds use real-life film footage or create cartoon-style worlds.
- Split-screen or other visual devices are used to enhance the action for players.
- Single or multiple players can play the game.
- Games can be based on live sports and challenges or on imaginary quests and adventures.
- Multimedia visual elements include moving or animated graphics as well as music to capture action and mood.

Shooting/platform/sports games
(for example, FIFA Soccer 10, Tony Hawk: Ride)

- Games have simple visual settings and a user interface with specific tasks for players to achieve.
- They include visuals that focus on creating a context for a 'target' or goal.
- Players compete against high-score winners or take a role as a character in the created world.
- Multimedia visual effects are simple and direct—sound, animated graphics and movement.

Breakaway tasks

Remembering

1 Why are visual elements important in computer games?

2 What are five ways in which a player can interact with a computer game?

Applying

3 Find three elements that role-play games and action games have in common.

4 What are three key differences between interactive film-based games and shooting/platform/sports games?

DID YOU KNOW...

The first computer game on the market was called Home Pong. True! It was a table tennis game simulation.

Strands in action

Core task

You have been commissioned to create a new website home page for one of the major clients listed below. Use the information provided in this chapter and conduct an internet search for website design ideas to help you achieve your aims. Now select your client.

- A major sunglasses manufacturer wants a new website home page to promote their range of products and the events they sponsor.

- One of the top ten music performers wants to create a home page to promote their albums and their concerts, and to respond to their fans' interest in their life and career.

- The organisers of Young Winner of the Year Contest (you decide if it is for inventions, writing, design, artwork, film making or sport) want a home page designed to promote the contest and to advertise past winners.

- The Best Sport Site is a new website for a major sport. Design a home page to promote the sport and to inform people about the history of the sport and its leading personalities.

Extra tasks

1 Study the computer game images on the previous two pages. Create a slide presentation or annotated diagram on computer that describes the visual elements the designer is using. Evaluate the success of each design.

2 Bring some interactive computer games to class and form a small task team.

   a Study the graphic design and visual elements for each computer game cover, and then rate their success on a scale of 1 to 5 (1 = low, 5 = amazing). Write fifty words to justify your rating.

   b Compare your rating results with another student's and also explain how two of these covers could improve their 'selling power' to their intended audience.

   c Play one game for a set period of time and evaluate its visual impact using the information about this game type from the section 'Let the computer games begin' on the previous two pages. Explain the strengths and weaknesses of the game's design.

3 Design your own cover for an interactive film game, or a role-play or sports game. Use the information on the previous page to help you create the most effective design and layout. Decide who your intended audience is, what fonts and colours you like and other graphic design elements.

> Fiction is like a spider's web, attached ever so lightly perhaps, but still attached to life at all four corners.

Virginia Woolf (1882–1941), English novelist

APPRECIATING FICTION

✳ Chapter overview

Authors and film makers generally have two motivations when they create works of fiction. Firstly, they want to tell a great story, and secondly, they usually have something to say about the human condition; that is, what it means to be human. Works of fiction might not be 'real' but they have the power to tell us a lot about who we are as people, and about what it means to be human and to live a human life. They have the power to engage our imagination in fantastic tales too! That makes novels and films not only entertaining, but worthy of study as well.

Focus on novels

A mbrose Bierce, a nineteenth-century US satirist, short-story writer and journalist, described the novel as 'a short story padded'. He might have been poking fun at the novel but there's some truth to what he says. Novels have many of the same conventions and features as short stories, only on a larger and more developed scale.

Ambrose Bierce

Avid readers often claim that the thing they love most about reading is that they can lose themselves in the story, escaping their own lives for a while. The ability to get lost in a novel is what makes reading such a magical experience. You know that authors are the magicians who create this magic, but do you know how they do it?

When we read, we often get the impression that the author has cleverly managed to capture reality, sucking it out of the world around them and trapping it in the pages of their novel. But in order to study a novel effectively, we need to think a little differently about it. We need to understand that a novel is something that is carefully and deliberately constructed—using characters and plot and language and so on—to give readers an artificial reality that they can get lost in.

? DID YOU KNOW…

Ernest Hemingway stood up while he wrote, Truman Capote wrote only on yellow paper and Roald Dahl wrote his novels in a writing hut in his orchard.

How are novels constructed?

When exploring how novels are constructed, it is useful to think of them as houses that have been carefully assembled, brick by brick, in order to create a meaningful story. In this analogy, the author becomes the builder of the novel and if you were to represent this idea graphically, it might look something like this …

Plot and structure

The plot of a novel refers to what happens in the story, or the series of events that make up the story. You might know it as the storyline. Many novels contain a main plot, as well as one or more smaller plots, called subplots.

When you look at the order in which the events of the plot have been told, or narrated, you are examining the structure of the novel. People often tell each other stories by starting at the beginning, with the first thing that happened, and then filling in the other events chronologically until they get to the end. However, an author will often narrate the events of a story out of order to create a particular effect. For example, they may want to increase the tension or suspense, or to involve the reader in solving a mystery. A common structural device used by authors when they want to vary the structure of a narrative is the flashback. A flashback occurs when there is a pause in the action of the story while a character remembers something from their past, or the narrator fills in some background information.

The blurb of a novel, usually found on the back cover, often contains a summary of the plot. The following extract is the blurb from the novel *On the Jellicoe Road* by Melina Marchetta.

DID YOU KNOW...

The King of Hearts, when giving advice about reading to the White Rabbit in Lewis Carroll's *Alice's Adventures in Wonderland*, said, 'Begin at the beginning, and go on till you come to the end; then stop.'
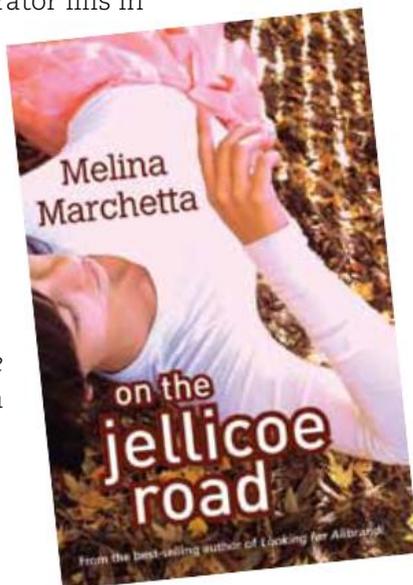
ON THE JELLICOE ROAD
By Melina Marchetta

Taylor is leader of the boarders at the Jellicoe School. She has to keep the upper hand in the territory wars and deal with Jonah Griggs—the enigmatic leader of the cadets, and someone she thought she would never see again.

And now Hannah, the person Taylor had come to rely on, has disappeared. Taylor's only clue is a manuscript about five kids who lived in Jellicoe eighteen years ago. She needs to find out more, but this means confronting her own story, making sense of her strange, recurring dream, and finding her mother—who abandoned her on the Jellicoe Road.

Source: Melina Marchetta, *On the Jellicoe Road*, Penguin, 2006

Marchetta's novel has an interesting structure. The events of Taylor's story, which form the main plot, are narrated chronologically but passages from the manuscript Taylor finds are scattered throughout the novel. Marchetta does this so that the reader is able to gradually solve the unfolding mystery along with the main character.

Narrative point of view

Narrative point of view refers to who is telling the story (the narrator). This is an important decision for authors as it is the narrator who will guide the reader through the story and it is from their perspective that the events of the story will be seen. Just as the front door leads people into a house, the narrator leads the reader through the story.

An author has three different narrative points of view to choose from: first person, second person and third person.

1 The first person point of view occurs when a character tells their own story. A story told in the first person uses the pronouns 'I', 'me' and 'mine'.

First person narration allows the reader to hear the character's innermost thoughts and feelings so the reader gets to know this character well.

The following extract is from *On the Jellicoe Road* and is written in the first person.

I'm dreaming of the boy in the tree and at the exact moment I'm about to hear the answer that I've been waiting for, the flashlights yank me out of what could have been one of those perfect moments of clarity people talk about for the rest of their lives. If I was prone to dramatics, I could imagine my sighs would have been heard from the boundaries of the school to the town down below.

2 The use of the second person point of view is less common. It involves the use of the pronoun 'you' and has the effect of making the reader feel as though they are a character in the story. For example:

You walk along the beach, the hot sand tickling the soles of your feet. You scan the towels and umbrellas, searching for your friends and wishing the summer would last forever.

3 The third person point of view occurs when a narrator tells the story. Third person narration uses the pronouns 'he', 'she' and 'they'. There are two types of third person narration.

- An omniscient, or all-seeing, third person narrator is able to see the entire story from any or all of the characters' perspectives. It's useful to think of an omniscient third person narrator as floating above the events of the story, observing and reporting everything they can see and hear.
- A limited third person narrator tells the story but from only one character's perspective. It is useful to think of a limited third person narrator as walking closely behind the character, peering over their shoulder to observe the events of the story.

The following extract from *Inkheart* by Cornelia Funke is written in the third person.

INKHEART
By Cornelia Funke

Rain fell that night, a fine, whispering rain. Many years later, Meggie had only to close her eyes and she could still hear it, like tiny fingers tapping on the windowpane. A dog barked somewhere in the darkness, and however often she tossed and turned Meggie couldn't get to sleep.

Source: Cornelia Funke, *Inkheart*, The Chicken House, 2003
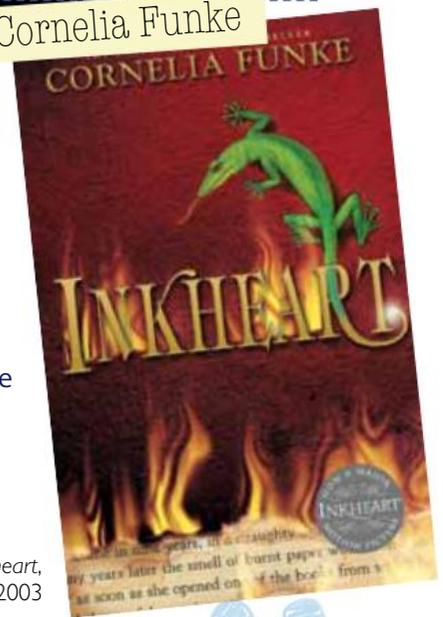
Breakaway tasks

Remembering

1 List the three main types of narrative point of view an author can choose from.

2 What is a common structural device used by authors?

Understanding

3 Explain, in your own words, the differences between the various narrative points of view.

Applying

4 The following extract is the opening paragraph to a novel called *Darius Bell and the Glitter Pool* by Odo Hirsch. It is written in the third person. Rewrite this paragraph, changing it to the first person point of view.

Darius Bell walked through the grass. It swished at his knees, and Darius smiled as he went through it, feeling like a pirate ploughing through a wide green sea. Behind him the clock tower rose above the house, and its shadow fell across the grass in front of him.

Source: Odo Hirsch, *Darius Bell and the Glitter Pool*, Allen & Unwin, 2009

Analysing

5   One of the advantages of the first person point of view is that it allows the reader to hear what the character is thinking and feeling. Read the extract from *On the Jellicoe Road* again. What is the character thinking and feeling at this moment? Support your answer with quotes from the extract.

6   In the extract from *Inkheart*, locate two examples of personification; that is, where an inanimate object is given human characteristics. (Hint: one of them is a simile.) Why do you think the author chose this device? Have a go at writing a paragraph that includes an example of personification.

7   In the *Darius Bell and the Glitter Pool* extract above, what is the effect of the simile? How does it add meaning to the piece?

8   Why has the author of *Darius Bell and the Glitter Pool* chosen the verb 'rose' in this paragraph? What could you change it to that would give a different effect?

Evaluating

9   The advantages of each of the narrative points of view have been explained to you. What do you think might be the disadvantages or limitations of each?

Creating

10 Choose an event that happened to you some time over the past week.

a   Write a short paragraph describing what happened, as you might for a journal entry.

b   Imagine that this event happened to a character in a story. Imagine that you are an omniscient third person narrator, floating above and watching this event. Describe this event from a third person point of view.

c   Note the differences between your two paragraphs. Which paragraph do you think is more effective and engaging to read? Explain why.

Setting and description

The events of every novel occur in a particular place and at a particular time. This is what is referred to as the setting of the novel. Authors frequently use vivid description to convey the setting to readers so that they can imagine it for themselves. As well as providing a backdrop for the plot, the setting also tells readers a lot about the atmosphere of the story.

The following two extracts come from two very different novels and describe two very different settings. As you read, note the differences between them and think about the sort of stories that might occur in these settings.
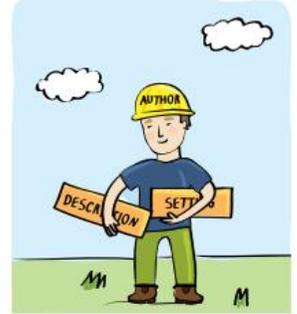
DOGBOY
By Victor Kelleher

Bethel itself—perched above the riverbank and bounded on the landward side by a protective wall—consisted of a modest cluster of earth-and-reed huts. Although not much to look at, it was in fact more ancient that the great city of Delta, far downstream. Founded by a group of pioneer farmers, in the half-forgotten era of abundant rain, it owed its continued existence, in these less fortunate times, to the ruggedness of its people. And also to their faith in the eternal Spirit of the mountains, to whom they appealed whenever their crops failed and the parched land turned to stone. He, the Great Father, would always sustain them in the end, of that they were convinced.

Source: Victor Kelleher, *Dogboy*, Penguin, 2005
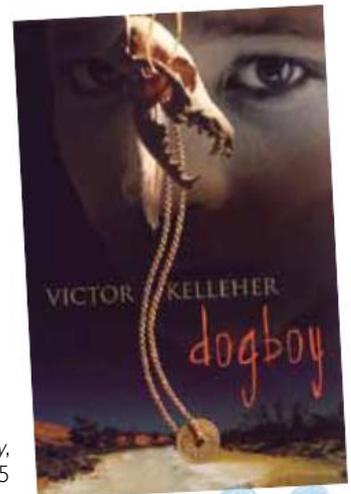
THE BOY IN THE STRIPED PYJAMAS

By John Boyne
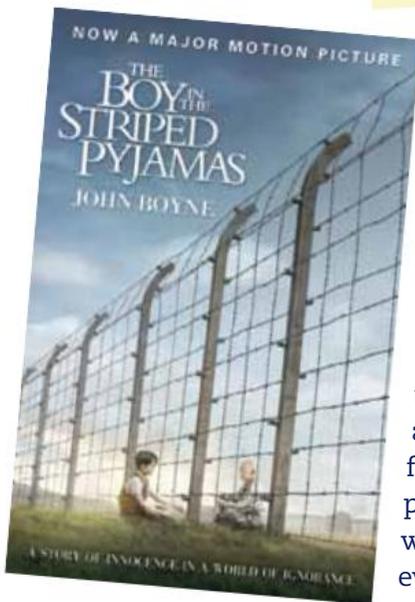
About twenty feet further along from the garden and the flowers and the bench with the plaque on it, everything changed. There was a huge wire fence that ran along the length of the house and turned in at the top, extending further along in either direction, further than she could possibly see. The fence was very high, higher even than the house they were standing in, and there were huge wooden posts, like telegraph poles, dotted along it, holding it up. At the top of the fence enormous bales of barbed wire were tangled in spirals, and Gretel felt an unexpected pain inside her as she looked at the sharp spikes sticking out all the way round it.

There wasn't any grass after the fence; in fact there was no greenery anywhere to be seen in the distance. Instead the ground was made of a sand-like substance, and as far as she could make out there was nothing but low huts and large square buildings dotted around and one or two smoke stacks in the distance.

Source: John Boyne, *The Boy in the Striped Pyjamas*, Random House, 2006

Breakaway tasks

Remembering

1 What is meant by the setting of a story?

Understanding

2 How can the setting add to the meaning of a novel? Give an example from the extracts provided, or from a novel you've read recently, to support your answer.

DID YOU KNOW...

In Kenya, the Camel Library Service brings books to about one million people in isolated villages around the city of Garissa. Since its launch in 1996, the fleet has grown from three to six camels.

Applying

3 Choose either the extract from *Dogboy* or from *The Boy in the Striped Pyjamas* and, using clues from the description, draw that setting.

Analysing

4 Based on the description of the setting for *Dogboy*, what sort of story do you think you would find in the novel? Support your answer with evidence from the extract.

5 Good description requires the effective use of adjectives. Make a list of all the adjectives you can find in the extract from *The Boy in the Striped Pyjamas*.

Writer's TOOLBOX

An **adjective** is a describing word. Adjectives describe nouns. For example:

The girl was *tall* and *thin* and she walked down the *crowded* street with a *cheerful* grin on her face.

6 In the extract from *Dogboy*, explain the author's choice of the following words: 'perched', 'protective', 'cluster'.

Evaluating

7 If you were planning a holiday and you had to choose between the setting described in *Dogboy* and the one in *The Boy in the Striped Pyjamas*, which would you choose and why?

Creating

8 a Choose a character from List A and a situation from List B from the table on the next page.

   b Choose a setting for your character and their situation that would enhance the reader's understanding of what the character is experiencing.

   c Write a descriptive paragraph that locates your character in your chosen setting.

   d Explain why you chose that particular setting.

List A: character	List B: situation
Rodney, a grumpy old man	Desperately searching for something precious that they've lost
Ellen, an elite athlete	Feeling really lonely
Charlie, a wealthy real estate agent	Dreaming of a holiday
Maria, a middle-aged cat breeder	Plotting revenge
Kim, a very shy little primary school boy	Feeling perfectly content
Mia, a beautiful but nasty teenager	Anxiously waiting for news

Characterisation and dialogue

You are probably used to listing the names of the characters in novels and describing what those characters look like, how they behave, what sort of people they are and so on, but you might not yet have thought about how the author created the characters to be just like that. The process by which an author creates a character is called characterisation. The author does this by carefully attending to:

- a character's dialogue (the things they say)
- descriptions of the character and their activities
- the ways in which other characters respond to them.

The following extract comes from *Fighting Ruben Wolfe* by Markus Zusak. It contains dialogue between two teenage brothers, Rube and Cameron, who live in urban New South Wales. They get involved in a local competitive boxing circuit to try to earn some money to help their family. While you're reading, try to imagine what these two boys might be like.
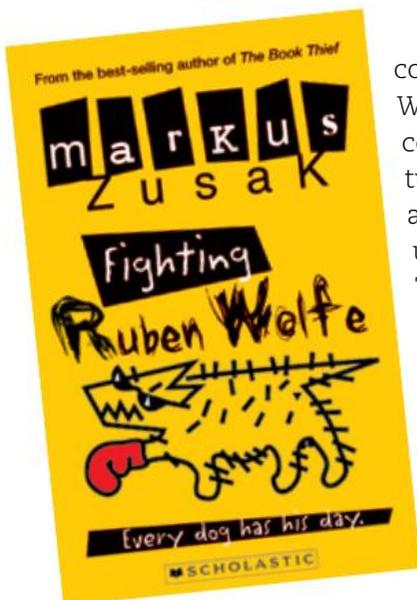
FIGHTING RUBEN WOLFE
By Markus Zusak

'Hey Rube.'
  'You just woke me, you bastard.'
  'Sorry.'
  'No you're not.'
  'Yeah, you're right. I'm glad I did. You deserve it.'
  'What is it this time?'
  'Can't y'hear 'em?'
  'Who?'
  'Mum and Dad. They're talkin' again in the kitchen. About the bills and all that.'
  'Yeah. They can't pay 'em too good.'
  'It's—'
  'Bloody hell! What is that smell? It's a disgrace, ay. Are you sure it's not y'socks?'
  'Yes, I'm sure.'
  I stop, and breathe.
  I think a question and speak it. Finally.
  'Did it feel good to smash that guy?'
  Rube: 'A little, but not really.'
  'Why not?'
  'Because …' He thinks for a moment. 'I knew I'd beat him and I didn't care about him one bit. I cared about Sarah.' I sense him staring at the ceiling. 'See Cameron. The only things I care about in this life are me, you, Mum, Dad, Steve and Sarah. And maybe Miffy. The rest of the world means nothing to me. The rest of the world can rot.'
  'Am I like that too?'
  'You? No way.' There's a slight gap in his words. 'And that's your problem. You care about everything.'

Source: Markus Zusak, *Fighting Ruben Wolfe*, Scholastic, 2000

In this extract from *Cirque du Freak* by Darren Shan, the main character, Darren, goes to a bizarre freak show where he describes the following character.

CIRQUE DU FREAK
By Darren Shan
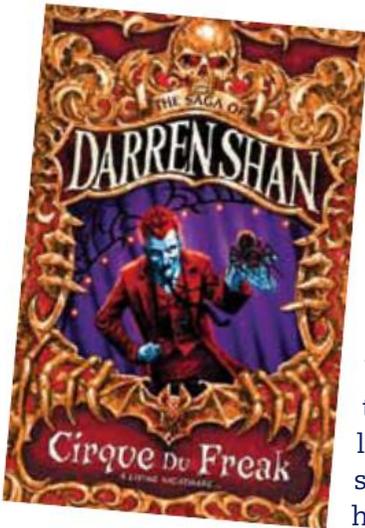
The lights went down low and a creepy-looking man walked onto the stage. He was tall and thin, with very white skin and only a small crop of orange hair on the top of his head. He had a large scar running down his left cheek. It reached to his lips and made it look like his mouth was stretching up the side of his face.

He was dressed in dark-red clothes and carried a small wooden cage, which he put on a table. When he was set, he turned and faced us. He bowed and smiled, like a crazy clown in a horror movie I once saw! Then he started to explain about the act.

Source: Darren Shan, *Cirque du Freak*, HarperCollins, 2000

Breakaway tasks

Remembering

1 Define the term 'characterisation'.

Understanding

2 What tools does an author have to help them to create characters?

Applying

3 With a partner, perform the dialogue from *Fighting Ruben Wolfe*. Try to capture the personalities of the two boys in your performance.

Analysing

4 Which words or phrases from the dialogue from *Fighting Ruben Wolfe* tell you that you are hearing the conversation of two teenage boys? Explain your choices.

5 Which words and phrases create the sinister tone of the description of the freak show performer in the extract from *Cirque du Freak*?

Evaluating

6 Which of the two extracts is more effective in helping you get to know the characters? Explain your choice.

Creating

7 Close your eyes and imagine a character. Take a good look at their appearance and watch how they behave in your mind. Visualise them as they walk home, talk to friends and family and spend some time engaged with their favourite hobby. Make sure you know your character really well before you open your eyes and complete the following activities.

   a Write a descriptive paragraph that effectively describes how your character looks.

   b Write another paragraph that explains your character's favourite hobby and what they think about their hobby.

   c Write the dialogue for a conversation that your character has with a family member as soon as they arrive home.

   d Combine your three pieces of writing with an illustration of your character and create a poster to display in your classroom.

Style

Authors need to make all sorts of decisions about language as they write: the sorts of words they will use, the tone they will create, whether to write long or short sentences or a mixture of the two, whether to write lots of description or focus mainly on action, and so on. All of these decisions about language contribute to the style of writing.

The following extract comes from *Don't Call Me Ishmael!* by Michael Gerard Bauer. The novel has a fun, tongue-in-cheek style. In this particular extract, new boy James Scobie is taking on the school bully, Barry Bagsley, much to the admiration and astonishment of the rest of the class. As you read, think about which particular words and phrases are helping to create the humorous style of the novel.

DON'T CALL ME ISHMAEL!

By Michael Gerard Bauer
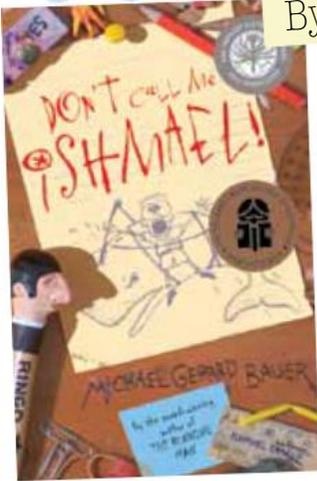
There was a battle going on before our eyes, but it wasn't like the Western shootout I had imagined earlier—this was more like a boxing match. In the black corner was Barry 'The Annihilator' Bagsley wielding the haymakers that had left all his previous opponents bruised and bloodied and ducking for cover. In the white corner was James 'No Fear' Scobie letting the big punches whoosh past his face before moving on to prod and jab. Of course I didn't believe for a second that James Scobie could actually knock Barry Bagsley out, but he was landing some scoring punches and a room full of learned judges were marking them all down.

At this point, Barry Bagsley's patience (if there even was such a thing) had become as thin as the hair on my great-uncle Darryl's head. (Which was pretty thin considering that whatever hair he had was forced to stretch from just above his left ear, right across his bare spotty scalp to the other side of his head.) …

'Mate, if I wanted to, I could snap you in half like a pretzel. So if you're not afraid like you say, you should be.'

Whoosh! Another Bagsley haymaker sailed past James Scobie's nose.

'Look,' said James Scobie with a little impatience of his own, 'I'm sure you are very tough and brave—after all, you have to look at yourself in the mirror every day …'

Jab!

'… and perhaps I should be afraid of you, because if it's true as they say, and "a little knowledge is dangerous", then I suppose that you must be absolutely lethal …'

Jab!

Source: Michael Gerard Bauer, *Don't Call Me Ishmael!*, Scholastic, 2006

The next extract comes from *How I Live Now* by Meg Rosoff. This is a much more serious novel about a group of children and their struggle to stay together and survive when a world war breaks out. The story is narrated in the first person from Daisy's point of view. Note that the author uses capital letters to emphasise certain words, and long rambling sentences that give readers the impression that they are listening in on her thoughts.

HOW I LIVE NOW

By Meg Rosoff

Osbert slid off like a sorry snake and I figured that was the end of it until about five minutes later when some guy who said he was Left Tennant something or other came out and was Awfully Apologetic in an awfully unapologetic way and the gist of it was we were out of here whether we liked it or not. He made it extremely clear that the army was not in any mood to hang around watching some Female American National have a tantrum at this Vital Juncture in History so I took Piper and we went upstairs and packed all the stuff we could think of for a week including some books in case we got stuck with a bunch of local hillbillies, and all I could do was stare at Edmond and Isaac and even Osbert and try to keep from crying and then Edmond kissed me and said Take Jet in a way that no one else except maybe Isaac could hear and I said back I'll find you and he nodded as if to say Likewise.
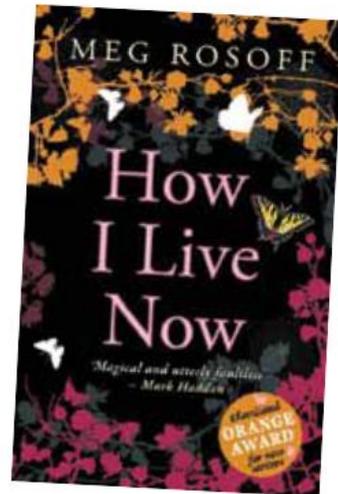
Source: Meg Rosoff, *How I Live Now*, Penguin, 2004

Breakaway tasks

Remembering

1 Define the term 'style' as it applies to novels.

Understanding

2 Explain in your own words how the style of a novel is created.

Applying

3 Reflect on some novels and stories you've read recently. Choose two that you think had very different styles. Present your two choices to the class, explaining how and why the two styles are different. Read a short extract from each to support your presentation.

Analysing

4 The extract from *Don't Call Me Ishmael!* has a humorous style. Explain how characterisation and language have been used to create humour. Use quotes from the extract to support your answer.

5 The extract from *How I Live Now* contains only two sentences. Explain how these long sentences give us the impression that we are listening to the narrator's thoughts.

Evaluating

6 Of the two extracts, which style do you find the most engaging? Explain your choice.

Creating

7 Choose one of the extracts and continue the story by adding the next paragraph. You will need to imitate the author's style so that your paragraph follows on seamlessly.

DID YOU KNOW...

If you suffer from hipomonsteresquipedalophobia you are afraid of long words! A hyperpolysyllabicsesquipedaliast is someone who takes pride in using really long words. According to the *Oxford English Dictionary*, the longest word in the English language is *pneumonoultramicroscopicsilicovolcanokoniosis*.

Motifs, metaphors and symbols

To help readers understand ideas or to present ideas in more engaging ways, authors often use motifs, metaphors and symbols.

Helicopter Man by Elizabeth Fensham is about a father and son who are on the run from all sorts of dangers, which come mainly in the form of helicopters. Whenever a helicopter comes near, they hide in fear. In this way, helicopters form a recurring motif in this novel.

Writer's TOOLBOX

In fiction, a **motif** is a central theme or topic that recurs throughout the novel, forming a pattern. For example, a recurring motif of the sea may be used to explore the emotional turmoil and struggle of the main protagonist.

HELICOPTER MAN

By Elizabeth Fensham

Tuesday May 9th, Heritage Hotel

Didn't make it to the fish and chip shop yesterday.
   Helicopters.
   Today another helicopter. Snooping round the hills. Sometimes diving along a gully. Like a hawk after a sparrow is the way Dad puts it. When they are close, Dad freaks.

Source: Elizabeth Fensham, *Helicopter Man*, Bloomsbury, 2005

We are used to thinking of metaphors as phrases that describe someone or something as if they were something else. For example 'The girl was a snake and simply couldn't be trusted.' In novels, however, we can also find metaphors on a much bigger scale than this specific example. It is this kind of metaphor that we are interested in here.

Writer's TOOLBOX

A **metaphor** may be used to describe someone or something as if it were something else. It may also be used to describe how one theme or aspect of a story represents another, through ways in which those themes or aspects are similar. This helps deepen our understanding of what is going on in the piece of writing.

In the novel *Joel and Cat Set the Story Straight* by Nick Earls and Rebecca Sparrow, Joel and Cat have to write a tandem story for an English assignment, writing a paragraph each in turn. Joel and Cat despise each other when they begin the assignment and so do their best to sabotage each other's work. As they gradually become friends, they begin to respect each other's ideas and work together more effectively to write a unified story. In this way, their writing process becomes a metaphor for their friendship. The novel is written in the first person, but with Joel's and Cat's points of view alternating. The extract following shows signs of their changing relationship.

DID YOU KNOW…

Some novels are useful for more than just reading. In 2003, 2 500 000 old copies of Mills & Boon novels were pulped and used in the top layer of the M6 motorway in Britain. They were chosen for their super-absorbency and to strengthen the tarmac and create a long-lasting soundproof layer.

JOEL AND CAT SET THE STORY STRAIGHT
By Nick Earls and Rebecca Sparrow

Cat: Joel has responded to my opening paragraph with complete and utter boy's-own-adventure-style crap.

Joel: So glad we're writing a story about a genius. About a hair brusher. There'd be a whole novel in that if we had the time.

Elizabeth brushes her hair.

Then nothing happens for a very long time.

Elizabeth brushes her hair again.

Cat: When I read it this morning I was incensed. I still can't believe he turned Elizabeth into a man. But I suppose it is kinda funny. And I guess I did kill off his character and cut off his tongue…

Source: Nick Earls and Rebecca Sparrow, *Joel and Cat Set the Story Straight*, Penguin, 2007

In the following extract from *Dogboy*, the second we've seen in this module, a strange, wild boy has come to live in a small village. He is cared for by a servant, Magda, who believes he is a child of nature and so makes him a necklace with a river pebble, a feather and a bear claw. The necklace becomes a symbol of the boy's past and the villagers' beliefs about him.

Writer's TOOLBOX

A **symbol** is something that represents something else. In fiction, symbols are often objects that are used to represent ideas or concepts.

DOGBOY
By Victor Kelleher

Seeing the feather clutched in his tiny fist, Magda felt her heart lurch in wonder. Was this yet another sign, like the pebble and the flame-shaped scar? Proof that he was a child not just of fire and water, but also of the sky—of the air she breathed?

She could not doubt it. Squatting beside him, she eased the feather from his grasp and looped it onto the same string that held the pebble.

Source: Victor Kelleher, *Dogboy*, Penguin, 2005

Breakaway tasks

Remembering

1   Why do authors use motifs, metaphors and symbols in their writing?

Understanding

2   In the extract from *Helicopter Man* by Elizabeth Fensham on the previous two pages, why wasn't the son able to go to the fish and chip shop?

Applying

3   If you were to create a necklace of your own, like the one in the *Dogboy* extract on the previous page, which three objects would you use? Explain the symbolic significance of each.

Analysing

4   Why is the helicopter motif effective in creating a sense of danger in the extract from *Helicopter Man*?

5   At what point do we know that Cat's feelings towards Joel are beginning to change in the extract from *Joel and Cat Set the Story Straight* on the previous page?

6   There are three objects on the necklace that Magda makes for the boy in the extract from *Dogboy* on the previous page. How are these three objects symbolic of earth, air and water?

7   What is the effect on you as a reader of Kelleher's choice of the word 'lurch' in the *Dogboy* extract?

8   What other word could Kelleher have used in place of the word 'eased' to indicate Magda's action? What effect does his choice of 'eased' have on your understanding of her action?

Evaluating

9   Which of the following words do you think would best describe the story that Joel and Cat are likely to end up with? Explain your answer.
   •   cohesive
   •   bizarre
   •   hilarious
   •   informative

Creating

10   Write a paragraph that you might find in a short story or novel, describing a character and an object that is of symbolic significance to that character. Before you write your paragraph, plan it by answering the following questions.

   a   Who is your character? What are they like? How do they live?

   b   What is the most important thing in your character's life? (This might be a person, a place, a memory, a hobby …)

   c   What object best symbolises this important thing in your character's life?

   d   How can you show that this object is significant? (Is it on a necklace like Dogboy's? Does the character hold it often, or carry it around with them? Is it the only unusual object in an otherwise normal room? There are limitless possibilities, so let your imagination run wild!)

Themes

As you discovered in the chapter overview, authors generally have two motivations when they write fiction novels. Firstly, they want to tell a great story and secondly, they usually have something to say about what it means to be human and to live a human life. The ideas about life and humanity that authors explore in their stories are called the themes of a novel.
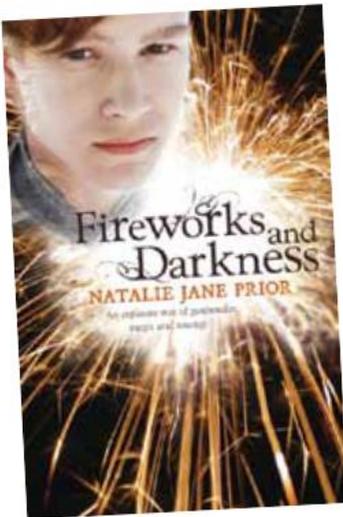
In *Fireworks and Darkness*, the author, Natalie Jane Prior, explores the theme of choices and of responsibility for those choices. In this extract, Simeon is explaining the consequences of his magical choices to his son, Casimir.

FIREWORKS AND DARKNESS
By Natalie Jane Prior

'Think of it Cas. That is the sort of power a magician wields. He creates nothing. He merely manipulates what is already in existence, balancing spell against spell, setting up ripples of disturbance, destroying to build anew in his own image. Let me tell you exactly what that means. It means that when you fell from the machine last night and I caught you, somewhere in the world, a boy your own age had to die. I don't know who he was, or where he lived, but his death was necessary to balance out the power I used to pervert the laws of nature and save you. I killed him, and his death will remain on my conscience, but men like Circastes have no conscience. They are trained to believe that all things and people are expendable to their purposes. I, too, once thought like that. That is why I gave up magic. That is why I know what Circastes does is wrong.'

Casimir said nothing. He was still standing behind the shop counter and Simeon was blocking his way out, but he suddenly found he wanted desperately to get out of the room. Simeon reached out a hand to his shoulder and he recoiled as if he had been struck.

'No! Don't!'

'Casimir, listen—'

'No!'

'Listen to me! This is important. Do you think I haven't spent the whole day chasing this round inside my head, wondering what to say? You're upset, Cas, but I have lived with this for twenty years—twenty years trying to be sure in my heart what is right and what is wrong.'

'How can you say that? How can you talk about what's right and wrong when you've just told me you killed someone?'

'Yes. I killed someone, but I did it to save you.'

Source: Natalie Jane Prior, *Fireworks and Darkness*, HarperCollins, 2002

Fighting Ruben Wolfe explores the themes of growing up and discovering identity. In this extract, the second in this module, Cameron is reflecting on the changes he has noticed in his brother Ruben since he started competitive boxing.

FIGHTING RUBEN WOLFE
by Markus Zusak

I notice a deliberate change in my brother. He's harder. He has a switch, and once a fight comes near, he flicks it and he is no longer my brother Rube. He's a machine. He's a Steve, but different. More violent. Steve's a winner because he's always been a winner. Rube's a winner because he wants to beat the loser out of himself. Steve knows he's a winner, but I think Rube's still trying to prove it to himself. He's fiercer, more fiery, ready to beat all loss from his vision.

He's Fighting Ruben Wolfe.
Or is he actually fighting Ruben Wolfe?
Inside him.
Proving himself.
To himself.
I don't know.

Source: Markus Zusak, *Fighting Ruben Wolfe*, Scholastic, 2000

Breakaway tasks

Remembering

1 What happens when Casimir falls from the machine, in the extract from *Fireworks and Darkness*?

2 What change does Cameron notice in his brother, in the extract from *Fighting Ruben Wolfe*?

Understanding

3 Why does Simeon give up magic in the extract from *Fireworks and Darkness*?

4 Why is Ruben such a determined fighter in the extract from *Fighting Ruben Wolfe*?

Applying

5 What is the most difficult choice you have ever had to make? Explain why it was so difficult.

Analysing

6 The theme of the extract from *Fireworks and Darkness* is making choices and taking responsibility for them. The following three statements about this theme can be understood from a close reading of the extract. Copy each statement down and then explain how the author has conveyed the message. The first one has been done for you.

• Every choice has a consequence.

  Prior uses the dialogue between Simeon and Casimir to convey the idea that every choice has a consequence. Simeon explains how magic works by telling Casimir that every spell a magician casts has a consequence somewhere for someone, to maintain a balance in the laws of nature. From this we understand that the same rule applies to the choices we make.

• Not taking responsibility for the choices you make is wrong.

• Sometimes a person has to make a difficult decision.

7 How can boxing be read as a metaphor for growing up and discovering your identity?

Evaluating

8 Do you think Simeon is justified in his choice to save Casimir in the extract from *Fireworks and Darkness*? Explain your answer.

Creating

9 'Novels are worthy of study as there is a lot we can learn from them.'

Using evidence from the extracts or from novels you have studied in class to support your ideas, write a three-paragraph argument in response to this statement.

DID YOU KNOW...

All the novels mentioned in this chapter make excellent reading for young people. Happy reading!

Strands in action

Core task

Creating a graphic representation of a complex concept can make that concept much easier to understand. For example, thinking of the novel as a house can help you understand how novels are constructed.

Is there another way that you can think about novels that would be useful in helping you to remember how they are constructed? Create your own graphic representation of the concept and then make a class display of your ideas.

Extra tasks

1 Choose a novel you have read recently or that you remember well, and identify the features that have been used to construct it. In small groups, present your analysis of your novel. Your presentation should include:

- a brief summary of the plot
- an explanation of how the plot has been structured
- identification of the narrative point of view and setting
- a discussion of the characterisation of the main character
- a brief explanation of the style and any motifs, metaphors or symbols that may have been used
- identification of two themes explored in the novel
- an evaluation of the effectiveness of the novel in conveying its themes.

2 In small groups, devise a jingle to help you remember the correct terminology used for the features of the novel.

3 Devise a plot for a short, short story using the scaffold below. Your plot should have only six main events.

1 Orientation (the setting, the main character's name and the situation they are in)
2 Main plot event 1
3 Main plot event 2
4 Main plot event 3
5 Climax
6 Resolution (how the story ends)

Now roll a dice. Whichever number the dice lands on, from 1 to 6, is the point at which you must begin your story. Devise an effective structure that enables you to tell your entire story. Write your story.

4 Extracts from twelve different novels have been used in this module. Based on your reading of these extracts, order the novels in a list from the one you would most like to read, to the one you would least like to read. For the novel you would most like to read, explain why this is your first choice.

The novel: case studies

Now that we have looked closely at how authors construct novels, it's time to examine some novels in depth. *If I Stay* by Gayle Forman and *Inventing Elliot* by Graham Gardner are both dramatic, gripping reads with engaging characters and intriguing plots.

Case study 1: *If I Stay*

If I Stay is the story of seventeen-year-old Mia, whose life is changed forever when she is involved in a car accident that claims the lives of her parents and younger brother. She is badly injured and must decide for herself whether she will 'stay' in the world of the living with her boyfriend, her grandparents and best friend, or whether she will 'leave' the world of the living and join her family. It might sound like a bleak, sad novel, but it is actually an uplifting story about life, love and hope!

The story is narrated in the first person, from Mia's point of view. While she is lying in a coma in the hospital, Mia's spirit leaves her body and observes everything that happens to her, as well as her friends' and relatives' reactions to the tragedy. So in fact we are reading the events of the plot from Mia's spirit's point of view.

As Mia struggles to make her decision, she narrates memories from her past, which ultimately help her to make her choice. The events of the plot, which take place in the hospital, are interspersed with these flashbacks. The flashbacks make up the majority of the novel.

Through Mia's journey, the author, Gayle Forman, explores many central concerns of human life, including discovering identity and making choices. These are two key themes of the novel.
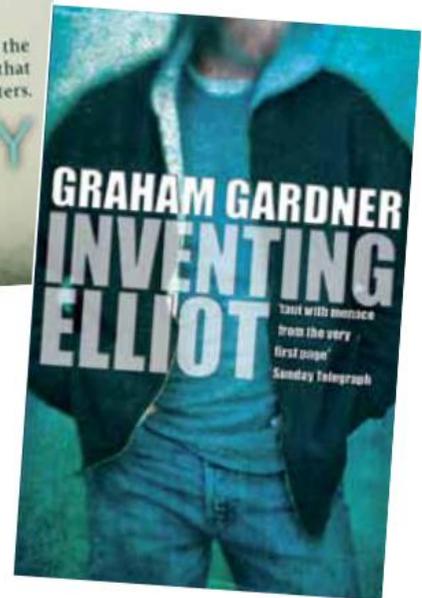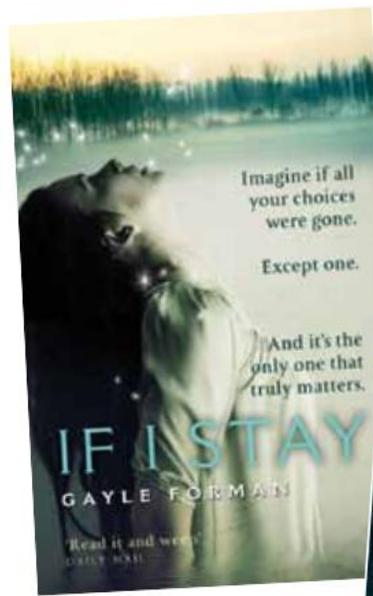
In the following extract, a flashback explores the idea that our choices shape our identity. In this extract, Mia is asking her father about his decision to quit his rock band and become a school teacher.

> ## IF I STAY
> ### By Gayle Forman
>
> 'Want to play some chess?' he asked. He was always trying to teach me to play, but I thought it was too much work for a supposed game.
>
> 'How about checkers?' I asked.
>
> 'Sure.'
>
> We played in silence. When it was Dad's move, I'd steal looks at him in his button-down shirt, trying to remember the fast-fading picture of the guy with peroxided hair and a leather jacket.
>
> 'Dad?'
>
> 'Hmm.'
>
> 'Can I ask you a question?'
>
> 'Always.'
>
> 'Are you sad that you aren't in a band any more?'
>
> 'Nope,' he said.
>
> 'Not even a little bit?'
>
> Dad's gray eyes met mine. 'What brought this all on?'

'I was talking to Gramps.'

'Oh, I see.'

'You do?'

Dad nodded. 'Gramps thinks that he somehow exerted pressure on me to change my life.'

'Well, did he?'

'I suppose in an indirect way he did. By being who he is, by showing me what a father is.'

'But you were a good dad when you played in a band. The best dad. I wouldn't want you to give that up for me,' I said, feeling suddenly choked up. 'And I don't think Teddy would, either.'

Dad smiled and patted my hand. 'Mia Oh-My-Uh. I'm not giving anything up. It's not an either–or proposition. Teaching or music. Jeans or suits. Music will always be a part of my life.'

'But you quit the band! Gave up dressing punk!'

Dad sighed. 'It wasn't hard to do. I'd played that part of my life out. It was time. I didn't even think twice about it, in spite of what Gramps or Henry might think. Sometimes you make choices in life and sometimes choices make you. Does that make any sense?'

I thought about the cello. How sometimes I didn't understand why I'd been drawn to it, how some days it seemed as if the instrument had chosen me.

I nodded, smiled, and returned my attention to the game. 'King me,' I said.

Source: Gayle Forman, *If I Stay,* Random House, 2009

Breakaway tasks
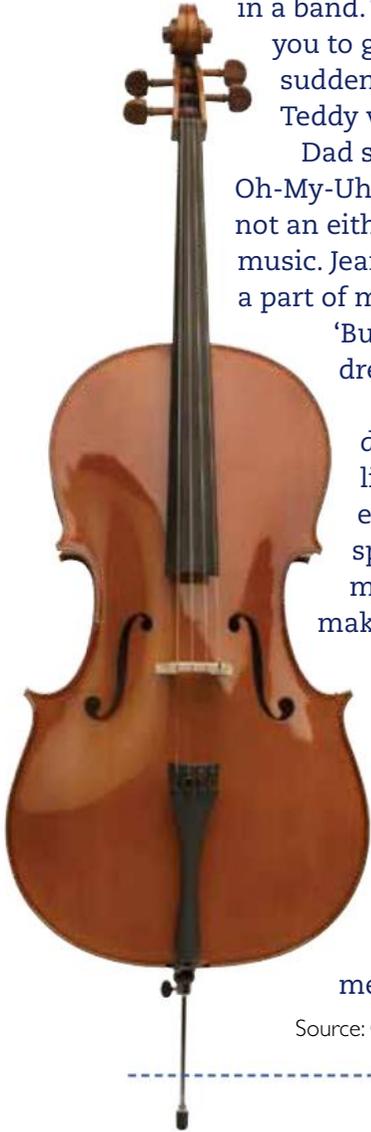
Remembering

1   What is Mia concerned about in this extract?

2   While they are playing checkers, Mia steals glances at her father. She sees him as he is now and as he looks in her memories. What are the two contrasting images she has of her father?

Understanding

3   How does Gramps help to shape Mia's father's identity?

4   How does Mia misunderstand the role music plays in shaping her father's identity?

5   Why is giving up the band an easy choice for Mia's father to make?

6   What is the connection between making choices and identity?

Applying

7   Describe a major decision that you have made in your life and explain how it has helped to shape the person you are today.

Analysing

8   a   How would revisiting her memories help Mia to better understand who she is as a person (her identity)? How might this affect her decision to stay or to leave?

   b   What structural device is used to convey Mia's memories to the reader?

9   As a class, work out the rules for writing dialogue, as reflected in this extract. Consider such questions as:
   • How do you insert narrative with dialogue?
   • How do you include thoughts?
   Then have a go at writing dialogue following the rules.

Evaluating

10   How true is Mia's father's statement that, 'Sometimes you make choices in life and sometimes choices make you'? Use examples from the extract or your own experiences to support your answer.

Creating

11   Create a mind map, either by hand or electronically, that maps everything you have learnt about identity and making choices from the *If I Stay* extract, your own life experience and other novels you have read.

Case study 2: *Inventing Elliot*

Elliot Sutton is in Year 9 and about to start at a new school. He was the target of violent bullying at his last school and so this time he'll do anything to fit in, even if it means completely reinventing himself.

Elliot does such a great job of appearing strong and indifferent, standing out just enough to fit in, that he is soon noticed by a group of senior boys known as 'the Guardians'. The Guardians are responsible for terrorising the rest of the students. From behind the scenes, the Guardians run the school by setting up 'punishments' to keep students in their places and the Guardians want Elliot to be one of them.

Being a bully is the last thing Elliot wants, but if he says no, he could end up being one of their victims. Elliot has a tough choice to make: which Elliot will he be?

Inventing Elliot explores identity and making choices. The following extract details two major decisions that Elliot faces.

INVENTING ELLIOT

By Graham Gardner

He felt a lot worse after the Guardian session that evening.

All the Guardians had been present, but there had been no training. Instead, they'd given him an order. He had two weeks to decide on someone to be a punisher, a punishment, and someone to be punished.

I have to make a selection.

The first two decisions weren't going to be so hard. There were plenty of kids only too willing and able to terrorise someone, and thinking of a punishment was hardly an effort.

It disturbed him that he thought like that. A few months ago the very idea of making such decisions would have been alien and repugnant—and impossible. But as Richard had said, he was beginning to see the world differently, to think differently. He was beginning to see the world as a stage, filled with actors who obeyed his directions, did what he told them.

Their roles are decided in advance, but you have to make sure they keep to them. Put them back in their place if necessary. It was going to take a lot of getting used to; he wasn't sure he would ever be totally comfortable with it.

But the third decision … He felt cold and hot at the same time, a shivery ache running through him. So far, he had watched and learned. He hadn't thought about the reality of being responsible for a selection, *for a punishment*. It was on another level altogether. *He* was going to decide. Someone would suffer because *he* ordered it. How did he live with that?

What does it matter? the voice hissed. *Just choose someone, anyone, and get it over with. What do you care who it is? Remember: if it's someone else, it isn't you.*

And it wouldn't be Ben either. He could at least hold on to that thought. The first thing he was going to do when he became a fully-fledged Guardian was take Ben's name off the List. *I'll have that power.*

But it didn't make him feel good. Somehow the thought of that power—power over life and death—was almost as awful as not having power at all.

Almost.

'You can see it as an initiation rite,' Richard said. 'To be fully one of us you have to prove yourself. You have to prove you have the strength and the authority to organise this and see it through.

'Then we'll truly know who you are—and so will you.'

Who you are?

Which of me is that?

He had started out as one person—the original Elliot, the ordinary boy with a normal life. Then had come the second Elliot: bullied, weak and helpless. And the third Elliot: cool, indifferent, untouchable, Guardian-in-training. Now, to add to these, was the Elliot he was with Ben—and the Elliot he was for Louise.

Which of them was him? Which was the real Elliot?

Maybe I'm all of them.

Breakaway tasks

Remembering

1 How have Elliot's experiences with the Guardians begun to change him?

2 What is the one advantage Elliot can see about becoming a Guardian?

Understanding

3 Why does Elliot want to reinvent himself?

4 Why is choosing a student to be punished such a difficult decision for Elliot?

5 Why doesn't Elliot refuse to make the choice?

Applying

6 Imagine that Elliot has approached you and asked for your advice about his dilemma. What advice would you give him?

Analysing

7 a What simile does Elliot use to describe how he is beginning to see the world?

   b What does this simile suggest about Elliot's beliefs about his place in the world?

8 Richard's dialogue reveals what he believes is a true test of a person's identity. What does Richard believe?

9 How can you tell that Elliot is confused about his identity? Give at least two examples.

Evaluating

10 How effective is the use of italics throughout this extract? Support your answer with details from the extract.

Creating

11 Write an inspiring motto that Elliot can repeat to himself to help him through this challenging time in his life.

Writing a text response

The text response is the text you'll probably be asked to write most often as you make your way through high school English. It might seem tricky at first, but if you approach it step by step and plan it carefully, you'll soon see that it is not so difficult after all.

At the start of this chapter, you explored how novels are constructed by thinking of them as houses. The text response is just another type of house! And if you know all the tools and equipment you'll need, and the steps involved in building one, you'll be building strong and sturdy text responses in no time.

There are five steps involved in constructing a good text response:

1 think
2 brainstorm
3 plan
4 write
5 edit.

Let's take a look at each of these steps in detail.

Step 1: Think

Just as a builder begins by thinking about what sort of house they would like and where they might build it, you need to begin by thinking about the question you've been asked and your point of view about it.

In order to do this effectively, you will need to:

- read the question carefully
- underline the key terms and define them
- rephrase the question to be sure you understand exactly what it is asking
- think about the topic and develop your point of view about it.

Step 2: Brainstorm

Next, a builder might brainstorm the types of materials they will need to build their house. You'll need to do this too, brainstorming your ideas about the question, gathering evidence from the text to support your ideas and working out how they might all fit together.

In order to do this effectively, you will need to:

- brainstorm arguments that support your point of view
- find evidence from the text to support your arguments
- organise your arguments into a logical order (your strongest argument usually goes first).

Step 3: Plan

A builder would never start building before they had drawn up the plans for their house—and you should never start writing until you have drawn up a plan for your text response. You need to spend time planning your response by working out which bits of information go into which paragraphs.

In order to do this effectively, you will need to know and understand the structure of a text response. A text response has an introduction, a series of main body paragraphs and a conclusion.

The purpose of your introduction is to prepare your reader for the point of view you are about to argue. Therefore, it should:

- briefly explore the question, showing your understanding of what it is asking, and define any key terms
- clearly state your point of view about the question
- introduce the text(s) you will be discussing
- indicate what will follow in the main body.

The main body of your text response contains your arguments and the evidence you have gathered to support your arguments. The main body consists of a series of paragraphs. As a paragraph should only ever contain one main idea, you should have as many paragraphs in your main body as you have arguments. This is where your brainstorming comes in handy!

Each main body paragraph should include:

- your argument, which forms the topic sentence of your paragraph
- evidence from the text to support your argument
- your understanding or interpretation of the evidence
- a statement that explains how this argument is relevant to your point of view about the question.

By your conclusion, your reader should have already been persuaded to share your point of view, so your conclusion should do more than just summarise what you've already written. An effective conclusion will also make some sort of judgement about the importance of your ideas.

Finish this planning step by organising your ideas from your brainstorming into this structure.

Step 4: Write

Now comes the fun part of actually building your house. Working from your plan, it's time to begin writing your text response.

In order to do this effectively, you need to know what sorts of words to use to express your ideas. A text response should use formal language. That means that the sort of informal words and phrases that you might use when chatting with your friends are not appropriate.

The sorts of words you will need are:

- the correct terminology for the features of the text
- useful verbs for discussing ideas in texts
- effective linking words to join your ideas together.

Step 5: Edit

Lastly, it's time to edit your response. A builder would never let a family move into the house before checking that everything was safe and sturdy and just as it should be. You should make sure that your response is sound, with everything just as it should be, before you let your teacher read it. You do this by carefully editing your work. Careful editing also means that you can be confident of your success before you hand in your response. Use the information provided in the planning and writing steps to create an editing checklist.

Writer's TOOLBOX

Another useful way to construct a main **body paragraph** is to ask yourself these four questions. Each one relates to the four steps listed in the text.

1   What do you know?   3   What does it mean?
2   How do you know it?   4   Why is this relevant?

Strands in action

Core task

Choose one of the questions that follow and write a text response, using either *If I Stay or Inventing Elliot*—or both if you feel like a challenge! Use carefully selected examples from the text(s) in your response. The following sample introduction has been provided to help you get started. Use it as a model for your own introduction.

a How do the choices you make in life reflect who you are?

b Difficult situations help us to learn who we really are. Do you agree?

c Every choice has a consequence that we must be prepared to accept. How has this idea been explored in the text you have studied?

Be sure to follow all the steps for constructing a text response carefully. Hand in your planning notes and draft with your final copy.

exploration of question	When people talk about who they are, they are referring to identity. A person's identity is shaped by family and friends,	
definition of key terms	what they know and believe, and the sorts of experiences they have had in the past. The sort of person they are will influence the choices they make. Smaller decisions might reveal their likes and dislikes, but it is the bigger, more difficult decisions that get to the heart of what they think and believe, and truly reflect who they are as people. Elliot Sutton, the	*clear statement of point of view*
introduction of text	main character in Graham Gardner's novel *Inventing Elliot*, faces some really difficult decisions, such as what sort of image to project and whether or not to become a bully in order to avoid being a victim, when he moves to a new school. The choices he makes when confronted with these decisions help Elliot to discover his true identity.	*indication of what will follow in the main body*

Extra tasks

1 Consider the themes of the last novel you studied in class. Write three suitable essay questions for exploring these themes.

2 Choose a novel that you have read for pleasure and you think is worthy of study in class. Present a speech in which you justify your choice by explaining the significance of its themes and the details of its construction.

3 Create a glossary of new spelling and vocabulary words from the two extracts provided. Design two activities that your classmates could complete to help them learn these words.

Writer's TOOLBOX

Suitable activities for learning new words include crosswords, find-a-words, quizzes, cloze activities, spelling bees and true or false games.

4 Choose one of the two extracts in this module, or a scene from a novel you have read recently, and present a reading of it to the class. Create a suitable soundtrack as background to enhance the atmosphere.

Focus on film

Films are also works of fiction, just like novels. They tell entertaining stories and usually show us something about ourselves; that is, what it means to be human. And again, just like novels, films are often carefully constructed to give you the impression that you are watching 'real life' captured on the big screen.

As you have discovered, authors use features such as plot, structure, narrative point of view, characterisation, setting, description, style, metaphors, symbols and so on, to construct novels. Film makers use some of these features too, but as film is a visual medium—not a written medium—film makers also have other tools at their disposal. These include camera work, lighting, music, sound, special effects, costumes and props.

French film maker Jean-Luc Godard once said, 'Cinema is the most beautiful fraud in the world.' Keep this quote in mind as you explore how films are constructed and see if you can explain what he meant!

the film. Even though different teams of people are responsible for different parts of the film, the director has the final say in every decision that is made. This is why the director is always referred to when analysing a film.

In order to understand how novels are constructed, the metaphor of a house was used, with each brick representing a different feature of the novel. This is also a useful way to think about films. In this case, the builder of the film is the director. Examine the graphic below carefully. Which 'bricks' or features of the film are the same as for the novel, and which are unique to film?

How are films constructed?

Films are constructed by hundreds, sometimes thousands, of people all working in different areas. There are producers, editors, actors, cinematographers, make-up artists, set designers,

extras and many more. The most important person on a film set, however, is the director. This is because the director is responsible for the overall vision of

THE FILM

MUSIC	SOUND	LIGHTING
CHARACTERISATION	DIALOGUE	COSTUME
EDITING	MISE EN SCENE	SPECIAL EFFECTS
STYLE	CAMERA WORK	SETTING
THEME		
PLOT		STRUCTURE

MEANING

DIRECTOR

Camera work forms the door of this house because it is through the eye of the camera that viewers experience the story. Now let's take a closer look at each of these features by examining how they've been used in Steven Spielberg's *Indiana Jones and the Last Crusade*.

Plot, structure, setting and style

Just like a novel, a film has a plot, structure, setting and style. The plot is written into the script by the scriptwriter before it is brought to life visually by the director. The director and editors choose the order in which the events from the plot will be shown, which creates the structure of the film.

The setting in a film works in much the same way as the setting in a novel. However, the novel is a written text, so the setting must be described for the reader, but a film is a visual text and so instead of description, we 'see' the setting as it is conveyed to us through the camera work.

Just as the language choices an author makes when writing a novel determine the style of the work, the choices a director makes about the camera work, lighting, music and so on combine to create the style of the film.

Characterisation

As you discovered when examining the novel, the process by which a character is created is called characterisation. Characters in film are created through:

- their dialogue (the things they say)
- costume and make-up (their visual appearance)
- gesture and expression (acting)
- responses to, and reactions from, other characters.

The images on the next page show many of the elements of characterisation at work.

Indiana is an adventurer: brave, reckless and quick-thinking. This is reflected in his dress (the leather jacket and wide-brimmed hat); the props he carries (whip and gun); even his sun-bronzed skin. As you watch the movie, you will also notice that Indiana's voice and tone, choice of words, and facial expressions and gestures reflect his adventurous nature and lack of formality.

Indiana's father, Henry, on the other hand, is a scholar: conservative, stubborn and intellectual. He dresses in tweeds and a wool hat, wears glasses, and in some scenes can be seen carrying an umbrella and a briefcase. His speech is more formal and his facial expressions, gestures and movements are all much more restrained than Indiana's.

In these images, we can see the costumes of the two central characters in the story. Their costumes tell us much about the types of characters they are.

Henry, Indiana's father, the scholar. He wears a tweed suit and a wool hat, a bow tie and glasses. His personal props (not shown) are his umbrella and briefcase.

Indiana Jones, the adventurer. He wears a leather jacket, a wide-brimmed hat and a necktie. His personal props are weapons—a whip and a gun.

Breakaway tasks

Remembering

1 List the features of the film.

2 Why is the director always referred to when analysing film?

Understanding

3 What did Jean-Luc Godard mean when he said, 'Cinema is the most beautiful fraud in the world'?

Applying

4 Working in pairs, conduct an interview about the characterisation of the central characters in *Indiana Jones and the Last Crusade*. One partner takes the role of the interviewer, the other the role of Steven Spielberg, the director.

Analysing

5 Consider the plot, setting and characterisation in *Indiana Jones and the Last Crusade*. Write a paragraph explaining how these features are interdependent. Use examples from the film to support your ideas.

Evaluating

6 If you were to award an Oscar to *Indiana Jones and the Last Crusade* for one of the following categories, which would you choose? Explain your choice.

• best direction
• best original screenplay
• best set design
• best costume design

Creating

7 Design a web page for a large media distributor to advertise the film *Indiana Jones and the Last Crusade*. Annotate the page showing its features. Explain your choices.

8 Pretend you are Steven Spielberg accepting an award for the category you chose in Question 6. Prepare and present your acceptance speech, outlining your intentions in relation to that category as you directed the film. Remember, you need to sound like a man who has just won an Oscar!

DID YOU KNOW...

India's film industry, Bollywood, is the largest in the world, producing over 800 films a year. Hollywood produces only half of this number in the same time.

The features you have explored are common to both novels and films. Those that follow are unique to film texts. You will look at some definitions first, and then examine how they have been used to construct the final scene of *Indiana Jones and the Last Crusade*.

Lighting

Lighting refers to the way in which a scene has been illuminated. The lighting indicates what time of day the action is taking place but can also have the important effect of creating atmosphere and mood, or focusing attention on a specific aspect of the scene. Consider, for example, the many dark, poorly lit scenes in *Indiana Jones and the Last Crusade*, which help to create the sense of mystery and danger, and the extensive use of firelight, which adds to the historical atmosphere of the plot.

Music and sound

Dialogue forms a crucial part of the sound of a film but an effective analysis of the sound should also consider sound effects and music. The sound effects are fairly easy to recognise, such as the screeching of the rats in the scene in Venice, when Indiana and Elsa find the tomb of the knight, or the whoosh of the fire as the match hits the petroleum. The music, however, sits in the background and viewers are often not conscious of it.

Music is important in films as it helps to create the mood and atmosphere of the various scenes. Note, for example, when the theme song for *Indiana Jones and the Last Crusade* plays during the film. It is an upbeat and triumphant melody and is usually played when Indiana has escaped from or outsmarted his enemies.

Special effects

'Special effects' is the term used to describe any visual elements of a film that are either impossible or impractical to produce during actual filming. Special effects are added to a film during the editing process. Since *Indiana Jones and the Last Crusade* was made in 1989, there have been huge advancements in digital technology and, as a consequence, amazing new effects are possible in modern films. Nevertheless, Donovan's transformation from a healthy man to a rotting skeleton when he drinks from the false cup in the final scene is still highly effective!

Camera work

Camera work refers to any decisions made about the placement or movement of a camera during filming. There are numerous different possibilities available to film makers. Here are some of the more common ones.

Camera shots

The type of camera shot is the result of the distance between the camera and the subject being filmed. You have probably used the zoom button on your camera to get closer to or further away from a subject you are photographing—camera shots in films work much the same way. The three basic camera shots that feature a specific subject are long shot, mid-shot and close-up, but there are a number of variations, some of which are shown here.

1   Establishing shot: usually contains a lot of landscape and is used to show the setting of the film or a particular scene.

2   Long shot: shows a character within a setting. This helps us to understand what the character might experience physically in this setting.
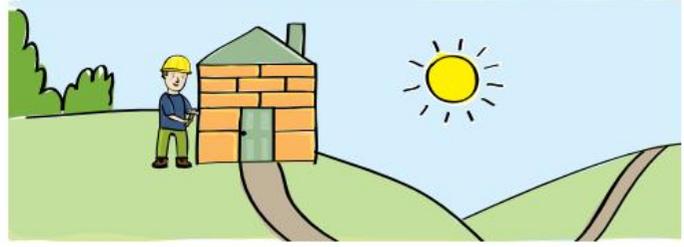
3   Mid-shot: shows the characters from the waist up and is usually used when conversations are being filmed. The mid-shot helps to focus attention on the action.

4   Close-up: focuses on the face of a character or a particular object. It is used to show emotions or to tell us that this object is important.

5   Extreme close-up: focuses attention on part of a character's face or an object. The eyes and mouth are most commonly captured in extreme close-ups as they can reveal a lot about the character's emotions. When used on objects, it focuses attention on a particularly important detail.

6   Point-of-view: sometimes when we are watching a film, we get the impression that we are seeing exactly what the character is seeing; that the camera and the character's eyes are the same thing. This is called a point-of-view shot and works much like the narrative point of view of a novel.

Camera angles

As well as altering the distance between the camera and the object being filmed, film makers can also choose the angle from which the object is filmed. This is just like squatting down, or standing on a chair to take a photograph. There are three common camera angles used in film making.

1 High angle: the object or character is filmed from above, with the camera looking down. This can make the object or character appear small, vulnerable, powerless or insignificant. A birds-eye view shot is a more extreme version of this.

2 Eye level: the camera is positioned level with the object or character being filmed. This gives a 'real life' effect to the shot.

3 Low angle: the object or character is filmed from below, with the camera looking up. This can make the object or character appear large, powerful or majestic.
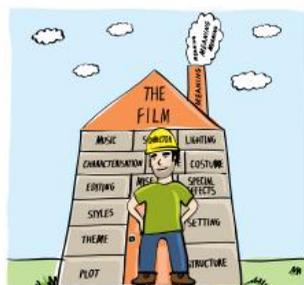
Mise en scène

Mise en scène is a French term that translates as 'place in scene'. Films are deliberately and carefully constructed and this extends right down to the very last prop. This means that whatever is in a camera shot has been deliberately placed

there for a particular purpose. When you analyse the significance of the props in a particular shot, you are discussing mise en scène.

Editing

Editing a film is an important part of the film-making process and is usually part of the film's 'post-production' phase, although it may start earlier, while the filming is still taking place.

The editor receives all of the raw footage that has been captured by the camera operator during the production process. From here the editor's job is to select from it, organise it and modify it according to the instructions given by the director or other key production staff.

As you can imagine, editing a film is a time-consuming job. Not only does the editor need to sort through often hundreds of hours of footage, they must also match up dialogue, music and sound effects to the appropriate footage.

When assembling the footage, the editor must be very conscious of the story and edit the scenes in a way that is appropriate to the genre. For example, a car chase scene will usually require a sequence of rapidly changing shots, with camera angles shifting every few seconds. The editor will probably include wide shots and long shots so that the context of the car chase is achieved. They may also include close-ups of the drivers' faces or the smoke coming off their wheels as they turn a corner. By using quick cuts and variations in shot type, the editor can create a sense of speed and urgency. By contrast, when editing a dinner scene in a romantic film, the editor may choose to use more close-ups and will often allow for longer pauses in conversations.

For something like a car chase, the editor will also often include loud and dramatic music, plus the inevitable tire screeches and smashing of metal and glass. For a romantic scene, the music will be much softer, and you might also notice that the lighting and sound is deliberately subdued in order to create the right mood.

Film techniques in action

The frames below are from the final scene of *Indiana Jones and the Last Crusade*. The scene begins with the discovery of the Canyon of the Crescent Moon and the resting place of the Grail, and finishes with the destruction of the temple and Indiana, his father and Brody's narrow escape. Note the various camera shots and angles used and the way they help to shape meaning.

Breakaway tasks

Remembering

1 What three elements constitute the sound of a film?

2 What is mise en scène?

Understanding

3 What is the difference between camera shots and camera angles?

Applying

4 As the director, you have been asked to film a scene of the following action:

> A young man arrives at the beach to go for a swim. He drops his towel on the sand and walks towards the water. He wades into the shallows. Then he begins to swim. A shark is in the area. The shark swims towards the man and attacks him. The man disappears under the water.

Create a storyboard for the action as you would shoot it, indicating which camera shots and angles you would choose and how you would edit the frames together. Choose some music to go with it.

Analysing

5 Complete an analysis of the film techniques used to create meaning in the final scene of *Indiana Jones and the Last Crusade*. Use the frames provided as the basis of your analysis.

Evaluating

6 Choose a film that you have seen recently, or one that you know well, and write a review of it, evaluating at least three different features of the film.

Creating

7 Work in pairs to design a small action sequence. One of you will perform while the other captures the action with a digital camera in a series of photographs. Use suitable software to create your own moving scene. You might like to add some music to enhance the atmosphere of your sequence.

Strands in action

Core task

Stage your own Academy Awards.

a Using what you have learnt about film construction in this chapter, as a class decide on the range of awards you will present.

b Form small groups and choose one of the awards, making sure that no two groups choose the same award. Each group must then nominate three films that are worthy of that particular award.

c Using suitable software, create a presentation that highlights the merits of each nominated film, thereby justifying the film's inclusion as a nominee for this particular award.

d After viewing each presentation, the class votes on the winner of the award.

Extra tasks

1 Working in small groups, write, film and edit your own film. If you don't have the time or equipment to actually make a film, write the script of a film and create a storyboard that shows how it should be filmed. Don't forget to include the camera shots and angles you would use and the appropriate sound that accompanies each frame.

2 Make a list of your ten favourite songs and find a copy of the lyrics of each. Invent a story for a musical film that uses all of your songs in an authentic way. Write the story, making sure to indicate at what moments the songs would play. (You could watch the film *Mamma Mia* for inspiration.)

3 Create your own film discussion chat room and chat about your favourite films.

Case study: *Son of Rambow*

Now that you have explored how films are created, it's time to apply what you've learnt. As you watch the case study film, *Son of Rambow*, remember that as well as enjoying the story, you need to be actively engaged so you can spot all the visual and auditory techniques employed by the director.

Son of Rambow is the story of two young boys, Lee Carter and Will Proudfoot, two outsiders who form an unlikely friendship when they make a short film together. Will uses his imagination to escape his stifling home environment and Lee resorts to being the school bully to deal with his anger over his isolated home life.

Inspired by *Rambo: First Blood*, the two boys set out to make an action epic of their own. Along the way they make new friends, learn about loyalty and brotherhood and get themselves into more than a little bit of trouble.

After viewing the film, complete the following activities.

Breakaway tasks

Remembering

1   What does Will give to Lee for taking the blame at school?

2   Which country is Didier from?

3   What is the name of the film Lee and Will are making?

4   List five features of Didier's costume that make him a cool teenager of the 80s.

Understanding

5   Both Lee and Will face significant challenges in their home lives. What are these challenges and how are they different?

6   Lee and Will could be considered outsiders in their community. How are you shown that they are outsiders? Provide two examples for each boy.

7   Will lives in a world of imagination. Give two examples from the film that support this statement.

8   Why do you think *Rambo: First Blood* captured Will's imagination so completely?

9   What factors bring the two boys together?

? DID YOU KNOW...

Fifty-seven men are killed by Rambo during the course of the film *Rambo: First Blood*.

10   At different points in the film, each boy tells the other that 'this has been the best day of all time'. Describe what is happening in both these moments of the film and explain why those days are so important for each boy.

Applying

11   The inspiration for Lee and Will's film, *Son of Rambow*, comes from Will's drawings. Watch the final scene again, where their film is shown at the cinema. Choose a scene from their film and draw the illustrations that might have formed the inspiration for that scene.

DID YOU KNOW...

During the 'Flying Dog' scene there is clearly no wind, but the kite holding the dog has no problem flying. That's odd!

Analysing

12   The two boys are very different in personality. How can you tell? Using what you know about characterisation, analyse how Lee and Will have been characterised. Justify your analysis by offering examples of costuming, dialogue, gesture and expression.

13   Clocks and watches form a recurring motif throughout the film. Explain three ways in which they are significant.

14   What is ironic about the scene on the bus when Didier and the other students leave England?

15   The film that Lee and Will make has a huge impact on both their lives. How are their lives changed as a result of this film?

Evaluating

16   Lee and Will's friendship grows over the course of the film, but it also faces many challenges. The frames in the following film strip show several key moments in their friendship.

    a   Explain what is happening in each frame.
    b   Comment on the status and nature of their friendship in each frame.
    c   Evaluate the moments and decide which two are the most significant in the development of their friendship. Explain your choices.

17   What have you learnt about the value of friendship and brotherhood from this film? Write three clear statements and then share your ideas with the class.

Creating

18   Keep a notebook by your bed every night for a week. When you have had a particularly vivid dream, take a few moments to jot down some notes about it. Use your notes to create a five-panel comic strip of your dream. If you don't dream, or struggle to remember your dreams, create a comic strip of a dream you would love to have!

Strands in action

Core task

Using the scaffold for writing text responses provided earlier in this chapter, write a text response for *Son of Rambow* that explores the following idea: 'Friendship takes an ordinary life and makes it extraordinary'.

WORD BANKS

Creating word banks that you can access while you are writing is a useful strategy for making the writing process quicker and easier. Use the following word banks as a starting point for creating your own.

Terminology word bank: plot, characterisation, narrative point of view, dialogue, setting, structure, motif, symbol, metaphor, style, theme, lighting, music, sound, camera shots and angles, mise en scène, editing, special effects

Useful verbs word bank: shows, suggests, examines, explores, implies, emphasises, illustrates, demonstrates, influences, develops, explains, criticises

Effective linking words word bank: consequently, for this reason, therefore, thus, however, although, but, yet, despite, whereas, while, similarly, likewise, furthermore, in addition, in contrast, alternatively

Extra tasks

1 Imagine yourself as the son or daughter of your favourite film character. Write a diary entry that covers a typical day in your life.

2 Choose a film that you have seen that explores the theme of friendship. Analyse a key scene that explores this theme in detail. Present your analysis in a slide presentation.

3 Make a list of your five favourite films. Choose characters, settings, plot events and themes from all of them and merge them together to create a brand new story. Present your new story as a picture book.

DID YOU KNOW…

The spider used in the 2002 film *Spider-Man* was a Steatoda spider, not a black widow. The spider was given an anaesthetic, and was then painted blue and red.

A news sense is really a sense of what is important, what is vital, what has colour and life— what people are interested in. That's journalism.

Burton Rascoe (1892–1957), American journalist, editor and literary critic for the *New York Herald Tribune*

Print media

*✳ Chapter overview

Media is, in the modern sense, the following broad means of communication: print (newspapers and magazines), television and radio. 'Media' is the plural of 'medium'—which means something that sits between two other things. So, print media, television and radio sit between us, as the audience, and the events they report on. The word 'media' was first used as the collective noun for newspapers in the 1920s. Now it has come to include electronic media as well, including digital texts of all kinds—the kind you read every day.

In the news

You might think that print media is relatively new—perhaps dating from the invention of the daily newspaper—but it is as old as civilisation.

In ancient times, messengers were sent to bring word—news—of what was going on in other places. Travellers would ask others for the latest news and pass that on wherever they were going. In the ancient Roman Forum and its Greek equivalent, the Agora (market place), handwritten sheets of news were displayed.

The development of newspapers

In Europe, from late in the fourteenth century to the seventeenth century, handwritten newsletters were circulated among merchants. These newsletters covered everything from the progress of various wars to what would now be called 'human interest' stories. The first printed newspaper-style publication appeared in Germany in the late fourteenth century in the form of a news pamphlet or 'broadside'—and the news it pronounced was very scandalous indeed. In the English-speaking world, 'corantos'—small news pamphlets—were published but only when something really important happened. That changed when, in 1622, *The Weekly Newes* became a regularly printed news booklet. Then, in 1666, the first newspaper was published—*The London Gazette*.

Probably the biggest change in newspaper publishing came in the 1830s, in the United States of America, with the emergence of what was called the penny press, a newspaper you could buy for one penny. This meant that everyone—even people with little money—could afford to buy and read a newspaper. Until this happened, only the wealthy could afford to buy a newspaper.

In 1803, George Howe printed Australia's first newspaper, the weekly *Sydney Gazette and New South Wales Advertiser*, from a shed at the back of Government House. Local news was delivered to the editor via a 'slip box' hung outside the shop where the paper was distributed. It consisted of reports on items such as shipping, agriculture and crime as well as poems, prose and religious advice. Overseas news arrived on ships, so it was usually ten to fourteen weeks late by the time it was published.
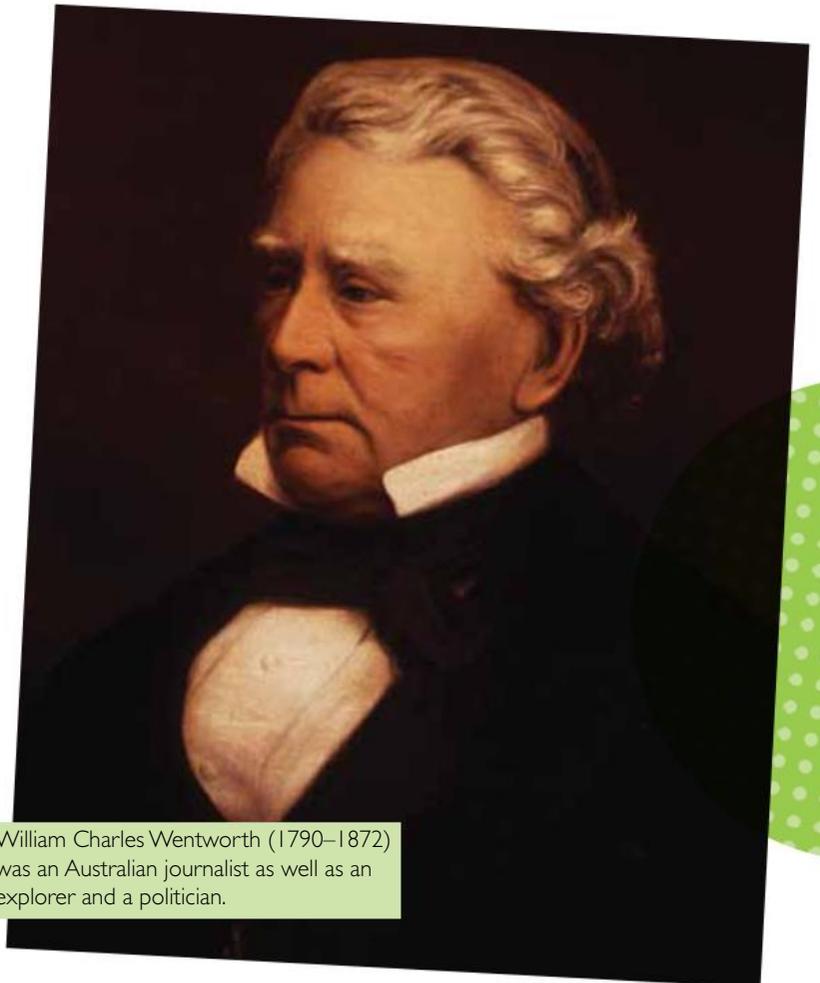
William Charles Wentworth (1790–1872) was an Australian journalist as well as an explorer and a politician.

THE LONDON GAZETTE.

Published by Authority.

From Monday, Septemb 3, to Monday, Septemp 10, 1666.

Whitehall, Sept. 8.

THE ordinary course of this paper having been interuppted by a sad and lamentable accident of Fire lately hapned in the City of *London*: it hath been thought fit for satisfying the minds of so many of His Majesties good Subjects who must needs be concerned for the Issue of so great an accident, to give this short, but true Accompt of it.

On the second instant, at one of the clock in the Morning, there hapned to break out, a sad and deplorable Fire in *Pudding-lane*, neer *New Fish-street*, which falling out at that hour of the night, and in a quarter of the Town so close built with wooden pitched houses spread itself so far before day, and with such distraction to the inhabitants and Neighbours, that care was not taken for the timely preventing the further diffusion of it, by pulling down houses, as ought to have been; so that this lamentable Fire in a short time became too big to be mastred by any Engines or working neer it. It fell out most unhappily too, That a violent Easterly wind fomented it, and kept it burning all that day, and the night following spreading itself up to *Grace-church-street* and downwards from *Cannon-street* to the Water-side, as far as the *Three Cranes in the Vintrey.*

The people in all parts about it, distracted by the vastness of it, and their particular care to carry away their Goods, many attempts were made to prevent the spreading of it by pulling down Houses, and making great Intervals, but all in vain, the Fire seizing upon the Timber and Rubbish, and so continuing it set even through those spaces, and raging in a bright flame all Monday and Teusday, not withstanding His Majesties own, and His Royal Highness's indefatigable and personal pains to apply all possible remedies to prevent it, calling upon and helping the people with their Guards; and a great number of Nobility and Gentry unwearidly assisting therein, for which they were requited with a thousand blessings from the poor distressed people. By the favour of God the Wind slackened a little on Teusday night & the Flames meeting with brick buildings at the *Temple*, by little and little it was observed to lose its force on that side, so that on Wednesday morning we began to hope well, and his Royal Highness never despairing or slackening his personal care wrought so well that day, assisted in some parts by the Lords of the Council before and behind is that a stop was put to it at the *Temple*

Church, neer *Holborn-bridge*, *Pie-corner*, *Aldersgate*, *Cripple-gate*, neer the lower end of *Coleman-street*, at the end of *Basin-hall-street* by the *Postern* at the upper end of *Bishopsgate-street* and *Leadenhall-street*, at the *Standard* in *Cornhill* at the church in *Fenchurch street*, neer *Cloth-workers Hall* in *Mincing-lane*, at the middle of *Mark-lane*, and at the *Tower-dock.*

On Thursday by the blessing of God it was wholly beat down and extinguished. But so as that Evening it unhappily burst out again a fresh at the *Temple*, by the falling of some sparks (as is supposed) upon a Pile of Wooden buildings; but his Royal Highness who watched there that whole night in Person, by the great labours and diligence used, and especially by applying Powder to blow up the Houses about it, before day most happily mastered it.

Divers Strangers, Dutch and French were, during the fire, apprehended, upon suspicion that they contributed mischievously to it, who are all imprisoned, and Informations prepared to make a severe inquisition here upon by my Lord Chief Justice *Keeling*, assisted by some of the Lords of the Privy Council; and some principal Members of the City, notwithstanding which suspicion, the manner of the burning all along in a Train, and so blowen forwards in all its way by strong Winds, make us conclude the whole was an effect of an unhappy chance, or to speak better, the heavy hand of God upon us for our sins, shewing us the terrour of his Judgement in thus raising the Fire, and immediately after his miraculous and never to be acknowledged Mercy, in putting a stop to it when we were in the last despair, and that all attempts for quenching it however industriously pursued seemed insufficient. His Majesty then sat hourly in Councel, and ever since hath continued making rounds about the City in all parts of it where the danger and mischief was greatest, till this morning that he hath sent his Grace the Duke of *Albemarle*, whom he hath called for to assist him in this great occasion, to put his happy and successful hand to the finishing this memorable deliverance.

About the *Tower* the seasonable orders given for plucking down the Houses to secure the Magazines of Powder was more especially successful, that part being up the Wind, notwithstanding which it came almost to the very Gates of it. So as by this early provision the general Stores of War lodged in the *Tower* were entirely saved: And we have further this intimate cause to give God thanks, that the Fire did not happen where

The front page of *The London Gazette*, Monday 3–10 September 1666, reporting on the Fire of London

Breakaway tasks

Remembering

1   When were the first handwritten news sheets produced?

2   What was the first newspaper in Australia?

Understanding

3   Why was the rise of the penny press so important?

4   How did Howe gather news stories for his newspaper?

5   Which words in the *London Gazette* extract are you unfamiliar with? In small groups, try to work out what each word might mean and how it should be said. Techniques you could use include sounding out the words, identifying any root words you are familiar with and using context to help you make sense of the words. Write down the definitions you come up with. Take a stab at writing out the pronunciation too!

Applying

6   Research to find out what else happened in London in 1666.

7   Look up each unfamiliar word from your answer to Question 5 and compare your finding to your guesses about the meaning and pronunciation of each word. (Note, their modern spellings may be quite different.) How close were you?

8   Choose five sentences from the *London Gazette* extract and rewrite them for a modern audience.

Analysing

9   Make up another name for the penny press.

10   The first publications were very small and usually focused on one event. What else would have been put in newspapers to fill them up when they became bigger?

11   Which words in the *London Gazette* extract are capitalised? Are they all proper nouns? What are the rules for capitalisation today? According to these rules, should these words be capitalised? Why or why not?

12   There are a number of italicised words in the *London Gazette* piece. Why are they italicised? What are the rules for italicising words today? Are there any that you would not have italicised?

13   For the words you didn't recognise in Question 5, how different is their modern spelling? Is there any explanation you can find for the change?

Evaluating

14   How might the rise of the penny press have affected general literacy rates in countries that depended on print media?

15   The first newspapers in each country had to obtain authorisation from their governments to publish. Why do you think governments thought this was necessary?

Creating

16   Make up your own newspaper and create the banner (the title area on the front of the paper) for it.

17   Make up a news story for George Howe.

The front page

Do you ever notice what is on the front cover of a newspaper? Sometimes, even when something really significant is happening in world news, local papers show footballers or people at the beach on hot days on the front page instead. Why do they do this? Newspapers are designed to sell in order for the publisher to make money. That means that they have to appeal to the reader in order to encourage them to pay for the paper. The footballers and the beach are more interesting to the average person in the street than something that happens half way around the world. These kind of stories are called 'human interest' stories and they sell well—that's why you see them on the front page.

- Date of publication
- Headline
- Lead story—in a tabloid paper (unlike this one) this often caters to reader interest rather than offering global news
- What's inside to stimulate reader interest
- Weather news
- Banner
- Cost

What's in the paper?

Newspapers typically contain:

- news articles on events, sport, politics
- feature articles
- advertisements
- sports results
- entertainment articles and information
- games, quizzes and astrology
- classifieds, sales and employment opportunities
- opinion pieces—editorials and letters to the editor.

News articles

News articles should report the who, what, when, where, why and how of an event. They should present this information objectively and without bias. The reader should, by the end of a news report, know about the event but not be able to identify the reporter's opinion of it. Articles can cover the full range of topics from sport to world politics. The purpose is to inform. Typical features of a news article are:

- a headline that indicates some key aspect of the subject

- information that is presented clearly and objectively
- past tense writing, because it is reporting something that has happened
- limited emotive or descriptive writing
- quotes from a relevant source or sources
- relevant background information.

Taking a closer look

On the next page is a news article about Barack Obama, the American President, published after he won the Nobel Prize for Peace, one of the most important and significant prizes awarded to people who actively promote harmony in the world.

OBAMA WINS NOBEL PEACE PRIZE

Barack Obama was awarded the 2009 Nobel Peace Prize yesterday for 'his extraordinary efforts to strengthen international diplomacy and co-operation between peoples'.

The Norwegian Nobel Committee chose the US President for the award, cited his outreach to the Muslim world and attempts to curb the nuclear proliferation.

The stunning choice made Mr Obama the third sitting US president to win the Nobel Peace Prize and shocked Nobel observers because Mr Obama took office less than two weeks before the February 1 nomination deadline.

Mr Obama's name had been mentioned in speculation before the award winner was chosen but many Nobel watchers believed it was too early to honour the President.

'Only very rarely has a person to the same extent as Obama captured the world's attention and given its people hope for a better future,' the committee said.

'His diplomacy is founded in the concept that those who are to lead the world must do so on the basis of values and attitudes that are shared by the majority of the world's population.'

The committee said it attached special importance to Mr Obama's vision of, and work for, a world without nuclear weapons.

'Obama has, as President, created a new climate in international politics. Multilateral diplomacy has regained a central position, with emphasis on the role that the United Nations and other international institutions can play,' the committee said.

Theodore Roosevelt won the award in 1906 and Woodrow Wilson won in 1919.

Former president Jimmy Carter won the award in 2002, while former vice-president Al Gore shared the 2007 prize with the UN panel on climate change.

The Nobel committee received a record 205 nominations for the year's prize.

In his 1895 will, Alfred Nobel stipulated that the peace prize should go 'to the person who shall have done the most or the best work for fraternity between the nations, and the abolition or reduction of standing armies and the formation and spreading of peace congresses'.

Unlike the other Nobel Prizes, which are awarded by Swedish institutions, he said the peace prize should be given out by a five-member committee elected by the Norwegian Parliament.

Sweden and Norway were united under the same crown at the time of Mr Nobel's death.

Source: *The Associated Press*, 9 October 2009

Breakaway tasks

Remembering

1   When is the nomination deadline for the Nobel Peace Prize?

2   For what reason did President Obama receive the award?

3   What other US presidents have won the award?

Understanding

4   Why is this a 'shock' award for President Obama?

5   Explain how the Peace Prize is different from other Nobel prizes.

Applying

6   Who would you give the Nobel Peace Prize to and why?

7   Do you think that prizes like this mean anything to anyone other than the person who receives it? Does it matter to you?

Analysing

8   Rewrite this sentence so that it can be understood by primary school children:

Alfred Nobel stipulated that the peace prize should go '… to the person who shall have done the most or the best work for fraternity between the nations, and the abolition or reduction of standing armies and the formation and spreading of peace congresses'.

9   Does this article suggest that President Obama fulfilled the criteria as outlined above?

10   Both the article and the images of President Obama are complimentary towards him. How do they make him appear to you? How do these three texts make you feel about him?

Evaluating

11   What does it tell you to know that there were a 'record 205 nominations for this year's prize'? This is a prize awarded to someone who has done great things for world peace. How many people can you think of that would deserve such an award? Do you find it surprising that there was a record number of nominations? Why or why not?

12   What do you know about President Obama that could explain his nomination?

Creating

13   Write a nomination for someone you know who you think should get a prize for something special. Draw up a certificate outlining the award and the reason for which they are receiving it.

14   Create the prize that you think you might be able to win if it were real.

Feature articles

Feature articles are long articles that focus on a particular issue that is relevant at the time of publication. The background information is included and all aspects of the issue are explored. This means that a feature story is an expository text—it exposes an issue without judging it. Like news articles, feature articles should be objective. Their purpose is to inform the reader about all aspects of an issue. Typical elements of a feature article are:

- a headline that indicates some key aspect of the subject
- usually past tense writing
- emotive, but not hysterical, language
- background information
- avoidance of judgements where possible
- often quotes from some relevant source.

THE SORRY STATE OF AUSTRALIA'S STATELESS PEOPLE

By Anne Henderson

NEWSPAPER

IN AUSTRALIA, it's not easy to visit a detention centre. You need someone to visit, [and to] make a trip to the outback or to Sydney's fringes. You have to be motivated [to] join a group like Chilout (Children Out of Detention). And yet, more Australians should visit their country's detention centres.

A friend encouraged me to visit Villawood. You will be different if you go, she said; you'll want to go back. She was helping someone there. She talked with him on the phone. He's bright and so expressive, she told me; he's desperate. We set a date.

We arrived by car at around 4 p.m. with temperatures over 40 degrees. An eclectic group of three, Jewish and Catholic backgrounds, one a retired Australian army officer, dressed casually. We were to visit a young Palestinian, more than two years in detention at Port Hedland, Woomera and now Villawood. A stateless person.

We carried bottles of water, some groceries, his favourite Tim Tams and pistachio nuts. It was Ramadan and he was fasting 16 hours a day. In addition, I had bought him a box fan unopened, straight from a hardware store.

…

At Villawood, there are five locked gates to pass through before the visiting compound, a barren incline surrounded by wire that we view walking to the entrance.

It could be a scraggy playground except for the 10m-high fence with razor wire. You notice the razor wire first, huge curling tunnels across top and bottom of every fence. It glistens in the sun, new, with little axes of razor-sharp steel along the wire, inches apart.

A smiling young warder lets us in, saying she thought she had to work the next day in the heat. But she doesn't and is now so happy. We fill out identity forms, move into the security office where we leave our belongings in a locker. We can take the foodstuffs, the fan must stay behind.

Our detainee's name will be written on the box. These warders are no better or worse than bossy lower-order custodians anywhere power can be misused in a democratic society.

For more than three hours we sit in bare shade in the visiting compound. A convivial three hours in penurious conditions in a compound with not even a

tap. We joke and talk. We wave old Chinese airline fans for relief from the heat. We discuss Ramadan, and how it is meant to make the observant Muslim fully understand what it means to go without. Ironic in this setting, I muse.

...

This isn't a criminal we are talking to. He's clever, speaks English, is morally grounded, likes Western culture, could mix with your adult children and be their friend. You imagine what he might do if he could come with you at the end of the visit. What an addition to the gene pool, this healthy and fine-looking human. But his chances of staying are about as slim as his chances of survival in Syria or Palestine, should he be deported.

As we leave I ask if my friend can get his fan that evening as it's so hot. I get a shrug for an answer from the woman warder. It's then I know that I'll be back.

Source: *Courier Mail,* 20 December 2002

Breakaway tasks

Remembering
1 Where does the young man come from?

Understanding
2 What is Villawood?

3 What does the word 'eclectic' mean?

4 What is Ramadan?

Applying
5 What part of Henderson's experience would affect you most? Why?

Analysing
6 Anne Henderson, the author, refers to the young man as 'stateless'. What does that mean? What other words might you use to describe his position?

7 Consider how Henderson presents the physical landscape of Villawood. What aspects does she emphasise? Why do you think she does so?

8 Does this article exhibit the features you would expect in a feature article? Which features can you find and which are not included?

Evaluating
9 Why do you think the fan has to be left behind?

10 Why does Henderson seem to find it difficult to believe that this young man has to be detained in a detention centre?

11 Explain what Henderson means by the last sentence.

12 How many people in your class have ever seen a detention centre? What do you know about them from your own experience, the media, or other people's opinions? In what ways does Henderson challenge your ideas? Has she given you a new view of detention centres? Why or why not?

13 Conduct some research into detention centres. Then write a letter to the Australian Government in which you argue for or against them as part of Australia's strategy for dealing with refugees.

Creating
14 Write a diary, journal entry or conversation between the young man and some other member of Villawood, about what happened the day the journalist came to visit.

Advertisements

Newspapers are expected to make money for the owners of the newspaper. Selling advertising space is a way of making sure the newspaper makes money. Have a look at any page of a newspaper. How many advertisements can you see?

Sports results

In any week, in any state or territory, there are sporting events that need to be reported. People want to know what happened, who won, who lost and who did what. Sports results are almost always at the back of the paper. Watch as people pick up a newspaper—do they start at the beginning or the end; news or sports?

Entertainment articles and information

Want to find out what's playing at your nearest cinema or theatre? One place to find out is the newspaper. Any cinema, theatre or entertainment venue that wants to make sure people know what's on will take out an advertisement in the paper.

Games, quizzes and astrology

It's not all news—there are fun things in the newspaper, too. Crosswords, cryptic crosswords, sudoku and puzzles keep people entertained. There are even pages for kids to colour, draw and answer questions. Trivia quizzes are very popular—some papers run them every day and others just once a week. Astrology—predictions about people's lives based on their date of birth—is entertainment for some. There are readers who declare that their 'stars' are accurate. What do you think?

Classifieds, sales and employment opportunities

These pages are usually towards the back of the paper, although not at the very end—that's where sport lives.

WANTED
VOLUNTEER POSITION

ENTHUSIASTIC PERSON WITH OPEN MIND, WILLING AND ENQUIRING DISPOSITION. MUST BE FLEXIBLE, A TEAM PLAYER ABLE TO WORK INDEPENDENTLY.

YOU WILL HAVE:
A DEMONSTRATED ABILITY TO PRODUCE BEST WORK AT ALL TIMES AND TO STRICT DEADLINES.

WORKING HOURS 8:30—3:30 WITH BREAKS. AMPLE HOLIDAY BONUSES.

APPLY TO YOUR PRINCIPAL.
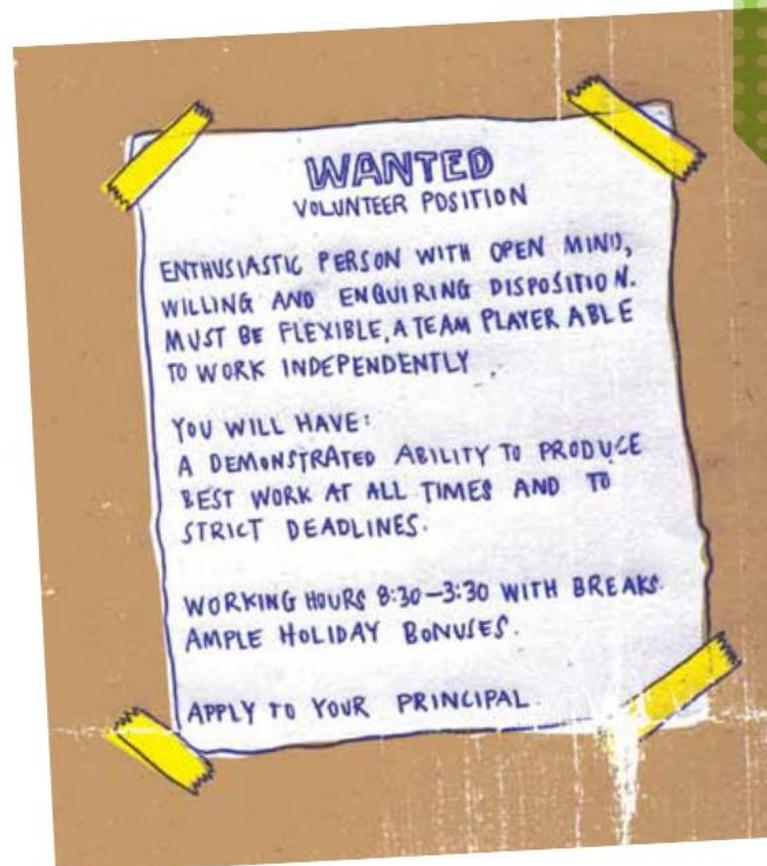
Opinion pieces

Opinions are expressed in three parts of the newspaper: the editorial, the opinion or comment column, and the letters to the editor. In most newspapers these three texts are located together. An issue may be commented on at editorial level, a columnist may take it up at a more personal level and members of the public can have their say in the letters section.

The editorial

The editorial is usually written by an editor, an editorial representative or an editorial group. It does not express a personal opinion; it expresses the newspaper's position on an issue. An issue is a subject on which people's opinions are divided. Typical features of an editorial are:

*   a focus on an issue of general interest
*   usually present-tense writing, because it expresses an opinion rather than recounting an event
*   the third person narrative position (he, she, they)
*   a broad range of persuasive techniques (words and/or phrases that make a reader feel a particular way)
*   their appeal to a broad audience
*   a focus on what should be done.

KEEPING OUR KIDS SAFE

DEDICATED Queensland lifesavers are back patrolling our beaches this weekend as we prepare for what will be a long, hot summer.

Their tireless efforts will save countless lives, despite the worst efforts of foolish people who ignore their expert warnings on where and when to swim safely.

Thanks to them, our beaches will remain refuges of delight from what we are warned could be a brutal summer.

Sadly, they cannot patrol the pools and waterways that take a terrible toll, particularly on young lives.

The *Sunday Mail* reports, with sorrow today, that toddler deaths have tripled in just 12 months, with 14 deaths under the age of four in 2008–2009.

These deaths are the more tragic because of their innocence and their absolute reliance on adults to keep them from harm's way.

But, from this summer, young lives will be made a little safer when the Queensland Government begins phasing in what will be the country's toughest pool safety legislation.

The *Sunday Mail* is proud of its role in initiating these laws through its long-running and graphic Safe Summer campaign.

It is regrettable that new regulations cannot be made instantly effective but we support them 100 per cent.

All Queenslanders must accept both the letter and the spirit of the new laws that will make them increasingly responsible for young lives.

Selfish, short-sighted or stingy evasion of the new regulations will be little short of culpable behaviour and should be punished accordingly.

Source: *Sunday Mail*, 19 September 2009

The opinion or comment column

Originally, the opinion piece was called an 'op-ed' because it was placed opposite the editorial in the newspaper. It is an essay on an issue. The opinion piece is usually written by a single person who is employed by the paper either routinely or specifically to write a column in which they express their opinion. The pieces are often quite long and are intended to cause controversy so that people write letters in response. That sells papers! Typically, an opinion or comment piece has the following features.

- It is between 500 and 700 words long.
- Usually the author takes an authoritative stance on the issue—he or she could even be an expert or someone who is well known in the field, for example a swimmer talking about pool regulations.
- It can include personal stories as evidence (known as anecdotal evidence).
- It focuses on an issue of general interest.
- Usually the writing is in the present tense.
- The author may use personal pronouns although these are kept to a minimum to ensure that the opinion does not appear to be too personal.
- The author uses a very broad range of persuasive techniques—even very emotive language (words that conjure up strong feelings in the reader).
- The author usually outlines what should be done.
- It is usually written in the third person narrative but can be written in the first person if the issue is a personal one, such as coping with an ageing parent.

GLOBAL WARMING AND OBESITY: THE LINKS REVEALED

By Jim Schembri

NEWSPAPER

The day will soon come when we shall be roused from our beds, not by the ringing of the alarm clock, but by the rising sea levels slapping us on our slumbering faces. That is how serious global warming is. What makes it worse is that we shall all be so morbidly obese by then we won't be able to rise from our beds to save ourselves.

There is absolutely, positively no question whatsoever that we are in the midst of a climate change crisis. It is also categorically and undeniably beyond any dispute that it is man-made. Maybe.

It is also beyond any sensible argument that the western world is suffering from an obesity epidemic owing to all the junk food people consume. Listen closely the next time somebody takes their seat. Hear that slightly pleasant squelching sound? That's because the average western bottom is now so full of saturated fat and trans-fatty acid that people audibly slosh when they walk.

Up until now the obesity crisis and the global warming crisis have been regarded as two separate crises. However, irrefutable scientific evidence has recently emerged showing that the two crises are, in fact, inextricably linked. The devastating fallout from this shattering revelation is clear and unavoidable—we shall all have to get our tongues around the correct pronunciation of the word 'crises'.

The cycle begins with the excessive ingestion of fast foods such as pies, hamburgers, kebabs, chips, potato cakes, maybe a piece of flake, some dim sims and, sure, a couple of schnitzels and throw in a spring roll, why not? And salt on that please.

The person consumes the food and gets bigger. This has several major deleterious consequences for the environment, not the least of which will now be having to also learn how to pronounce 'deleterious' properly as the 'crises' worsen. Their bloated bodies accelerate the emission of gases during digestion. This, in turn, contributes to the greenhouse effect. And because it is too much effort to walk, their increased use of cars and buses and taxis to get from one fast food franchise to the next adds to the release of greenhouse gases into the atmosphere. The chief repercussion of the greenhouse effect is bad weather, which means more hurricanes, which means more rain, which means more grass, which is what cows like to eat.

This results in the well-documented growth of both the size and population of cows, which leads to lower beef prices, which allows the manufacturers of fast food to buy more cattle to make more hamburgers, which naturally brings the price down, which allows people to buy more hamburgers and thus eat more hamburgers, and thus produce more greenhouses gases, and so on and so forth.

The predictable response to all this, of course, has been 'How can these crises be reversed? What measures can we take to cut back our carbon emissions, minimise our reliance on greenhouse gas-producing energy sources and also cut down on those happy-meal deals and late night burger binges?'

With the growing awareness of global warming has come a growing obsession for each and every one of us to reduce our 'environmental footprint' by taking all possible measures to minimise our deleterious effect on the fragile atmosphere on which we all rely on to survive. However, an emerging body of scientific opinion holds that we should, instead, think about going the other way. That is, rather than trying to combat the effects of global warming, why not put the pedal to the metal, push this baby as far as it can go and just see where it takes us?

There has, of course, been strident opposition to this proposal from the usual gaggle of nay-sayers who always get more media exposure than they deserve. 'What of the eco-system?,' they cry. 'What of future generations? What of the survival of our planet?' These questions avoid the central issue. The question they should be asking themselves is: 'Where is our sense of adventure?' The 'go for broke' approach to climate change has already received major support, chiefly from senior government officials and large corporations, who stand to save on a lot of paperwork.

But we all stand to gain. Rising sea levels mean those with houses in the inner suburbs would suddenly find themselves the owners of lucrative beachfront property, while the extinction of all those penguins in the south pole would mean we'd never have to sit through another documentary about them, which could only be considered a good thing.

Source: *The Age*, 13 November 2006
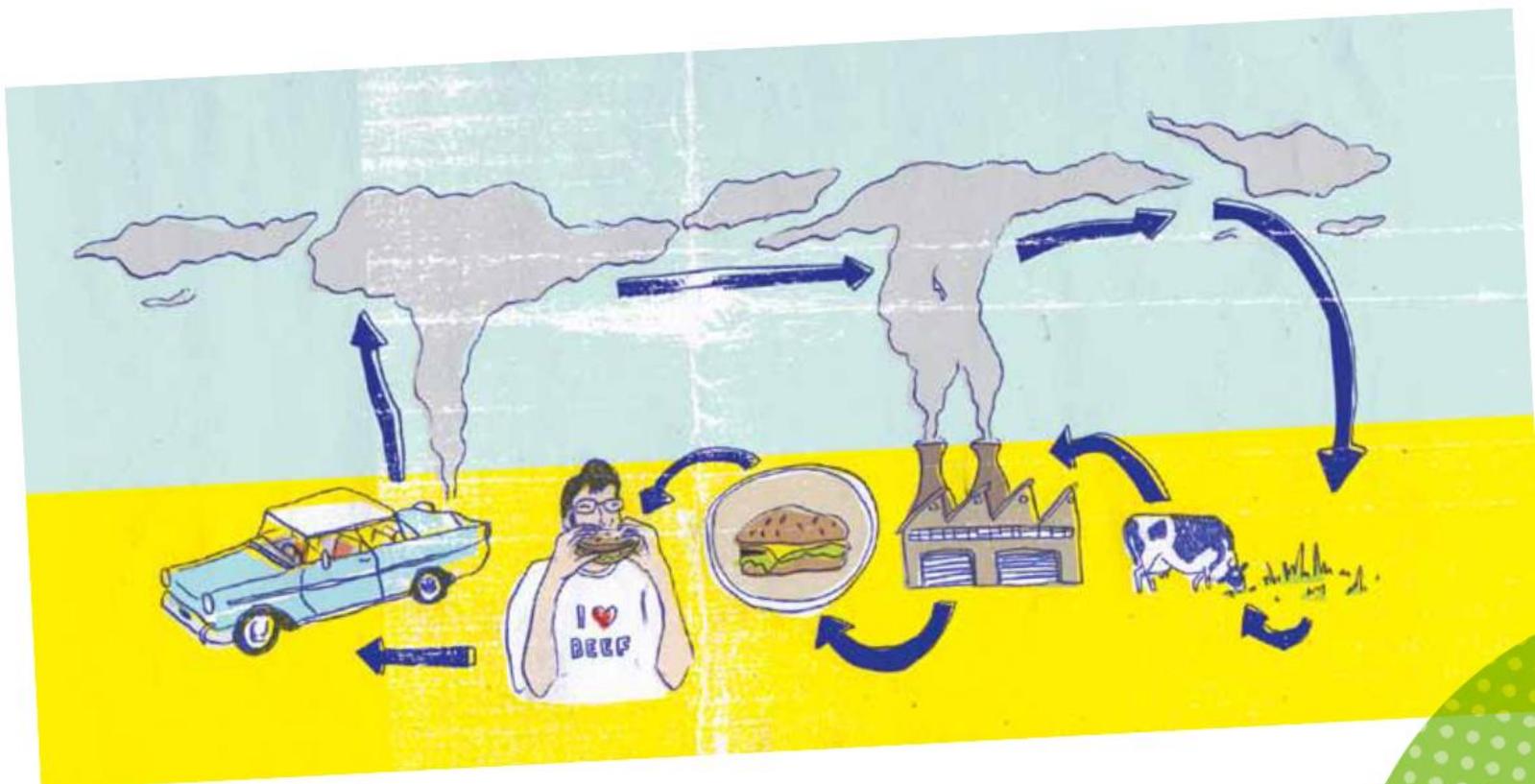
Letters to the editor

Letters to the editor are most often written by those who have an intense passion or conviction about an issue and they write either to put their case or, more usually, in response to something that has happened to them recently or something they have read in the paper that they either heartily agree with or utterly reject. Typically, letters to the editor have the following features.

- They are between 250 and 300 words long.
- The author has a personal reason for writing and informs the reader about what happened to make them write the letter (At my son's football match the other day I was shocked to …, I read in your paper …)
- They usually include personal stories, but can include other kinds of evidence.
- They focus on an issue that may or may not be of general interest. However, the editor is more likely to publish a broad range of letters than letters all about the same issue.
- They are usually written in the present tense.
- They are written in either the first or third person.
- The author uses only a small number of persuasive techniques, because they are so short.
- They employ a variation of tone from calm to highly emotive.
- The author often finishes with a proposed solution.

OUT OF CONTROL

In my day, when you held a party, you knew who was coming. They remained on your property and respected the rights of neighbours. At a decent hour, your guests would depart and everybody would be happy.

Not so now. Now parties are loud, disruptive and violent, and they represent the selfishness of the next generation.

On Saturday night, my wife and I were enjoying a dinner party with friends when cars started arriving on the street. Not just a few but dozens. They parked between trees and on nature strips, and blocked driveways. If one of my neighbours had needed to get out of their driveway for an emergency, they would have been stranded.

The 'adults' who got out of these cars showed no regard for anyone's property or peace. They shouted, threw bottles into people's yards, even drag-raced down the street. The noise was deafening! Teenagers were smoking cigarettes and drinking, everywhere you looked. I know many of my neighbours were frightened.

By midnight I had had enough and called the police. They came, there was quiet for a while and then, as soon as they left, it all started again. When they finally came back an hour later, they shut it all down.

Why should it take the arrival of the police to make people remember they are part of a society? Haven't the police got better things to do than to try to teach these hoodlums how to behave?

If everyone showed just a little more consideration for each other, this would be a better society.

Concerned citizen

Breakaway tasks

Remembering

1 What is the issue in the editorial?

2 What is the issue in the opinion piece?

3 What is the issue in the letter to the editor?

Understanding

4 What event led the editors of the *Sunday Mail* to write this editorial?

5 What events led Jim Schembri to write the opinion piece in *The Age*?

6 What event led the 'concerned citizen' to write to the newspaper editor?

Applying

7 Are any of these topics relevant to you? Which and why?

Analysing

8 Look over the typical features of each of the text types. Looking at the example of each in turn, decide which of these features they demonstrate and which they do not. Where the text is unusual in its features, do you think it was a good idea to be different?

9 a In his opinion piece, Jim Schembri uses exaggeration to help make his point—for example, '… we shall be roused from our beds … by the rising sea levels slapping us on our slumbering faces'. Identify some other examples of exaggeration used in this piece.

b What effect does Schembri's use of exaggeration have on the reader?

Writer's TOOLBOX

To **exaggerate** something means to blow it out of proportion and make it much bigger than it really is. It is often used in humorous writing, even when the writer is making a serious point.

10 The authors of this textbook have inserted images to complement the editorial, opinion piece and letter to the editor. In small groups, determine what aspect of the text is being emphasised for each image.

11 Pretend you are the author of this textbook. Find two new images to complement the extracts. Explain your choices.

Evaluating

12 Of the three texts, which one was the most convincing and why?

13 If you took the exaggeration out of Jim Schembri's opinion piece, what would the effect be?

Creating

14 In Question 7 you decided on the topic that was most relevant to you. If you could respond to the author in fifty words, what would you write?

15 Rewrite Jim Schembri's opinion piece without the exaggeration.

Strands in action

Bring a current newspaper from home to class (you have to be prepared to cut it into pieces).

a Find one example of each text type listed below.

- news article
- advertisement
- opinion piece
- editorial
- game or quiz or stars

- feature article
- sports result
- letter to the editor
- classified advertisement
- entertainment information

b Now create a checklist of the features of each text type, similar to the one following.

c Cut out each text type and swap them with a partner. Identify each text type, based on what you know about their features. This means that you cannot swap with someone who has the same newspaper as you do. When you have done this, hand them back to your partner. Discuss your choices. How many did you agree on? Between you, decide how many had all the features of their text type examples?

News article:		
Feature	My example	My partner's example
A headline that indicates some key aspect of the subject		
The information presented clearly and objectively		

Extra tasks

1 Annotate the front page of your newspaper.

2 In your paper, read all the letters to the editor. How many topics do the letters cover? What percentage of the letters were about the one topic? Put them in the order of importance or relevance to your life.

3 Read the astrological predictions in your paper. Do the predictions for your star sign seem to be accurate for you? Why do you think people read them?

4 Create a quiz or puzzle for your newspaper.

5 Create a front cover of a newspaper in which you invent *everything*—from a news story that hasn't happened to advertisements for products that don't exist.

6 Write a short article on a topic that is of interest to you and find or create an image to accompany it.

7 Write an advertising jingle for the radio to advertise a newspaper.

Focus on persuasion

To communicate effectively you need to be very clear about why you are writing and what you aim to communicate. What is your message and what is the intended effect of this message? What is your purpose? When you try to persuade someone, you seek to change a person's opinion so that it agrees with your own. This is usually because you have a strong opinion about an issue. An issue is an idea that people have differing opinions about. Issues can be small or big; for example, whether or not parents should be able to force their children to clean up their rooms, or whether or not parents should be able to smack their children when they are naughty.

Purpose

A purpose is a motivation to do or achieve something. For example, a letter about school-aged teenagers being used to model women's clothing might have, as its purpose, the aim to convince parents not to allow their children to be involved or, alternatively, to persuade parents that it is fine to let their children be models.

A lack of a clear purpose is often the reason for 'writer's block'—where a writer finds they are unable to write a piece. Having a clear understanding of why you are writing, and the purpose of your efforts, helps you to channel your thoughts, which gives your writing energy and vigour. To write well, you need to find your own motivation.

To develop an understanding of purpose, try to read a range of different writing and pay attention to the position the author takes, the tone of the writing (serious, humorous) and the selection and use of words. By considering what writers choose to write about and how they present this information, you can begin to form an opinion about their motivation and purpose—whether their writing is to instruct, to entertain, to inform or to persuade.

Don't be dismayed if the intention of your work is lost on your audience. Even with a clear purpose in mind, your message may not be interpreted by others in the way you had hoped. The best writers in the world cannot change what some people think—but they still try!

Audience

As well as having a clear purpose, writers for magazines or newspapers must clearly identify their target audience. An audience can be any group of people who are reached by a book, a speech, a film or any other form of media. The chosen audience will influence a whole range of journalistic decisions, such as the style of headings and typography, selection of images, use of language and, of course, the topic of the article or story itself.

Writer's TOOLBOX

Typography is about the way text is treated on the page. It refers to the choices made about the font itself (including style, size and colour) as well as the way the text is arranged by the designer or layout artist, including the space allowed around and between the text elements. All of these aspects have an impact on how a story or article is perceived by its readers.

Here are some possible target audiences for your writing:

- boys aged 13–16
- girls aged 19–24
- single adults in their 20s
- newlyweds
- parents with young children
- retirees
- employers
- senior students.

Writer's TOOLBOX

A **target audience** is any group or individual that the writer chooses to aim a piece of writing at. There are many different target audiences. Think about the different text types in a newspaper. Would these all be aimed at the same audience?

Breakaway tasks

Remembering

1   What are the four motivations or purposes of writing?

Understanding

2   Why is it important to know the purpose of a piece before you write?

Applying

3   Rank the four text purposes from your answer to Question 1 from the one that most motivates you to write to the one that least motivates you to write. Take a poll of the class and come up with the text purpose preferred by the majority in the class.

Analysing

4   How does vigorous and energetic writing make you, as a reader, feel?

Evaluating

5   You have been advised to find your own motivation for writing. What is the problem with that advice for students like you, sitting in a classroom? What do you do when you can't find your own motivation?

Creating

6   For the following scenario, write a headline and the first line of a text—one for each of the key purposes.

Australia had experienced an extended period of drought. Finally, one spring, there were heavy rains and everything became green. The water storages finally increased a bit. Suddenly, because everything was wet and green, people started wondering when water restrictions would be lifted. However, the state governments decided that restrictions should remain.

7   For the same scenario, you have been hired by the state government to write a piece designed to persuade a given target audience to accept that the water restrictions have to remain. From the list of eight possible audiences on the previous page, choose three and write the headline and first sentence of the opinion piece that is going to convince that target audience to accept the water restrictions.

Persuasive writing

Persuasive writing is the art of using words and writing styles to convince or influence another person or a group of people.

Selecting an audience is easy. Developing persuasive writing skills that will engage that audience is the challenge. Consider the school council. Wouldn't it be great if the power of persuasive writing helped to make something change in your school community? When arguing, some authors use what are regarded as 'below the belt' tactics, for example, making a personal attack. However, there are other tactics that are considered better techniques for writers and speakers to use.

Personal connection

To begin with, some authors try to make a personal connection with their audience so that the audience feels comfortable with them. The simplest way to do this is to use inclusive language, such as 'we', 'us', and 'together'.

Another technique is to use jargon or slang that is recognised by the target audience. By doing this, the author is removing barriers between themselves and their audience. The audience will feel 'part of the group' because they understand its special words. This is a very common technique and can be quite effective. But if the author wants to present themselves as an expert on the subject, it is better to avoid this kind of inclusive language.

Authors can also use praise or flattery to win over their audience (in a measured way—if they go overboard they just sound false).

Tactics

Tactics are important when trying to win an argument or persuade someone to a point of view. It helps to:

- simplify a complex issue into ideas that everyone can understand—black and white instead of shades of grey
- refer to authorities and use phrases such as 'the facts of the matter are …', and 'the truth of the matter is …'

Reason for writing—something the writer has read has prompted this letter

Inclusive language—connects the author and reader with the subject

Flatters the reader

Imperative statement that again creates a sense of urgency

I read with great dismay about the poor conditions in which our first Australians live.

These proud, resilient and wise men and women should be given the right to self-determination, the right to educational opportunities, the right to a political voice, the right to live as long as we do.

We have always been a nation of caring people. It is time to find a way forward for us all to benefit from the gifts of this nation.

Praise encourages readers to view with appreciation and respect

Repetition of 'right', a strong word that suggests there is no alternative

Emotive—suggests immediate danger—gives the reader a sense of real urgency

Flattering of the nation, makes it appear generous, kind

Inclusive language that connects the author, reader and subject even more closely

- anticipate the opposing argument and expose its flaws through rebuttal
- propose a solution, because otherwise some could argue that the text is not being persuasive—just negative.

Appeal

When you defend a position, you tend to use more appeals to try to draw sympathy from the reader so that they agree with you. Look at the table opposite and then read 'Hoons on the streets' and note how the author appeals to the reader.

Like all persuasive techniques, defence techniques must be used carefully. Too many appeals and you tend to sound whining—and very few are persuaded by whiners.

Writer's TOOLBOX

The **appeals** tell us what the author values—what he or she thinks is important. If an author appeals to our sense of justice, he or she values justice. This is obvious in both written and spoken persuasive texts.

TEXT 1: HOONS ON THE STREETS

Appeal to community values— what the neighbourhood prides itself on; how it would advertise itself to the world

Appeal to a personal tradition

Appeal to our sense of justice that children are threatened by the actions of others

Appeal to hip pocket nerve—people resent paying more for something

Appeal to group loyalty— looking after the old guys and the little ones

Appeal to tradition or history—way we have always been that is preferable to the current or future situation

Appeal to our sense of justice that he can't do a simple act

Appeal to national pride— what we believe we stand for as a country

Appeal to fairness—why should he have to pay for what others are doing?

Appeal to our need to defend children against danger

This neighbourhood has always been very quiet and we have respected each other's space and privacy but that's changing because now we are afraid to cross the streets.

Yesterday I wanted to visit my friend across the road—we always have lunch together on Friday— and when I stepped off the kerb a car raced around the corner and nearly knocked me down.

I'm an old man and I don't move very quickly any more—but that car surely did. Is it fair that I can't visit my friend without risking my life?

Is it fair that our whole neighbourhood worries about their little ones?

We're a nation built on helping out the little guy—well, right now I'm the little guy.

When I approached the council they said they could put in speed humps but that would raise the rates we have to pay. I'm a pensioner, I can't afford this.

And besides, why should it cost us money when these careless drivers could just be taught a lesson themselves?

Why can't the area be policed so these drivers are booked? We need to get together as neighbours and do something about this terrible menace before it's too late for me or for one of your children.

Appeal to our...	Example
Sense of justice	One rule for everyone—no special privileges.
Group loyalty	All for one and one for all.
Hip pocket nerve (money)	The cost to put computers in classrooms is very high!
Community values	In Wandan, we have a proud tradition of looking after each other.
National pride	We Australians are a proud people.
Sense of tradition or history	Our family has always celebrated Christmas together.
Desire for protection	You must do this, if not for yourself, then for your children.

TEXT 2: CLIMATE CHANGE

For some people the whole climate change thing is very difficult to grasp. There's so much technical jargon to walk through just to get some kind of handle on the issue.

But the truth is really quite simple: the world is getting hotter because we use too much and we waste too much. We use too many resources—too much stuff.

We tear up the ground looking for coal and uranium and plough great trenches from once mighty rivers to irrigate some pretty average land so it can do what it's not supposed to do—grow rice and other water-guzzling crops!

It's too much.

When do you think it's time to get a new computer? When it is broken beyond repair or when a better looking unit becomes available? Of course we want shiny and new things but we have to grow up some time and realise that it's all just too much.

So, how do we fix this?

Stop buying stuff you don't need. Don't buy stuff that is not produced in a sustainable way. Stop throwing stuff out just because it's 'last year's' stuff. Think about what you do before you do it and make good decisions about your actions—before we're stuffed for good!

Showing some authority over the issue—suggests that the author has read the 'technical jargon' and has not found it 'very difficult to grasp', as 'some people' do

Examples to back the main point that we use too much

Repetition of main point that we use too much

Suggestion of a solution put in simple language

The solution in four simple steps. Notice the repetition of the word 'stuff' to show that these things are not really important. What is really important to this author is climate change.

Writer's point that is being made

Simplified view of how climate change happens

Immediate repetition of the key point

Example to back author's main point put in simple language and using an everyday example that most readers would understand

Repetition

Repetition of the word 'stuffed'—but here it is used to make fun of all the stuff that the author has been referring to. It goes back to the central point that we are the cause of climate change because of our need for 'stuff'.

Breakaway tasks

Remembering

1   What is the issue in Text 1 and Text 2?

Understanding

2   What event made the author of Text 1 write this piece?

3   What situation made the author of Text 2 write this piece?

Applying

4   Which one of these texts is the most persuasive for you? Why?

Analysing

5   Who do you think is the target audience of Text 1?

6   Who do you think is the target audience of Text 2?

7   Consider the image below. To which text does it refer? Does it support or challenge the author's stance? What features of the photograph support your opinion? Find an image that does the reverse of this picture. What features suggest it does so?

8   In both Text 1 and Text 2, the authors use dashes. Research the rules around the use of dashes. Have they been used correctly here? What effect do you think the authors are trying to have on the reader through the use of dashes?

Evaluating

9   Of all the appeals, which do you think is the most persuasive? Why?

Creating

10   Pretend you are a twenty-five-year-old driver. You can be either a hoon or a sensible person. Write a short response to the author of either text. Be sure to use as many persuasive techniques as you can.

Evidence

Using evidence strengthens your argument. There are four kinds of evidence. The least factual, but often the most influential, is the anecdote. Beware of the 'celebrity endorsement' type of evidence—it works in advertisements, but shouldn't be included in persuasive texts.

Type of evidence	Example	Who uses it and when?
Anecdotal	This is a personal story that is used to prove some part of a point of view to be true. For example, 'The public transport system needs improvement. Yesterday I waited forty minutes for a train they eventually told me was no longer going to run because it had broken down. When I asked what the problem was, I was told it was so hot, the trains couldn't run!'	This type of evidence is usually used in letters to the editor. Because these letters are often written in response to something that has happened or been read, they are frequently very personal. Anecdotal evidence is sometimes used in opinion pieces to enhance the position of the writer.
Expert opinion	When you include a quote or a paraphrase from a known expert or a relevant organisation, you are using expert opinion as evidence. For example, 'Bullying in schools is a significant issue that needs to be addressed because of its effects on the victim. According to Dr Phillip Snooks, Chairperson of Parents Against Bullies, the victim of bullying can suffer "anxiety, stress and low self-esteem" if bullying is not properly dealt with.'	All the persuasive texts can use this, but the letter to the editor rarely does. Expert opinions are most commonly used in opinion pieces because they are often very lengthy and detailed arguments requiring a wide range of evidence to support them. The editorial may use expert opinion, but usually only if that particular expert was cited in one of their own newspaper reports on the issue. An editor or editorial team would be very unlikely to research an issue beyond its own reporting of it.
Empirical or statistical evidence	You can use statistics or cited numbers to support your position. They must be from a valid source—you can't just make them up! For example, 'People who drive great big, gas-guzzling cars cause more accidents than those who drive sensible, environmentally sustainable cars. According to recent studies by the People in Smaller Cars Organisation, the bigger cars are 60 per cent more likely to be in an accident and 40 per cent more likely to cause serious harm or injury than smaller cars.'	Empirical or statistical evidence is a neat and handy way of proving a point, and can be used in all the text types.
Prior case	This is the use of a well-known, similar incident as evidence of the probability or possibility of it happening again. For example, 'There is no doubt that there will be changes to this new Australian Curriculum. Look at the experience of every state in the country—every new curriculum document is overturned by another one. Education is never settled—it always evolves and has done since 1872.'	Prior case evidence is easy to slip in and is often used as part of an appeal. Because these are well-known incidents, all the text types can use them without too much trouble, so you'll see this kind of evidence popping up in all editorials, opinion pieces and letters to the editor.

Rhetorical questions

You can use rhetorical questions as a defensive tactic to make a point, for example 'Can you believe how foolish they are?' The beauty of the rhetorical question is that it calls the reader onto your side and requires them to nod in agreement. When using rhetorical questions it is important to consider the tone of your question, as different tones call for different responses from the audience. Consider the sympathetic example below delivered with a sarcastic tone: 'What are friends for?' Tone changes the meaning.

Tone

Tone is a tricky thing to define. We all know when we hear a tone change. For example, if you have done something you shouldn't have and your parent finds out, their tone might be angry and you'll hear it in their voice. Maybe it's the disappointed tone or the exhausted one—it doesn't matter. You'll know it when you hear it. When you are writing or reading, tone can be less obvious, but it is the way in which a writer tries to use their voice to make you feel a particular emotion. Tone changes over the length of a text so don't expect to find only one example.

Here are some examples of rhetorical questions using different tones.

- Accusing: 'Why on earth would you do such a thing?'
- Aggressive: 'Are you an idiot or what?'
- Alarmist: 'Do they want to tax us out of existence?'
- Outraged: 'How dare they do that to us?'
- Cynical: 'Will these clowns ever get it right?'
- Dismissive: 'Need I say more?'
- Pleading: 'Can we please discuss this further?'
- Sarcastic: 'Well, the new computer system's a great success, isn't it?'
- Sympathetic: 'What are friends for?'

Breakaway tasks

Remembering

1   What kinds of evidence can you use in a persuasive text?

Understanding

2   Why are rhetorical questions used?

Applying

3   a   Name one personal story or anecdote you could use in support of an argument either for or against students having mobile phones at school.

   b   Conduct a survey in your class to see if there is general support for your point of view.

Analysing

4   What do you understand the word 'cynical' to mean? Write a cynical statement.

5   Look back over the letters on the previous pages. Which questions are rhetorical? What tone do these rhetorical questions take?

Evaluating

6   Some consider the rhetorical question to be a lower form of persuasion than evidence. What do you think? Give your reasons.

Creating

7   Write a paragraph in which you use your own anecdotal and survey evidence to persuade a school principal to allow students to have their phones with them at school. Make sure you include at least one rhetorical question and indicate its tone.

Photographs and illustrations

Photographic images in newspapers and magazines are often selected to support a viewpoint or the purpose of the article. However, people can take very different meanings from the one photograph. The image below is a good example of this. From one point of view this image could be read as a very sad picture of people in distress because they are visibly upset and being comforted. However, when you understand the context of the picture—that this was National Sorry Day, a day that Indigenous Australians had been awaiting for decades—this photograph might take on a different perspective. These may be tears of sadness for what happened mixed with tears of relief that Indigenous Australians have finally been recognised as having suffered all those years. These may even be tears of release, allowing the people in the photograph to look forward to the future.

Photojournalists are acutely aware that they work in the business of representation. The photographer's goal is to tell a story with an image. This story could be as simple as 'here I am with my friends and we are all happy together at the beach', or as complex as the example on this page. Photojournalists work very hard to control how their images are presented and received by the audience. When examining photographs, consider the techniques the photojournalist has used to get their point across, such as:

- choice of subject
- framing
- angle (point of view)
- colour and lighting.

Adding text or words to the image is also crucial, as this allows the photographer to provide a story or context to the image. Without knowing the context of the National Sorry Day photograph below, for example, you might have assumed it was a photograph of a very sad event indeed.

Text provides additional opportunities for the creation of meaning. However, even the very best photographers will tell you that audiences read images differently, as individuals bring to the image their own values and their own sense of right and wrong. In this way, photographic images can mean different things to different people. What do these images mean to you?
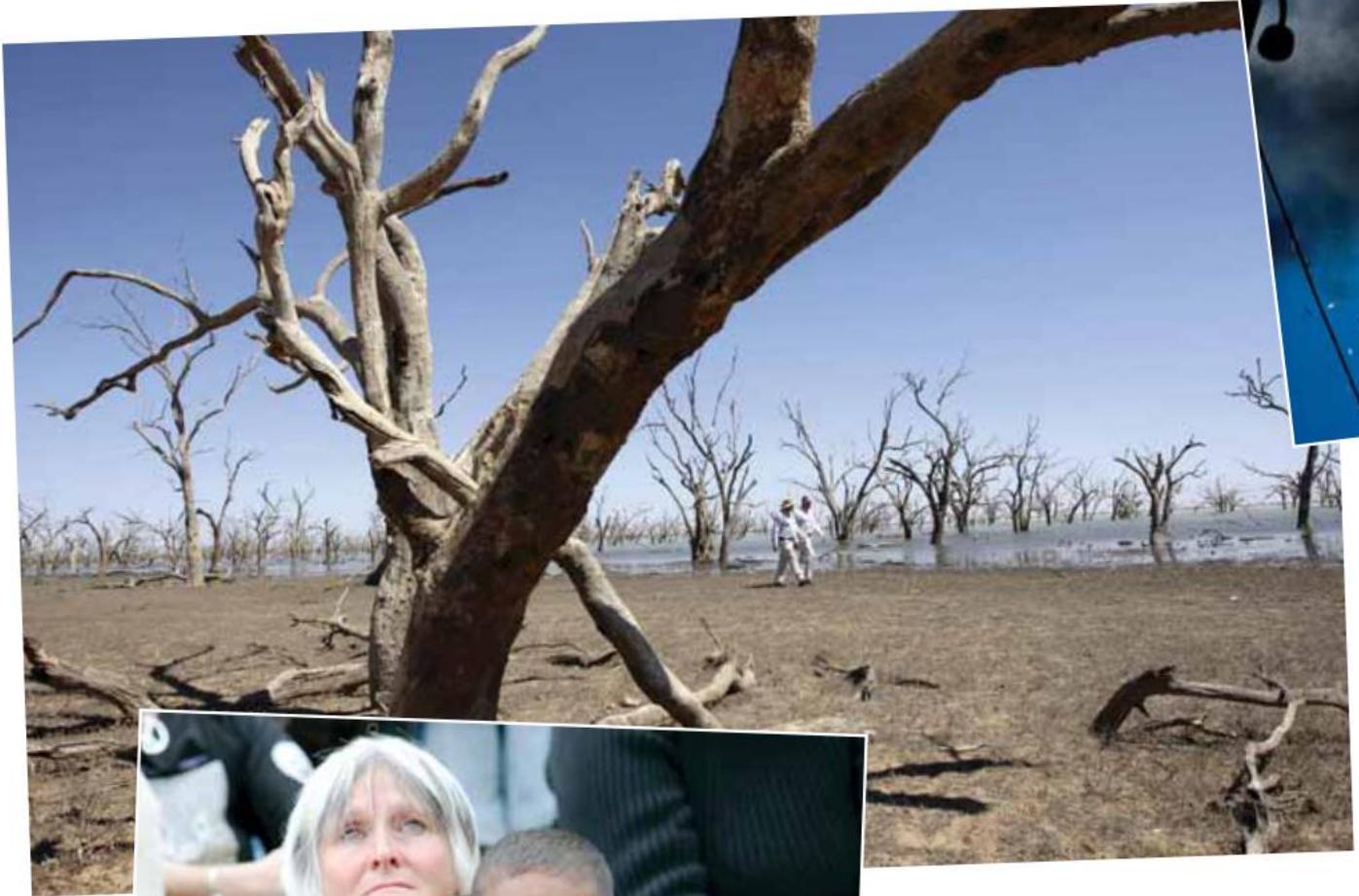
Breakaway tasks

Remembering

1 What can you recall of the circumstances of the photographs on the opposite page?

Understanding

2 For each photograph, explain the story behind it.

Applying

3 With which situation are you least familiar? Why do you think this is the case?

Analysing

4 Look at the choice of subject, framing, angle, colour and lighting of two of the photographs. What effect do these features have on you as the 'reader'?

Evaluating

5 The effect of a photograph is determined by the subject of the photograph and the life experiences and values of the person looking at it. Which of the photographs above is the most evocative for you? Which moves you the most? What feelings does it arouse in you? How does your life experience affect the way you see this photograph?

Creating

6 Create your own piece of photojournalism. Using a camera, take a photo of something you think is newsworthy. Think about the subject, framing, angle, colour and lighting. Give your piece a caption and create a wall of photographs with your class.

7 Give each of the photographs on the opposite page an appropriate caption—one that captures the spirit of the photograph as you understand it.
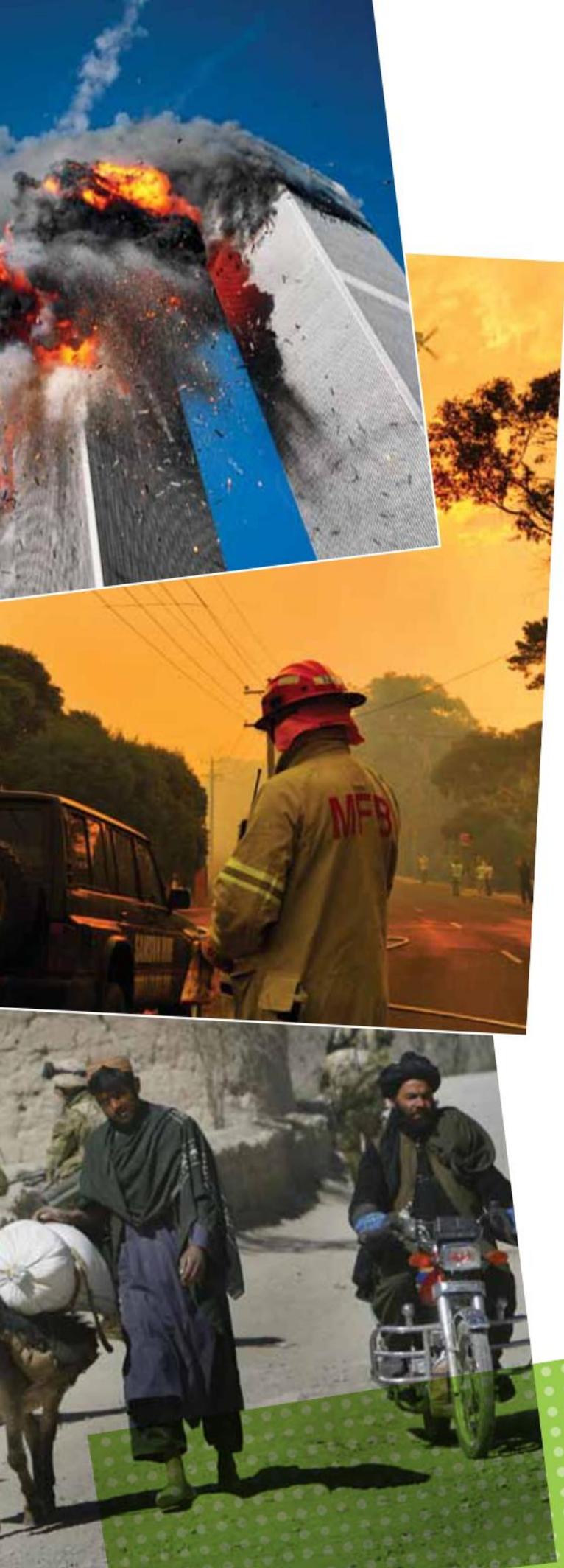
Putting it all together

Read the following letter to the editor and look at the illustrations that accompany it.

KIDS ARE NOT TO BLAME

Just recently at my son's school, three students were expelled for fighting. No—I don't condone fighting—what sensible mother would? But when we're pointing fingers, let's not forget who raised these children … the electronic babysitter and the internet!

Every day innocent, vulnerable young minds are logging onto the Web and viewing violence—violence in the games they play, the YouTube videos they turn onto, the chat rooms that pop up when they're busy doing something else … even if they weren't looking, the violence comes to get them! It's in the music they listen to, the T-shirts they wear, the culture into which they are born and the only thing that will save them from buying into this culture of violence is us: the vigilant parents out there who don't just breathe a sigh of relief when one of the many screens in the house goes on because 'at least it keeps them quiet'! What kind of parenting is that?

We need parents to turn off these technologies that tell kids violence is normal. We need parents to watch what their children are doing—plug into their lives! We need to tell them what is and isn't appropriate and we need to have the courage to act upon that; not just tell them but turn it off. Sure, for a while they might be grumpy and complain, but would you rather raise a brute or a boy who knows right from wrong? My two children know that I will check the history on the computer to see where they have been. And if I find that the history has been erased, it's as bad as if they were accessing inappropriate material and the ban would be swift and long. All it takes is vigilance and determination.

It's time—now—to act!
Sincerely
Vigilant Mum
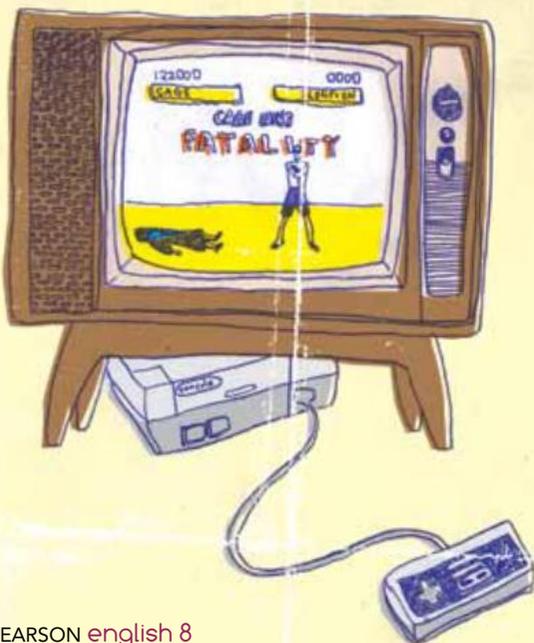
Breakaway tasks

Remembering

1 How many children does the author have?

2 What happened to the students who were fighting?

3 How does she keep an eye on what her children are accessing?

4 What is the punishment for accessing inappropriate material on the Web?

Understanding

5 What happened to stimulate Vigilant Mum to write this letter?

6 What do you understand the term 'culture of violence' to mean?

Applying

7 Do you have limits on your use of technology, such as TV, internet and mobile at home?

8 Survey the class to find out what their limits are. How are their activities monitored at home? What percentage of the class would Vigilant Mum consider to have vigilant parents?

Analysing

9 What is the tone of this piece?

10 a Finish this sentence: 'Vigilant Mum portrays technologies as ...'

b What words and/or phrases (persuasive techniques) does the author use to create that portrayal?

11 a Finish this sentence: 'Vigilant Mum portrays the parents who are not as vigilant as ...'

b What words and/or phrases (persuasive techniques) does the author use to persuade the reader to see it that way?

12 Are rhetorical questions used in the letter? If so, what kind of rhetorical question(s)?

13 What tactics are used in the letter?

14 Is this an attacking or defensive piece? How do you know?

15 What do the images add to your understanding of the letter?

16 Who is the target audience for the piece?

17 What evidence (if any) does Vigilant Mum use to support her case?

18 Which words do you think really affect the reader? Which words could you use in their place to soften their effect?

Evaluating

19 Who does Vigilant Mum blame for violence among young people? Do you think she is right?

20 Do you think children should be protected from being exposed to fictional violence in, for example, video games, films and on TV? If you were a parent, what limits would you place on your child's access? Would you, for example, follow the film classification recommendations? Why or why not?

Creating

21 Write a letter to the editor in response to the letter from Vigilant Mum. Be sure to use as many different persuasive techniques as you can and adhere to the structural features of a letter to the editor as previously outlined.
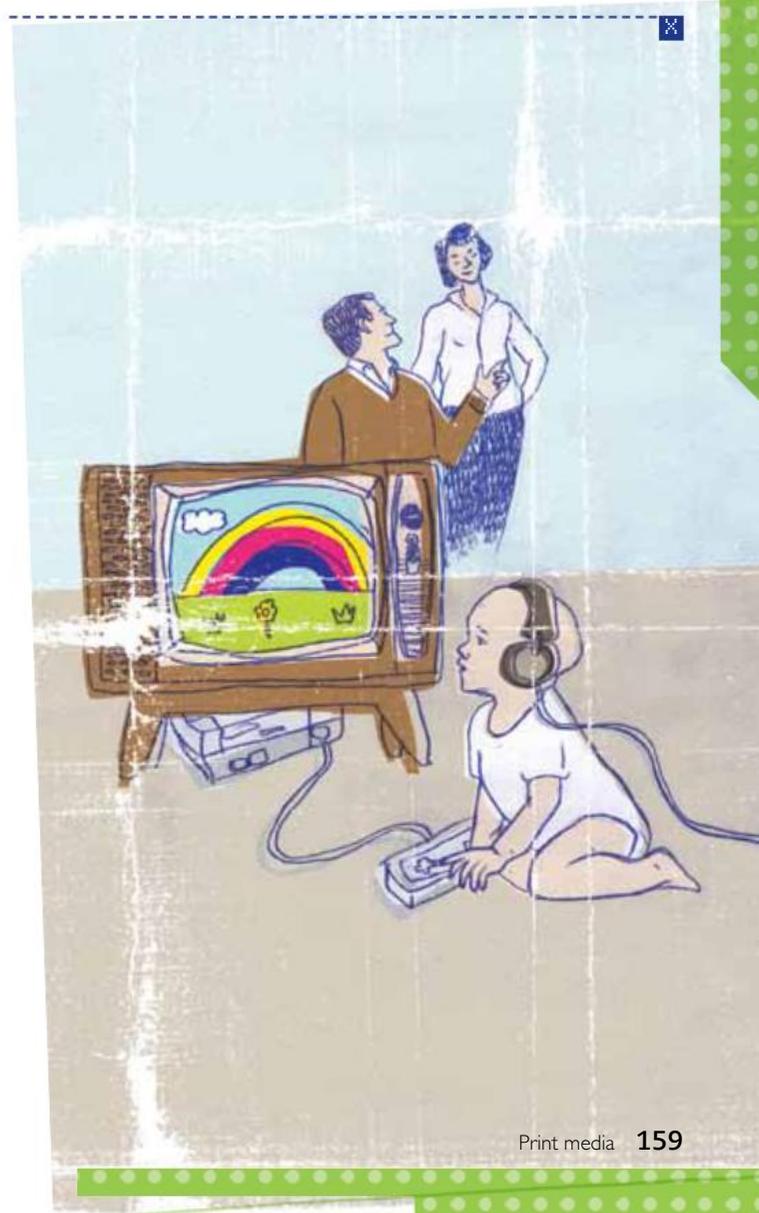
Strands in action

Core task

You are a conservationist and you have discovered that a place, ecosystem or species of animal in Australia is under threat. The Federal Government has agreed to pay $1 billion in funding for *one* promotion to gain the attention of the country and hopefully rally people to save the place, ecosystem or animal identified. You are competing with all the others in your class who have their own cause to promote. Your promotion is going to be presented as a slide show presentation about the actual place, ecosystem or animal. You will have twenty seconds to present a speech that introduces your cause and then the presentation has to speak for itself. The presentation should include:

- images that make the government (your class) sympathetic to your place, ecosystem or animal

- music that makes the government feel what you want them to feel (sad about the situation, energised to change it, inspired)

- short paragraphs or sentences that contain persuasive techniques to make the government respond as you want them to.

When you are not presenting, you become part of the government too. Take some notes on each presentation, particularly in relation to how effectively they used persuasive techniques. At the conclusion of all the presentations, each member of the government votes for the cause they thought was most persuasively presented. When giving their vote, each member must briefly justify their choice.

Extra tasks

1 Do you think you read information that is 'worth knowing' in newspapers? Back up your answer with three examples of journalism.

2 **a** Make a list of five things that have happened to you in the past week. With a partner, discuss which of these is 'worth knowing'. Which of these five story ideas might interest your classmates?

   b Collate your answers as a class and select some of these ideas to develop further.

   c Form two groups: the journalists (writers) and the storytellers (those who 'own' the journal idea). Each journalist selects a story from the class list and interviews the owner of that journal idea.

   d Each journalist prepares a short report on the story and the owner of the journal idea edits the work, checking for errors.

3 Hop up on your soapbox and give a thirty-second speech persuading your audience to agree with your position on an issue.

4 Find or create a billboard that is designed to sell something. Present your billboard to the class and explain:

   - who you think the target audience is and why
   - what appeals are being made
   - what attacks are being made
   - what other persuasive features you can identify.

Writer's TOOLBOX

To hop up on your **soapbox** means to get up and have your say. The expression originates from the practice of people standing up on a portable stage—usually a wooden box, or disused soapbox, and exercising their democratic right to free speech.

> If a book comes from the heart, it will continue to reach other hearts.

Thomas Carlyle (1795–1881), Scottish-born biographer, historian, philosopher and author

Literature: The Outsiders

✳ Chapter overview

In S. E. Hinton's novel *The Outsiders*, the author takes the reader into a world divided by class and prejudice expressed through violence and discrimination. It is this enduring theme that makes the novel one of the most widely read of all teen fiction. Its autobiographical aspects (Hinton claims she wrote what she saw at her school while a teenager herself) give this novel authenticity, and its subject matter and characters make it a favourite among readers. *The Outsiders* has been booklisted for class study since its first publication in 1967 and, despite its age, it is fresh and relevant.

The Outsiders

Author Susan Eloise Hinton was seventeen years old when she wrote *The Outsiders*. Although she wrote it in the 1960s, it is still a favourite among teenagers. She writes from the insider position in the world she portrays in the novel. Hinton hung out with 'the greasers' but was put in classes with 'the Socs', so she knew both groups well. The setting of her novel is typical of the town in which she grew up—Tulsa, Oklahoma in the United States.

Hinton depicts the harsh realities of the lives of the teenagers in her novel, but she remains hopeful about them, giving her work a romantic feel that results in many readers experiencing a strong emotional connection with the characters. Francis Ford Coppola directed the 1982 film version, which faithfully presents much of the novel. Having sold over six million copies worldwide, *The Outsiders* continues to engage even the most reluctant of readers. So—welcome to the world of the greasers and Socs.

Note: All page references to *The Outsiders* in this chapter are to the Puffin Modern Classics fortieth anniversary edition.

Before reading

Do what 'good' readers do and examine the cover of the novel.

? DID YOU KNOW...

The internet is a good source of information about many of the most widely studied novels. Some sites have helpful study guides for students to use when analysing texts. There are many about *The Outsiders* that you might find useful. There is also other information available on a range of texts, such as the author's home page and the publisher's notes.
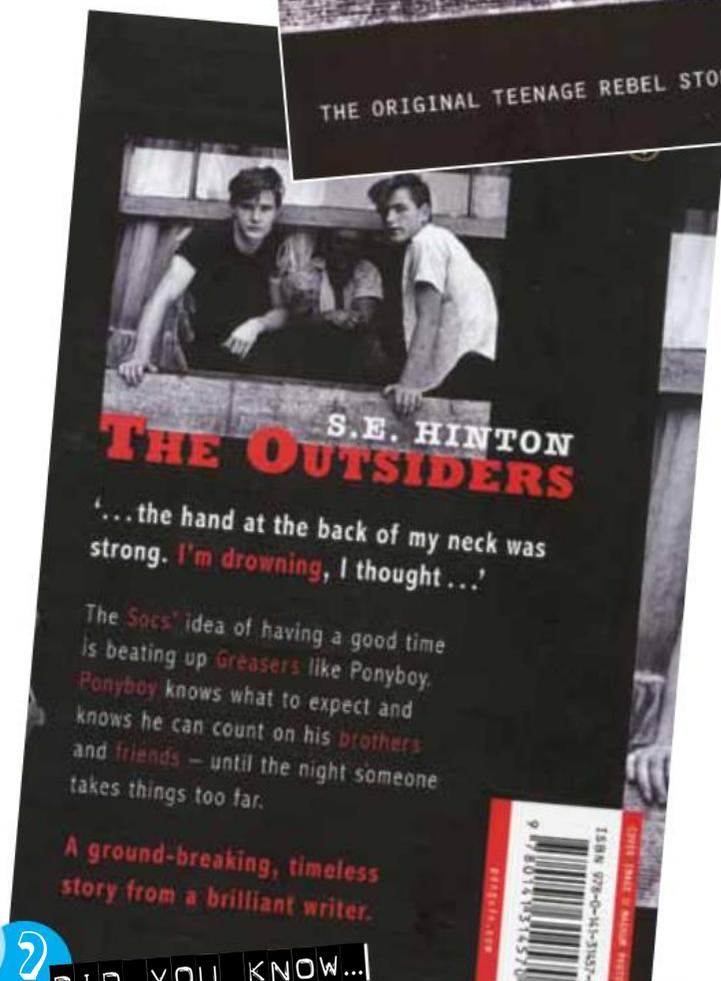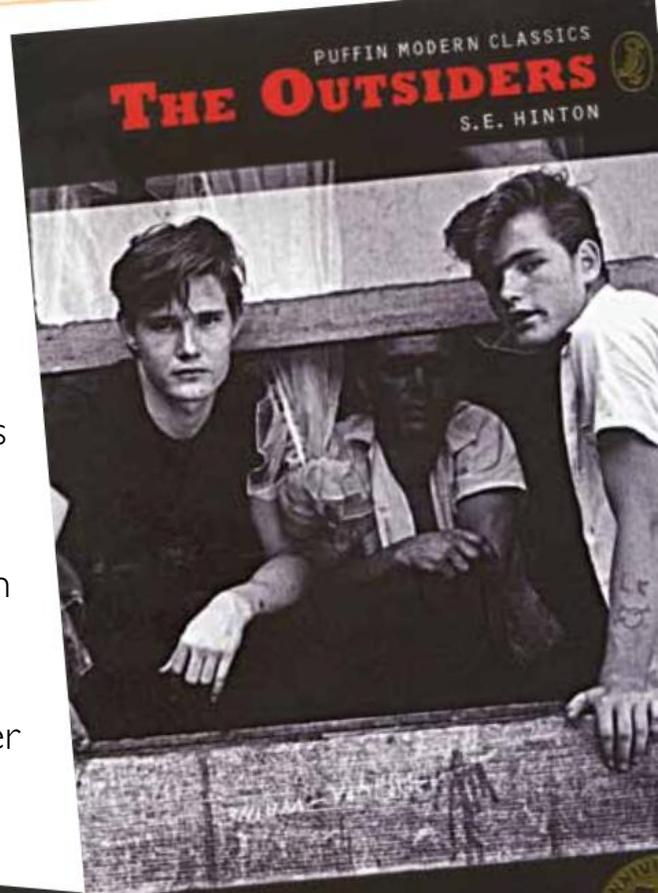
? DID YOU KNOW...

At the time that Hinton was writing *The Outsiders* she achieved a D in her creative writing class.

Breakaway tasks

Remembering

1 What images are featured on the back and front covers of the novel?

Understanding

2 What do you understand the cover images to mean? What is important about them? What do they suggest about the subject of the novel?

Applying

3 Do the cover images remind you of any experience you have had or any place you have been?

4 What are your feelings as you look at the images and read the words on the cover?

Analysing

5 The title of the novel is *The Outsiders*. Think about what it might mean. Who or what are 'the outsiders'? What are they outside of? Who or what is inside?

6 The image on the front cover of many versions of the novel depicts a 1950s 'tough' gang. What words or ideas come to mind when you think about a group like that?

7 In the Puffin fortieth anniversary edition, the front cover is of three young men from the 1950s hanging out of the window of a house. They all have a similar look on their faces. What do you think that look is?

Evaluating

8 Some covers have a depiction of a town at sunset with a train line dividing the town. What does the phrase 'from the wrong side of the tracks' mean to you? Would the outsiders or the insiders be more likely to be on the wrong side of the tracks?

9 Who determines who is the outsider and who is the insider?

10 In the Puffin fortieth anniversary edition, the back cover has red and white writing. How is the red writing being used? Does this assist you in working out one of the major ideas or themes in the novel?

Creating

11 Given everything you have read and seen on the covers, write your prediction of what the novel is about.

While reading

For every section of the text discussed, choose a different reading strategy. There are thousands of websites dedicated to hundreds of reading strategies for you to explore. Ensure that you choose strategies that are appropriate for your age group and your skill level.

What do you need to track?

- The characters: Ponyboy, Sodapop, Darry, Dallas, Johnny, Steve, Two-Bit, Cherry
- The events: the significant moments in the text when we learn about the characters and their lives
- The themes of the text: belonging, justice and growing up.

At the end of each reading period, plan your strategy for the next reading session.

Stop-and-question moments

There are moments in the text where, as good readers do, you stop and question what's happening. For example, you might ask:

- Why did this happen?
- What have I learnt about a character, a group, or a theme through this happening?
- Why did the author choose to include this scene?
- What evidence (quotes) can I find to support what I think?

Chapter 1: the introduction

What reading strategy will you try for this section? In Chapter 1 we are introduced to many things. We learn who the Socs (pronounced 'soshes', short for 'socials'—the rich) are. We learn that the protagonist, Ponyboy, is one of the 'greasers' (because they have long hair in which they put grease or oil). We meet all the gang. What else do we learn?

Stop-and-question moments

In this section, we meet Ponyboy, the greasers and the Socs and get a good look at how these two groups do not get along.

- Ponyboy leaves the movies alone (pages 1–3).
- Ponyboy is jumped by the Socs (pages 4–6).
- The greasers save Ponyboy (pages 7–15).

Breakaway tasks

Remembering

1 Name the members of Ponyboy's group.

2 Who starred in the film Ponyboy had been to see?

3 What are the differences between the Socs and the greasers?

Understanding

4 Did you stop when you found a word you didn't understand? What words did you think were unusual and needed defining?

5 In what way(s) does Ponyboy consider himself different from his brothers?

6 What does Ponyboy do that puts him at risk?

7 What's the difference between 'tough' and 'tuff'? In what context would you use each of these words?

8 Look at the picture below. Name each character in the image using clues from the text to guide you.

Applying

9 Have you ever been in a situation where you felt unsafe? What was it like? How did you handle it?

10 Have you heard about any real gangs in your area? If there aren't any, why do you think that is? If there are gangs, what are they like?

11 What does Ponyboy mean when he says, 'I lie to myself all the time. But I never believe me'? Do you ever do that? Why?

Analysing

12 What does 'There just isn't a whole lot you can say while waiting to get mugged' tell you about Ponyboy's personality? How does the tone of this sentence give you this information?

13 What does Ponyboy mean when he says, Sodapop can 'get drunk … without ever getting near alcohol'?

14 The story is told from the first person narrative perspective; it is Ponyboy's view of events. How would it change if told by someone else? Rewrite a small section of the chapter from someone else's point of view or write it from the third person narrative perspective. How does it change your response to the text?

15 What is Ponyboy's opinion of his own group? What words and phrases give you this information?

Evaluating

16 In this first chapter, do you think Hinton wants you to like the greasers more than the Socs? Write a paragraph explaining your reasoning. Use evidence from the text to support your view.

17 What happened that made Johnny 'scared of his own shadow'? What punishment do you think the four Socs who did this deserve?

18 How does Ponyboy see Darry? Do you see him the same way? Why or why not?

19 Ponyboy tells us that Steve reminds him of Will Rogers and that he reminds himself of the protagonist of *Great Expectations*. Find out more about these two characters and explain what they tell us about Steve and Ponyboy.

Will Rogers

20 What do you think of Darry's conclusion, 'And if you did have to go by yourself, you should have carried a blade'?

Creating

21 Create a poem about one of the themes in *The Outsiders*.

Making predictions

Just as good readers do, make some predictions about what is going to happen in the novel.

1 What is going to happen to the relationship between Darry and Ponyboy?

2 What is going to happen between the Socs and the greasers?

3 Will Sodapop marry Sandy?

4 Will Ponyboy carry a blade from now on?

5 What's going to happen to Dallas, who 'deserves everything he gets'?

As you can see, some of these questions will be answered very easily. For example, Ponyboy will either be carrying a blade next time you meet him or he won't. You will, however, learn something about him in the decision he makes. Other questions you won't know the answers to until the end of the novel, perhaps. They need to be revisited continually to see what you have learnt as you go.

Moving on: Chapters 2 to 5

What reading strategy are you going to use for Chapters 2 to 5? In these chapters we learn the details of what happened to Johnny. We also meet Sherry Valance (Cherry). Things start to go very badly for Johnny and Ponyboy and they find themselves in a great deal of trouble—trouble they really didn't need.

DID YOU KNOW…

In the first draft of the novel, S. E. Hinton described the gangs as North- and South-side gangs but the publisher changed this to East and West side. In the film, S. E. Hinton changed it back.

Stop-and-question moments

- Johnny pulls back Dallas from his dangerous actions (pages 30–31).
- Ponyboy tells Cherry what happened to Johnny (pages 39–43).
- Cherry and Ponyboy talk about how Socs and greasers differ (pages 46–48).
- Ponyboy dreams about his mother (page 60).
- Ponyboy and Johnny fight the Socs at the fountain (pages 66–71).
- Ponyboy and Johnny shelter at the church (pages 81–82).

Checking in

Were your predictions accurate? Was your reading strategy easy or difficult for you to maintain? What are the advantages and disadvantages of the reading strategy you chose? What are your predictions for the next section?

Remembering

1 Give definitions for the following words: fuzz, bangs, ornery, cur, Civil War, plantations, gallant, cuss.

Understanding

2 Ponyboy notes that the greasers are nice to some girls they don't see often but they still stand on street corners and 'say all kinds of lousy stuff' about girls passing by. Why do they do this?

3 If Dallas had seen people killed on the streets of New York's West Side, why do you think he looked 'sick now' about Johnny being beaten?

Applying

4 Greasers don't mind being called greasers by other greasers. What other examples do you know of this kind of privileged name-calling?

5 Ponyboy says that, even if he didn't like what Dallas had done, 'you take up for your buddies, no matter what they do'. Do you think that's loyalty or something else?

6 What is the difference between a gang and a pack, according to Ponyboy? Do you see the difference?

Analysing

7 How can you tell that Dallas has a special respect for Johnny?

8 The last lines of Chapters 2 and 3 are both examples of 'foreshadowing'. What is foreshadowing? Make a prediction about what is being foreshadowed in each case.

9 Hinton uses the language of the time and of the different social classes. How does this contribute to each character's identity, both as an individual and as a member of a group?

Evaluating

10 Cherry tells Ponyboy that 'the rich kids, the West-side Socs … have troubles you've never even heard of' and that 'things are rough all over'. Think about what happened to Johnny and to Ponyboy and about the privileged lives the rich kids have. Cherry seems to be suggesting that there is a reason for the Socs' behaviour towards the greasers. Do you think Cherry is right?

11 The theme of innocence is clear in this section. What is innocence? How is it lost? What happens when innocence is lost?

Creating

12 Johnny says, 'It seems like there's gotta be someplace without greasers or Socs, with just people. Plain ordinary people'. Draw an image of that place.

13 Ponyboy and Cherry both comment on sunsets, seeing them as a common element in their lives, and this idea brings them together. Draw or find an image of a perfect sunset.

Moving on again: Chapters 6 to 8

Choose another reading strategy for this section. In these chapters, the boys make some very tough decisions about their lives—with massive consequences. Once they decide on a course of action, they cannot predict what is going to happen to them.

Stop-and-question moments

- Johnny's decision (page 106).
- Dallas (pages 108–110).
- Fire at the church (pages 110–114).
- Ponyboy and Darry (pages 120–121).
- Johnny (pages 124–125).
- Making the papers (pages 130–133).
- Randy's reality check (pages 140–144).
- Visit to the hospital (pages 145–151).
- Learning more about Cherry (pages 155–158).

Breakaway tasks

Remembering

1 What do you remember about the incident at the church?

2 What is Dallas's first reaction to the situation with the fire?

3 What does Jerry Wood tell Ponyboy he shouldn't do?

Understanding

4 What does Cherry Valance do that the greasers consider very brave?

5 Why does the idea of Johnny turning himself in make Dallas really worried?

6 What does Darry do that makes Ponyboy suddenly realise what it was that Sodapop and Two-Bit had been trying to tell him?

Applying

7 Of all the people at the church, which one's reaction would probably be yours? Why?

8 What would be your reaction to the news about Johnny's condition if you were his friend?

Analysing

9 When Johnny is in danger and is helping the children, Ponyboy notices that 'he wasn't scared either. That was the only time I can think of when I saw him without that defeated, suspicious look in his eyes'. How would you explain Johnny's reaction?

10 Why does Darry get so angry with Ponyboy?

11 What do you think Ponyboy's dream is about?

12 What does Ponyboy mean when he says the following? 'We needed Johnny as much as he needed the gang. And for the same reason.'

Evaluating

13 Was Johnny right to turn himself in?

14 Ponyboy thinks he and Johnny are responsible for the children's situation. Are they?

15 What is it about Johnny's situation that makes his prognosis (likely outcome of a patient's condition) worse than it would be for Ponyboy?

16 What do you think Randy should do about the rumble?

Creating

17 Create the newspaper report on Johnny, Dallas and Ponyboy.

18 Randy argues that Bob only ever wanted someone to say 'no' to him. Write a letter from Bob to his parents explaining who he is and what he needed from them that he didn't get. It should also explain why he behaved as he did.

- -

Checking in

Have you discovered the truth or otherwise about any of your predictions yet? Were you right or wrong about what you thought would happen? *The Outsiders* is so interesting for some readers because Hinton moves the plot along in unpredictable ways. Did you predict anything correctly? For other readers, it is the complexity of her characters—they are not one-dimensional. So, time to make predictions for the next section of the novel. What reading strategy are you going to use for the next section?

Moving on again: Chapters 9 to 11

The rumble is set between the Socs from the West Side and the greasers from the East Side. If the Socs win, nothing changes. If the greasers win, the Socs will leave greaser turf forever—hopefully that will be the end of greasers getting jumped by mobs of Socs and being beaten to within an inch of their lives. But Randy and Ponyboy have a bad feeling about what is going to happen. There's more on the line here than just gang pride. It's about life and death.

Stop-and-question moments

- The rumble (pages 172–177).
- Johnny (pages 180–181).
- Dallas (pages 186–187).
- Randy (pages 197–200).

Breakaway tasks

Remembering

1 Which of the gang members likes to fight?

2 What did Johnny get that he had always wanted?

Understanding

3 Why does Darry like a fight?

4 Why does Ponyboy think that Darry is better than the rest of them?

5 Why does Dallas feel worse than any of the others in the gang about what happened to Johnny?

Applying

6 Ponyboy decides that he is going to be like Darry. Which character would be a role model for you?

Analysing

7 What does Ponyboy mean when he says that young hoods just grow up to be older hoods and the older they get, the worse they become?

8 What's the difference between a greaser and a hood?

9 Ponyboy tells Randy he got the details of the fight wrong. What does he think happened? Why does he think so?

Evaluating

10 Ponyboy asks, 'What kind of a world is it where all I have to be proud of is a reputation for being a hood, and greasy hair?' How would you answer his question?
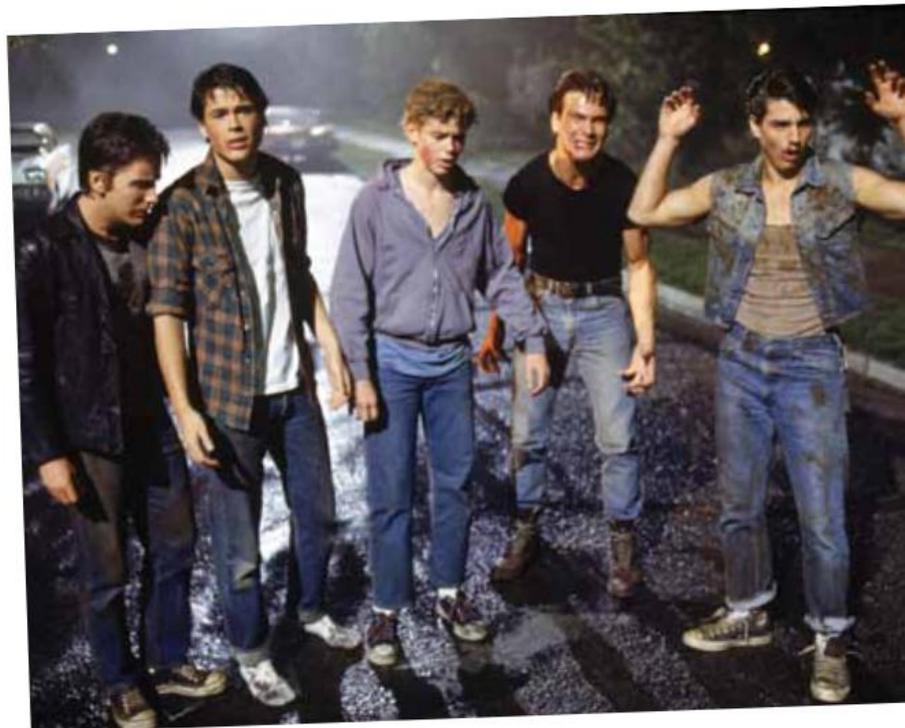
11   Ponyboy notes that it is because of the way a Soc looks that everyone assumes it is the greasers who start problems. Do you think that is true?

12   Do we judge people by the way they look? What assumptions have you made about people that have been wrong? If people do tend to 'judge a book by its cover', what might people assume about you?

Creating

13   Create an image that represents Johnny's advice to Ponyboy.

14   Ponyboy says that nobody will write a good editorial for Dallas Winston. Prove him wrong and write a good one.

Checking in

Check out the accuracy of your predictions now that the novel is almost over. Make some more predictions about the last chapter. How will the novel conclude?

- What's going to happen to the Curtis family?
- What's going to happen to the greasers?
- What's going to happen between the greasers and the Socs?
- What, if any, is the lasting effect of what has happened to Dallas and Johnny?

Moving on for the last time: Chapter 12

In this final chapter, Hinton tries to wind up as much as she can. Because the book covers very complex social themes, it would be difficult to have a closed conclusion (all things sorted out). While some readers really want a closed conclusion, others realise there are some stories that shouldn't be concluded this way because of the nature of the stories themselves. What do you think? What kind of conclusion are you looking for here?

Stop-and-question moments

- The hearing (pages 202–203).
- Sodapop in the middle (pages 212–214).
- Johnny's letter (page 216).

Breakaway tasks

Remembering

1   What is a tow-headed boy?

Understanding

2   What does 'stay gold' mean?

Applying

3   Ponyboy has to work out how to write about something that is important to him. If you had to write about something that is important to you, how would you start?

Analysing

4   Why can Ponyboy now remember everything without falling apart?

Evaluating

5   What do you think of the conclusion of the novel?

Creating

6   Write a new opening line for *The Outsiders*.

Where to next?

It's time to move across the whole text. The following Strands in action tasks will enable you to demonstrate how well you have understood the characters, events and themes of *The Outsiders*.

A director chooses different types of 'shots' for different effects. A **long shot** or **wide shot** shows the full subject; a **very long** or **very wide shot** can show multiple subjects and/or more of the environment. A **close-up** usually emphasises a character's face, while an **extreme close-up** emphasises just a feature—a mouth or an eye. A **two-shot** features two people, while a **mid-shot** has one or more people with some background in it.
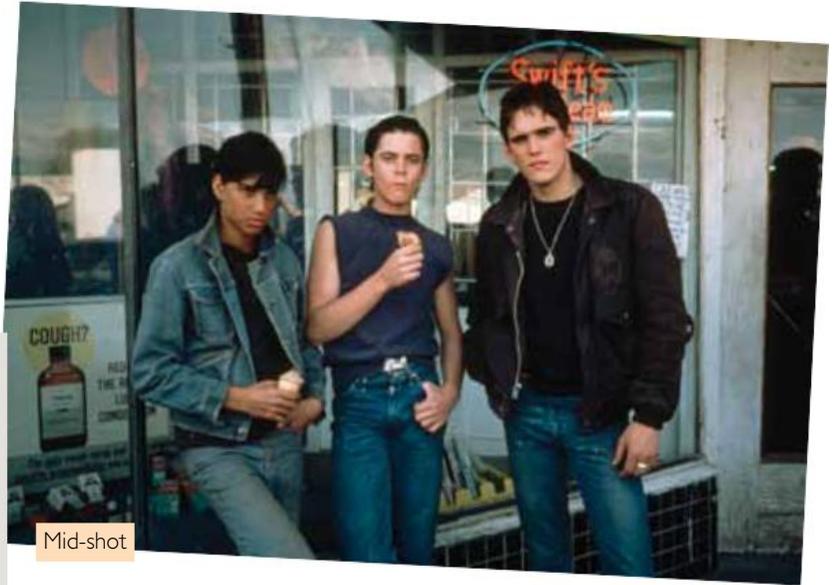
Mid-shot

Very long or wide shot
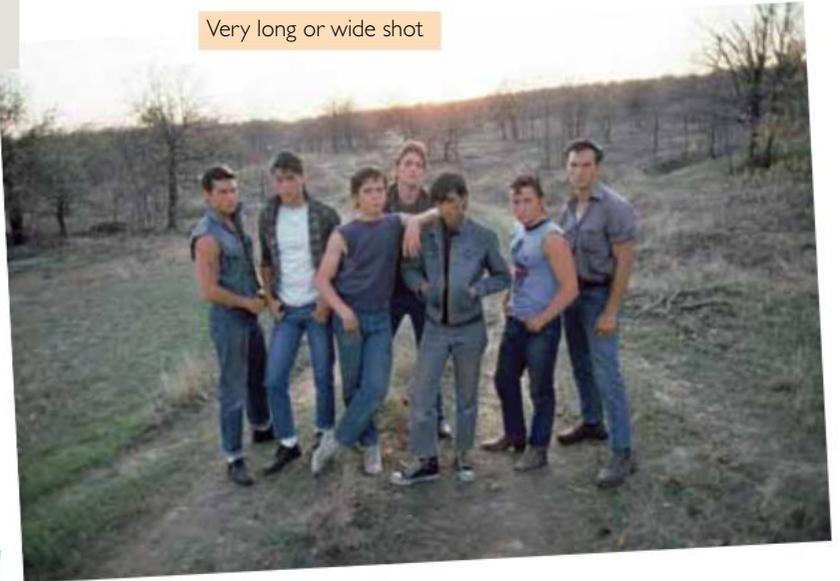
Extreme close-up

Two-shot
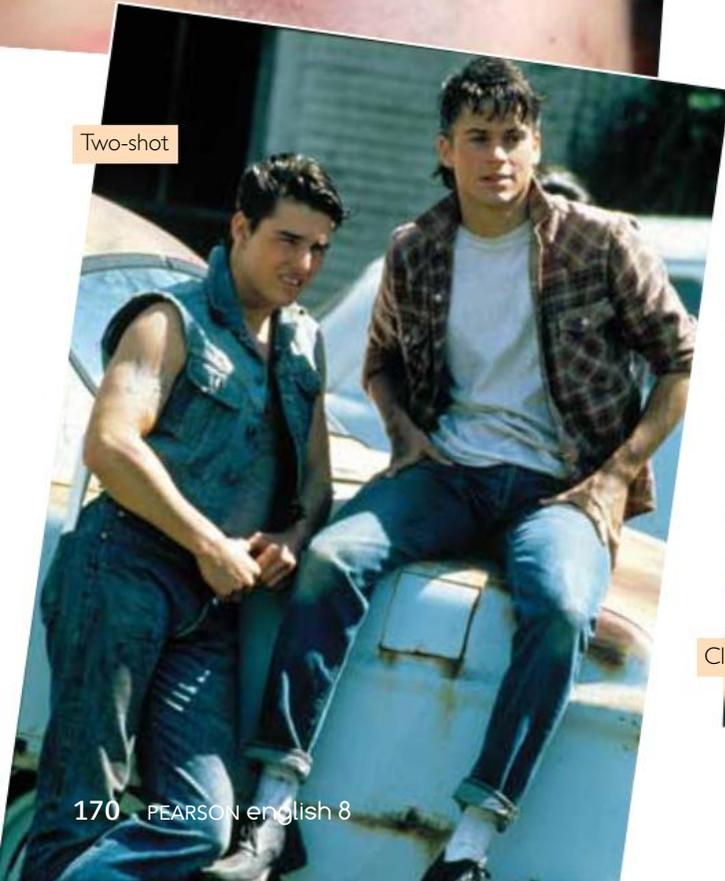
Close-up

Strands in action

Core tasks

1. View the film *The Outsiders*. While you are watching, take notes on the following aspects of the film:
   - plot
   - characterisation
   - any omissions/additions from the novel to the film
   - use of camera shots that you think are particularly effective
   - use of lighting/sound.

   Keeping these in mind, in small groups compare and contrast the novel and the film—what is the same, what is different? Which aspects are better in the novel? What are the positive elements of the film?

2. Coppola has decided, on the anniversary of the thirtieth year of the film's release, to remake the film for a modern audience. Write to him and outline:
   - the kind of audience the new film has to appeal to— this might be different from the audience the original film was directed at
   - what he should maintain from the original film
   - what you think he should change about the film
   - who you think he should cast in the main roles
   - what aspects of the novel he should take into account
   - what music might be more appropriate for the new audience.

Extra tasks

1. Isolate an incident from the story that you think had a dramatic effect on your favourite character. Write a monologue for the character at this moment in which you explore and explain what they are thinking. Memorise the monologue and present it to the class.

2. Draw a map or chart of your favourite character's experiences through the novel. You might be able to use one of the many software packages on a computer to create this chart or map. Where they experience something good, indicate this with an upward arrow. Where they experience something negative, indicate this with a downward arrow. Make a judgement at the end on whether their lives were more positive or negative.

3. Five years from the end of the novel, what do you expect to be the situation for the Curtis family? Write your predictions.

4. a Create a word and image montage about the events that occur in *The Outsiders*. The words and images should work together to make it clear what happened, why each event is so important in the story and to which of the characters each event is most significant.

   b Write a song about what you think is one of the most significant events. The music can be 'borrowed' from another song, but you have to write the lyrics and fit them to the music. The song must set the mood of the event and the lyrics should reflect one or more of the characters' points of view of the event.

   c Choose two events that you think are the most important and write them from the perspective of someone other than the existing narrator. You will need to do this by putting yourself in another character's position and writing from the first person narrative perspective. You will also have to write in the same tense as the novel. Try to sound like the character whose perspective you are taking—for example, Johnny sounds very different to Dallas. Your texts should not only tell us what has happened but what is important about it. You cannot take the same character's perspective twice, so we should hear two very different voices by the time you have finished. Read your stories to the class and be sure to be dramatic in your reading.

5. Give the class a lecture. In this activity, you will present an argument in which you attempt to persuade the class that what your group thinks the novel is saying about the themes is right. You will need to prepare a slide show presentation that the students can refer to while they are listening to you to help them take notes. You must be prepared to answer questions at the end to defend your position.

Literature circles

Understanding a novel such as *The Outsiders* requires more than just comprehension skills. It is crucial to have a process or strategy in place to gain a deeper understanding of the plot, the characters and the key themes.

A literature circle is a useful tool to use when attempting to further your knowledge of a novel and has the added benefit that you can use it within a team. The desired result of using a literature circle is to become a better reader by participating in a comprehensive range of small group activities, all centred on the study of a particular novel.

DID YOU KNOW...

The word 'novel' did not exist in the English language until the eighteenth century, when it was adapted from the Italian word *novella*, which means 'short, compact tale'.

Establishing roles

Participating in a literature circle will strengthen your ability to locate key information, raise effective questions, and discuss and evaluate important themes arising from your reading.

To begin a literature circle activity, divide the novel into five or six sections. Next, form small groups, with each group made up of students who chose the same section of the novel, which they found particularly interesting. Keep in mind that literature circles work best with five or six students, so ensure that groups are fairly even, but also that the entire novel is covered between the groups. For the circle to be effective, you will need to assign each of the following roles to members of your group:

- scribe—summarises important points or events, as decided by the group, that develop the plot
- artist—draws or creates a symbolic or realistic depiction of the excerpt based on group discussions
- character specialist—tracks characters and raises questions about how they are established, developed or changed throughout the excerpt

- ideas person—raises issues and ideas from the text that relate to the experiences of the team
- translator—interprets unclear areas of the excerpt by explaining difficult, new or interesting vocabulary, and creates a word list for the excerpt.

If you have an extra member in your circle, other roles can be assigned to them such as setting specialist, or even facilitator to help each of the other members complete their roles and collate all of the gathered information.

Writer's TOOLBOX

A **specialist** is an expert in a particular area. The term is often used within the medical profession, for instance a paediatrician is a doctor whose specialty is the treatment of children. Similarly, a character specialist is concerned solely with the role of the characters within a text, while a setting specialist concentrates on the era and the locations used in the text.

Breakaway tasks

Remembering

1 What exactly is a literature circle? How would participating in a literature circle extend your knowledge about a particular text?

Understanding

2 Consider the variety of roles within a literature circle and the role you have been assigned. Before you meet with your group, write down in your notebook any ideas you have about how you will fulfil your role in the literature circle. For example, one task for the scribe may be to use sticky notes while reading the text to mark important events and jot down why the events are important.

3 Meet with your literature circle group, ensuring that you take everything you may need to successfully work together, including a copy of *The Outsiders*. Place your chairs in a circle to allow for a more effective discussion. In your newly established circle, explain to the other members:

- your role
- the ways in which you aim to undertake your role.

4 Each member of the circle should now share any further suggestions or ideas about more ways that other members could approach or extend their role. These ideas should be practical and, if the circle agrees they should be used, can then be noted down in your notebooks.

Starting to read

The main task of a literature circle is, in fact, reading. Before you begin, ensure that all of the members of your group have a copy of the novel. Initially it may be worthwhile for you to take turns reading aloud. You may even consider allocating characters and a narrator within the group to make your reading more interesting.

Remind yourself of your role, and the roles of the other members of the circle as you read. It is a good idea to pause reading after a certain number of pages to allow everyone to take notes on specialty areas.

As you become more familiar with the way a literature circle works, you will be able to allocate a certain number of pages to be read silently, or even at home, so that you can enter the circle meeting prepared to discuss those pages and their significance.

Reading 'smarter'

Try one or more of the following strategies to keep yourself on track while you read.

1 Construct a *story map* for each chapter. Give each chapter a title that sums up the most important idea of the chapter. If the chapter already has a title, make up a different one.

2 Construct a *knowledge table* for each chapter, like the one below, which will show what you already know and what you have learnt during the reading.

Prior knowledge	New knowledge
1 Darry has a bad temper.	1 Darry's bad temper began when he became caretaker of the family. Before then he was calmer.
2	2
3	3
4	4
5	5

3 You will need a number of different coloured sticky notes. Assign a name of a character, a theme or an important event to each colour. As you read, place the correct sticky note in the margin of the text. On the sticky note, write a very brief note about what is on that page that is important about the particular character, theme or event.

4   For each chapter:
    • write a summary of what happened (100 words)
    • write five questions you need to ask about the chapter
    • predict what is going to happen in the next chapter
    • discuss, in your literature circle, the answers to the questions you have each raised. Write down what you think the correct answers are.

5   For each chapter, complete a star chart to help you keep track of the important information.

Breakaway tasks

Applying

1   Choose one of the strategies detailed above and apply it to one of your allocated chapters from the text. Speak to the other members of your literature circle to ensure that you do not all choose the same strategy.

2   Draw up a table like the one below. As you read through the text, fill out the table with quotes that sum up an idea (theme), character *and* event. You need to choose quotes that apply to all three each time.

Evaluating

3   a   Consider the main turning point or area of importance of each chapter you have read. Each literature circle is to use this information to draw a mind map on poster paper for each chapter they have been allocated. Your mind maps should include:
        • the artist's depiction of the central theme of the chapter
        • the central idea of the chapter (written in the middle)
        • evidence that this is the central idea (on arms surrounding the central idea).
    The arms are characters and events. For each arm there should be quotes to support the ideas you have about that chapter.

    b   In the correct chapter order, each literature circle group should now present their mind maps to the

rest of the class. Display your posters in order around the classroom to use as models for future literature circle activities.

The power of choice

Imagine participating in a literature circle about a novel by your favourite author, or using the topics that most interest you to guide your choice of novel for the next circle reading. Literature circles enable you to make choices, as a group, about the text you are going to read collaboratively.

> **Writer's TOOLBOX**
>
> To **collaborate** means to work together for a common purpose or goal, with the workload usually spread evenly between group members.

How to choose the right book for you

The freedom to choose your own novel to read can be both exciting and daunting. With a seemingly endless supply of novels to choose from, it is a challenge to select just one.

Being familiar with the different genres of novels can make your selection a little easier. Some of the more common genres you may encounter are:
•   science fiction
•   horror
•   comedy
•   romance
•   bildungsroman (growing up/coming of age)
•   fantasy
•   adventure
•   crime.

Quote	Page no.	Who said it?	To whom?	About what?	Its importance

Before reading

Before reading a book, find out what you can about it by looking at the cover. What clues can you find?

1 The title of the book is a good start. Does the title emphasise a character? A relationship? An event? An idea?

2 Is there a picture on the front cover? What does the picture show? What does it make you think of?

3 Read the blurb on the back of the novel. It will give you a brief summary of the main theme or idea of the text, and will often identify the protagonist. It will not tell you how the novel concludes. What does it emphasise about the novel?

4 You can find lots of information about the novel you have chosen and the author who wrote it on the internet. Knowing the author's concerns can lead you to a greater understanding of what the text might cover. Most sites will warn you if they are going to include a spoiler, that is, the end of the story or similarly important details. It is important to avoid knowing the end because it will spoil your reading.

While reading

1 You don't have to read every word—many very competent readers skip words, sentences and can even jump paragraphs if they want to. However, you should never skip so much that you lose track of the story. If that happens, go back and pick up from where you last understood what was going on.

2 Good readers constantly make predictions. What is likely to happen next? What is this character most likely to do in this kind of situation? What is that character likely to say?

3 The good reader makes sure they always know what is going on by 'repairing' their reading as they go. For example, if they find a word they don't understand, they try to work out what it means by reading on or looking it up in a dictionary. Similarly, if there's a reference they don't understand, they find out what it means because they know it's there for a reason

and that knowing what it means will help them understand the text. Not repairing your knowledge means you will lose track and depth of understanding. It takes more time to repair as you go as you'll have to stop to look things up, but it's worth it.

4 Good readers always question what is happening. They might question why a character acts as they do, or what a character means by something they say. They might think about why the author progresses from one setting to another. They might talk about it with other readers and ask them what they think. Talking with others often means you gain a better understanding of the text because other readers challenge your ideas. When you defend your ideas, you either realise they are sound or alter them when you find they cannot be defended.

5 Good readers stop when they no longer understand what is going on and go back over what they have not understood until they are clear about it. They then re-read the text slowly and deliberately to make sure they really do understand it. Continuing to read when you are completely lost is a certain way of not understanding what has happened.

After reading

1 Good readers think about what happened in the text and make judgements about it. These judgements are based on what they have understood while reading and are supported with evidence from the text.

2 Good readers talk about what happened with others.

3 Good readers ask the 'What if …' questions about the text. What if something hadn't happened—what would the outcome have been? What if something else had happened—would a character have reacted differently?

4 Good readers do some research about what they have read to deepen their understanding of the novel. This becomes even more important during school as you move towards the senior years.

Strands in action

Core tasks

1. In groups of five, choose a novel and read it using the literature circle format. For each section of the novel, use a different reading strategy. Submit a list of strategies used, along with the notes from your roles in the circle. When you have finished reading, you will participate in the Publish or Perish forum.

2. During the Publish or Perish forum, your group represents the publisher of the novel you have studied for the previous task. The forum you present to is your class but for the purpose of this exercise, imagine they are a group of teachers who are trying to decide which novel to study next year. If you make a successful pitch, the publishing house you represent will make lots of money, but if your pitch is unsuccessful, the publishing house will perish. So you have to sell the book you have just read to the teachers. This means you need to:

- outline the merits of the novel including characters, setting (time and place) and themes
- explain why it would be a good novel to study
- outline available internet resources to support the study of this novel
- outline what teacher's notes are available
- provide some ideas for how to teach the text
- create and distribute a flyer for the forum members to take home after the presentation. It needs to remind them of why they should choose the novel you are presenting.

You should present all of this in an engaging manner using a slide show presentation, with each group member making a contribution. The 'teachers' will vote at the end of the forum on which publishing houses will publish and which will perish.

Extra tasks

1. Write a series of comprehension questions for your novel.

2. Create a board game based on your novel.

3. Establish an internet forum for discussion of your chosen novel.

4. Create a blog or web page based on an aspect of your novel that you particularly enjoyed.

5. Research the author of your novel. Create a Venn diagram that demonstrates the similarities and differences between your novel and your author's life and attitudes.

6. Write a book review of your chosen novel for the school newsletter or yearbook.

7. Design a new cover for your novel.

8. You are a Hollywood movie producer. Design the opening sequence for a movie based on the novel. It must include images and sounds that work with the text you have chosen. Cast the movie, finding images of the actors on the internet or in magazines. Explain your casting choices.

9. Script a scene from the novel and act it out as a monologue, a duologue or an ensemble piece.

10. Choose an issue from the text and present a two-minute speech giving your opinion about the issue to the class.

> Fiction is life with the dull bits taken out.

Clive James (b. 1939), Australian comedian and author

HORROR

✳ Chapter overview

In the world of fiction writing we refer to 'genres'. Loosely, we'd call them types of fictional writing that each have their own structure and features. The great thing about genres is that when you discover a book or film you really enjoy, knowing its genre means you can find other similar books and films; because they will all have similar structures and features, you'll know what you're looking for. In this chapter, you will explore the genre of horror, its history and what makes it tick.

Heads-up on horror
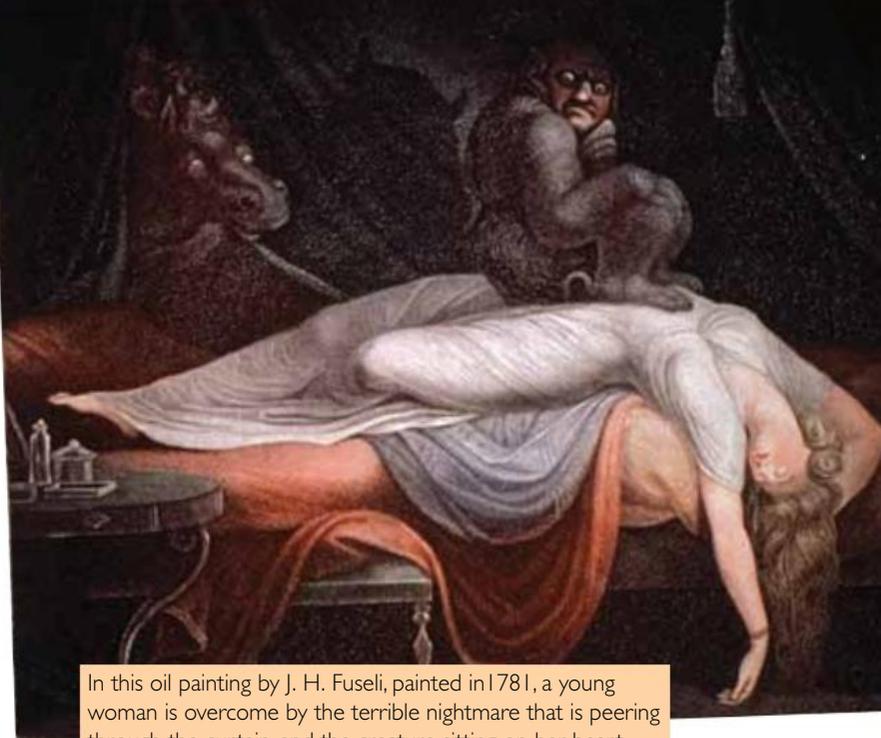
In this oil painting by J. H. Fuseli, painted in 1781, a young woman is overcome by the terrible nightmare that is peering through the curtain. and the creature sitting on her heart.

Horror means many things to many people. People today often think of horror films or novels as being those that involve gruesome and grotesque violence. Some are entirely macabre. But this is not really what horror is about. Horror goes much deeper than that. It plays on our worst fears and takes our imaginations into frightening situations with scary characters. Reading or viewing horror results in a curious mixture of loathing and fear, a moral shuddering and repugnance, a rejection of what is going on. It shouldn't make you feel sick, just frightened— sometimes to your moral core. Some horror elements are ancient but we still respond to them—ghouls, vampires, werewolves and ghosts. The supernatural remains a firm favourite with authors and audiences. What horrifies you?

Defining horror

In the following extract, writer D. Lynn Frazier explores the difficulty of defining horror.

DEFINITION: HORROR FICTION

By D. Lynn Frazier

Horror can be many, many things and go in many, many directions… Robert McCammon

Lately I've been contemplating short story writing, and find that I seem inclined toward horror fiction—a surprise to me, I assure you.

I considered the genre definition… According to the Horror Writers Association, the definition of horror fiction is diverse and the definition of writing that evokes the dictionary definition of the emotion, 'a painful and intense fear, dread, or dismay' is thus horror… And they go on to say, '[i]n his 1982 anthology *Prime Evil*, author Douglas Winter stated, "Horror is not a genre, like the mystery or science fiction or the western. It is not a kind of fiction, meant to be confined to the ghetto of a special shelf in libraries or bookstores. Horror is an emotion." He was correct and his words have become a rallying cry for the modern horror writer.'

I think the 'I know it when I see it' definition can come into play for horror, especially given that that great arbiter of … wisdom, Wikipedia, defines horror as pretty much the dictionary definition of the term…, adding, 'Since the 1960s, any work of fiction with a morbid, gruesome, surreal, or exceptionally suspenseful or frightening theme has come to be called "horror".' Before that, I am left to presume, a supernatural element such as a haunting or vampires made it a horror tale.

Source: D. Lynn Frazier, Writtenwyrdd blog, 20 April 2009

There are elements of horror that span time and there are features of horror texts that are constant, even if the subject matter itself is very broad. Let's begin our journey into the dark corners of horror!

Breakaway tasks

Remembering

1 What horror fiction films or stories can you recall seeing or reading? Make a class list on the board.

Understanding

2 Looking at the list of horror fiction texts the class compiled in Question 1, are there any films or stories that you think do not belong on the list?

Applying

3 What is the most horrifying film or story you have watched or read? What made it so horrifying?

Analysing

4 Make a list of all the features you can think of that the texts in the class list from Question 1 have in common. Keep that list for future reference.

Evaluating

5 What reasons can you give for someone wanting to be frightened by what they read or watch?

Creating

6 Create a title for a horror story that you think would appeal to your classmates. Share it with the class. Which titles are the best and why?

A history of horror

As a genre, horror stretches back to ancient times. Even in ancient Egypt and surrounding areas there were tales of vampires. One of the earliest known horror stories can be traced to the ancient text of *The Arabian Nights*.

Ancient times

Ancient horror texts deal with some very unpleasant ideas in a very straightforward manner. They lack the drama and detail that is featured in later horror stories. They are largely based on myth and folklore and were told for entertainment. They feature magic, transformations, demons (also known as djinns) and witches, and while some of these were evil, others were not. Magic was not considered to be the work of the devil, as it was in later years.

Pliny the Younger wrote ghost stories in ancient Rome, as did Virgil and Ovid; but for many tales, the authors are unknown. Some of the earliest stories from *The Arabian Nights* were retellings of more ancient tales, none of which are attributed.

In *The Arabian Nights*, Shahryar, king of an unnamed island between India and China, finds out that his new wife is unfaithful to him. Outraged, he has her killed and orders the Vizier (his high-ranking personal assistant) to find him another wife. Every night he gets a new wife and every morning he kills her. The very generous and lovely Vizier's daughter, to spare other women, volunteers herself as his next wife. Scheherazade is not only nice, she's really smart. On the night of their wedding she begins a story which she doesn't end that night. She's such a good storyteller that her husband has to keep her alive to find out what happens in the story. Whenever a story ends, she immediately begins a new one and, every night, leaves it as a cliffhanger. While only 180 stories long, the text was originally called *The Thousand and One Nights*, possibly because 1001 was a way to represent a very large number—and the stories take a long time to tell.

The stories date back to ninth-century Arabia. The first Arabic compilation was around 850 CE, the first European translation (French) was by Antoine Galland in 1704, and the first complete English translation was by Jonathan Scott in 1811. An excerpt from one of the stories appears on the next page. It is the story of the newly wedded Sidi-Nouman and his wife Amina.

THE ARABIAN NIGHTS' ENTERTAINMENTS

One night I was lying with my eyes closed, and to all appearance sound asleep, when Amina arose softly, and dressed herself without making the slightest sound. I could not imagine what she was going to do, and as my curiosity was great I made up my mind to follow her. When she was fully dressed, she stole quietly from the room.

The instant she had let the curtain fall behind her I flung a garment on my shoulders and a pair of slippers on my feet. Looking from a lattice which opened into the court, I saw her in the act of passing through the street door, which she carefully left open.

It was bright moonlight, so I easily managed to keep her in sight, till she entered a cemetery not far from the house. There I hid myself under the shadow of the wall, and crouched down cautiously; and hardly was I concealed, when I saw my wife approaching in company with a ghoul—one of those demons which, as your Highness is aware, wander about the country making their lairs in deserted buildings and springing out upon unwary travellers whose flesh they eat. If no live being goes their way, they then betake themselves to the cemeteries, and feed upon the dead bodies.

I was nearly struck dumb with horror on seeing my wife with this hideous female ghoul. They passed by without noticing me, began to dig up a corpse which had been buried that day, and then set down on the edge of the grave, to enjoy their frightful repast, talking quietly and cheerfully all the while, though I was too far off to hear what they said. When they had finished, they threw back the body into the grave, and heaped back the earth upon it. I made no effort to disturb them, and returned quickly to the house, when I took care to leave the door open, as I had previously found it. Then I got back into bed, and pretended to sleep soundly. A short time after Amina entered as quietly as she had gone out. She undressed and stole into bed, congratulating herself apparently on the cleverness with which she had managed her expedition.

As may be guessed, after such a scene it was long before I could close my eyes, and at the first sound which called the faithful to prayer, I put on my clothes and went to the mosque. But even prayer did not restore peace to my troubled spirit, and I could not face my wife until I had made up my mind what future course I should pursue in regard to her. I therefore spent the morning roaming about from one garden to another, turning over various plans for compelling my wife to give up her horrible ways; I thought of using violence to make her submit, but felt reluctant to be unkind to her. Besides, I had an instinct that gentle means had the best chance of success; so, a little soothed, I turned towards home, which I reached about the hour of dinner.

As soon as I appeared, Amina ordered dinner to be served, and we sat down together. As usual, she persisted in only picking a few grains of rice, and I resolved to speak to her at once of what lay so heavily on my heart.

'Amina,' I said, as quietly as possible, 'you must have guessed the surprise I felt, when the day after our marriage you declined to eat anything but a few morsels of rice, and altogether behaved in such a manner that most husbands would have been deeply wounded. However I had patience with you, and only tried to tempt your appetite by the choicest dishes I could invent, but all to no purpose. Still, Amina, it seems to me that there may be some among them as sweet to the taste as the flesh of a corpse?'

I had no sooner uttered these words than Amina, who instantly understood that I had followed her to the grave-yard, was seized with a passion beyond any that I have ever witnessed. Her face became purple, her eyes looked as if they would start from her head, and she positively foamed with rage.

I watched her with terror, wondering what would happen next…

Source: 'The history of Sidi-Nouman' from *The Arabian Nights' Entertainments*, translated by the Rev. Edward Forster, 1856
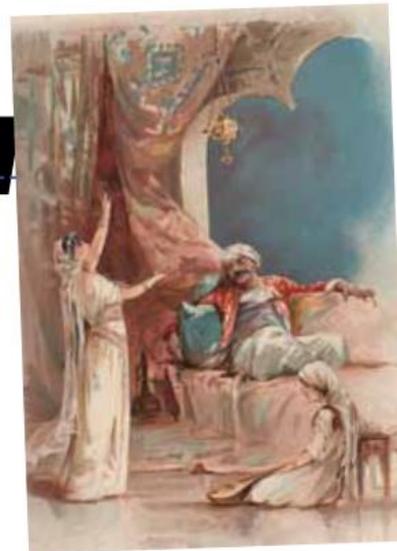
Breakaway tasks

Remembering

1 Write out a summary of the story from *The Arabian Nights* in no more than fifty words.

Understanding

2 Define the words 'ghoul', 'repast' and 'stole' from the story.

Applying

3 Compile a list of information about ghouls that you learnt from the story.

Analysing

4 Start a horror glossary and include all the words, phrases and images that make this a horror story. Are there locations in common? Ideas in common?

5 If you wanted to make the husband's discovery horrifying to a modern audience, what kinds of words or phrases would you add?

6 What is the tone of this piece? What could you change about the tone to make it more horrifying?

7 What aspects of this piece locate it in another time and place?

8 All the sentences in this story are complex or compound. They include a lot of embedded clauses. What is the effect of this on you as a reader? How would you change the sentence structure to give the piece a greater sense of fear and panic?

Writer's TOOLBOX

A **clause** is the basic grammatical unit of a sentence. It usually contains a subject and a predicate. A **compound sentence** is made up of two or more equally important clauses and is usually joined by a conjunction. A **complex sentence** contains a main clause and subordinate clause. The subordinate clause does not make sense by itself.

Evaluating

9 What human fear do you think this story is exploring?

Creating

10 Draw a setting for one moment in this story set either in ancient or modern times.

The Middle Ages and beyond

During the medieval period there developed a deep suspicion of the old pagan (non-Christian) beliefs, and anything magical was looked upon with great suspicion. Indeed, witches were hunted down and burnt at the stake. This took place with particular intensity in Europe during a period of about 200 years, beginning in the late 1400s. In 1692, the most famous witch hunt occurred in Salem, Massachusetts in the United States, when wild hysteria led to many of the town's men and women being hanged as witches.

Many of the stories during this time were used to educate people morally. The villains were depicted as ugly social outcasts and the heroes were pure and white and gentle. The elements of horror, such as ghosts, vampires and witches, were placed in lengthy fantasy stories of men going out and rescuing damsels in distress. The language was grand, impressive and more descriptive than the ancient texts. The horror of this time was not so much what you saw but what it meant: the damnation of your soul!

Some well-known horror texts from this period are:

- *The Divine Comedy* by Dante Alighieri (1308–1321)
- *The History of the Damnable Life, and Deserved Death of Dr John Faustus* by Christopher Marlowe (pub. 1604)
- *Paradise Lost* by John Milton (1667)

This is Sandro Botticelli's vision of Dante's Lucifer, King of Hell. If you look very closely, you'll notice that the devil is eating men.

Gothic horror

The Gothic period (early nineteenth to mid-twentieth centuries) is probably the most famous of the horror periods. Gothic novels returned to the idea of damsels in distress being saved by knights who must face terrible monsters and powerful magic. The protagonist (main character) of the Gothic novel would typically find himself in a dark and mysterious world full of supernatural elements. Gothic is about destruction and decay, of judgement and facing the unknown. The Gothic tale focuses on the collapse of once-great structures—buildings, peoples, society and individuals. The protagonist is heroic and, confronted by these unknown elements, remains afraid but strong. He rarely seeks to understand the monsters, just to rid himself of them. Science is often present in these stories as a source of the horror itself: dabbling in the unknown has terrible consequences. The language is flowery, often very descriptive. The reader is drawn into a clear view of the settings and the feelings of the narrator. The atmosphere is distinctly eerie and the unexpected occurs frequently.

Well-known Gothic horror stories are:

- *A Night-Piece on Death* by Thomas Parnell
- *The Castle of Otranto* by Horace Walpole
- *The Mysteries of Udolpho* by Ann Radcliffe
- *Wake Not the Dead* by Johann Ludwig Tieck (translated from German into English)
- *Frankenstein* by Mary Shelley
- *The Vampyre* by John Polidori
- *The Hunchback of Notre Dame* by Victor Hugo
- *Children's and Household Tales* by the Grimm Brothers
- short stories 'The Tell-Tale Heart', 'The Pit and the Pendulum' and 'The Fall of the House of Usher' by Edgar Allan Poe
- *The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson
- *Dracula* by Bram Stoker
- *The Island of Dr Moreau* by H. G. Wells
- *The Turn of the Screw* by Henry James
- H. P. Lovecraft's stories, such as 'The Haunter of the Dark', 'The Case of Charles Dexter Ward', 'Cry Horror', 'Horror in the Burying Ground' and 'The Shuttered Room'.

? DID YOU KNOW...
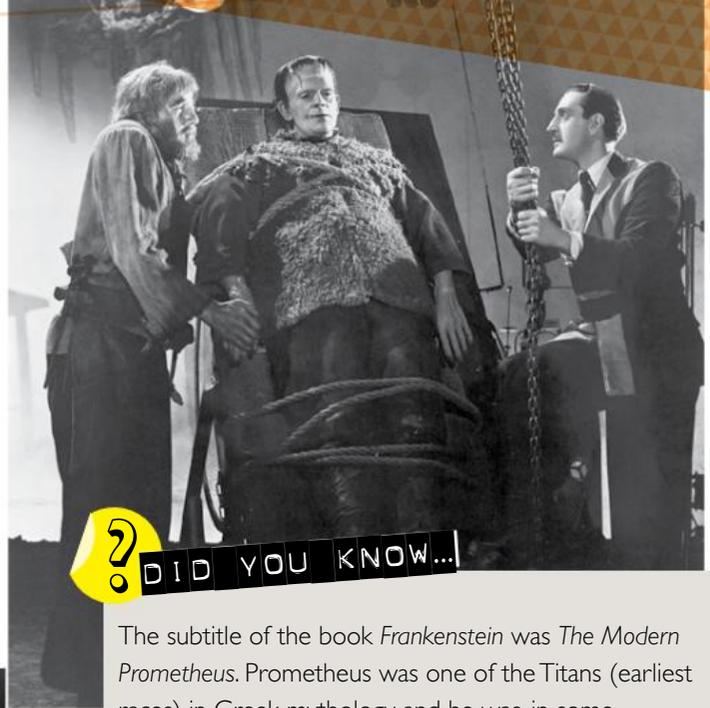
The subtitle of the book *Frankenstein* was *The Modern Prometheus*. Prometheus was one of the Titans (earliest races) in Greek mythology and he was, in some legends, delegated by Zeus to create man. Therefore, Frankenstein, like Prometheus, created a man.

Boris Karloff was to 'Frankenstein' what Bela Lugosi was to 'Dracula'. These two Gothic characters frightened film-goers in the films of the 1930s. Can you understand why?

Frankenstein, by Mary Shelley, is one of the most well known of the Gothic novels. In the story, Dr Victor Frankenstein has always been very interested in science. When his beloved mother dies from scarlet fever, he takes it very badly. He attends university where he meets professors who teach him about the science of life. He advances so quickly in his studies that, after two years, he believes he is ready to bring the dead back to life. Victor visits graveyards in the night to collect body parts from corpses. From these he creates an eight-foot man whom he thinks is going to be 'beautiful'. In the following extract, the 'beautiful' corpse is brought to life and Victor beholds what he has made.

FRANKENSTEIN

By Mary Shelley

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

The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room, and continued a long time traversing my bedchamber, unable to compose my mind to sleep. At length lassitude succeeded to the tumult I had before endured; and I threw myself on the bed in my clothes, endeavouring to seek a few moments of forgetfulness. But it was in vain: I slept, indeed, but I was disturbed by the wildest dreams. I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her; but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the grave-worms crawling in the folds of the flannel. I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed: when, by the dim and yellow light of the moon, as it forced its way through the window shutters, I beheld the wretch—the miserable monster whom I had

Kenneth Branagh's version of Shelley's monster

created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped, and rushed down stairs. I took refuge in the courtyard belonging to the house which I inhabited; where I remained during the rest of the night, walking up and down in the greatest agitation, listening attentively, catching and fearing each sound as if it were to announce the approach of the demoniacal corpse to which I had so miserably given life.

Oh! No mortal could support the horror of that countenance. A mummy again endued with animation could not be so hideous as that wretch. I had gazed on him while unfinished; he was ugly then; but when those muscles and joints were rendered capable of motion, it became a thing such as even Dante could not have conceived.

Source: Mary Shelley, *Frankenstein; or The Modern Prometheus*, Lackington, Hughes, Harding, Mavor & Jones, 1818

Frankenstein is a multi-layered horror text. A modern version would probably simply focus on the gruesome idea of digging up dead bodies, cutting off pieces and stitching them together to make an eight-foot monster. You can imagine how that sequence of events might appear in films. But the real horror is more than just gruesome. It comes from the act of disturbing those who should be left peacefully in their coffins—from wanting to bring the dead back to life. It comes from bringing something to life that can't be controlled and from its being abandoned by its creator, leaving the monster free to run amok. It is the horror of that thing chasing you to your death. It is the horror of science trying to be God—deciding who will live and who will die.

Breakaway tasks

Remembering

1   What features of the monster do you recall as being particularly hideous?

Understanding

2   Find the meanings of these words:
   - delineate
   - luxuriances
   - ardour
   - compose
   - tumult
   - hue
   - flannel
   - wretch
   - dun
   - traversing
   - lassitude
   - livid
   - shroud
   - endued.

Applying

3   Put yourself in the shoes (really big shoes) of the monster. What is he thinking?

4   In small groups, discuss what Frankenstein should do next. What did others think should be done? How would you account for the similarities and differences?

Analysing

5   What words and phrases show you Frankenstein's state of horror?

6   What words and/or ideas are repeated and why do you think Shelley chose to do this?

7   *Frankenstein* is told in the first person. What difference would it make if it were told from the point of view of the monster or a third-person narrator? What does it add to the horror that the narrator is the person being horrified?

8   What do you understand the reference to Dante to mean? How does understanding the reference (also referred to as an 'allusion') add to the depth of the piece?

9   Compare and contrast the two pictures of Frankenstein's monster on the previous pages and the description from Shelley's novel. Which of the two images do you think is the more appropriate? Why?

Evaluating

10   Why does Frankenstein reject his creation so quickly?

11   Who would find the ideas of this story horrifying? Why?

12   It is a common misconception that Frankenstein is the monster, not the doctor. What is it about the name that would make people think this?

Creating

13   Create a front cover for the novel of *Frankenstein* for a modern audience.

Modern horror

With the rise of the film industry in the 1930s, the popularity of the horror genre soared. As special effects became more sophisticated, the images that could be produced brought to life all those elements or motifs that had been developing since horror began. The rise of psychology as a science made exploration of the insane and psychotic even more popular.

Horror is no longer set in special or Gothic locations. The settings in time and place are contemporary—that is, they are in the here and now. The protagonists are more often just normal people in very unusual situations, coping as best they can with their confrontation with the unknown.

The language and images are also contemporary. Gone are the lengthy descriptive passages that indicate the crumbling ruins of massive castles, dark passages and attics. There is an emphasis on dialogue to convey meaning rather than inner reflections of characters.

After the Second World War (1939–1945), many horror stories began to feature a variety of forces that took over individual people or towns. Later came the focus on blood and gore, often very gruesome. However, merely shocking people is not traditional horror; there has to be some fundamental fear being prodded, not just revulsion.

In *Invasion of the Body Snatchers*, the body snatchers would enter your mind while you were asleep. The trick was to work out who were the body snatchers.

The Sixth Sense (1999) is about a boy who can see and speak to the dead, and the psychologist (played by Bruce Willis) who tries to help him.

Some famous horror texts of the modern era are:

- *Heart of Darkness* by Joseph Conrad
- *The God Project* by John Saul
- novels by Stephen King.

Some famous horror films of the modern era are:

- *Frankenstein* (1910, 1931, 1957, 1992, 1994, 2004, 2007)
- *The Hunchback of Notre Dame* (1923, 1939, 1956, 1996, 1997)
- *The Phantom of the Opera* (1925)
- *Dracula* (1931, 1958, 1992)
- *Dr Jekyll and Mr Hyde* (1931)
- *The Purple Monster Strikes* (1945)
- *Invaders from Mars* (1953, 1986)
- *It Came From Outer Space* (1953)
- *War of the Worlds* (1953, 2005)
- *Invasion of the Body Snatchers* (1956, 1978)
- Alfred Hitchcock films, particularly *Psycho (1960)*
- *The Day of the Triffids* (1962)
- *The Thing* (1982)
- *The Mummy* (1999).

In the following excerpt from Gary Crew's story 'The Staircase', one younger policeman has been spooked by the image of a burning staircase he saw on Anderson's lot. The older policeman attempts to dismiss his concerns by telling him the story of Anderson and his family. Instead of proving it all to be an illusion, he really only makes it spookier—for everyone.

THE STAIRCASE

By Gary Crew

'The house on Guilfoil was already a ruin when I first walked the Valley beat fifteen years ago. It had been built in the twenties by a man called Anderson, mostly from money he had made on the horses, but that hadn't stopped him setting himself up in style. The house was timber but very grand; all arches and gables, and built in the middle of the most fashionable part of the Valley. But from the outset the place brought him no joy. First, his wife left him for one of his trainers, then he made a few bad moves himself—backed one nellie too many, I believe—and next thing we knew he had blown his head off, right there in his own bedroom. His daughters, Grace and Felicity, were left with the house. Two single women they were, well into their fifties when I first saw them, and what a sight they made. From the day Anderson died, they wore nothing but black. I can vouch for that, I saw them often enough—I could set my watch by their appearances. They would come out every afternoon, right on three— shoes, stockings, dresses, gloves, all black, even their umbrellas. They would walk to Tassel's grocery for their greens, then cross to Murphy's butchery. Every afternoon. Regular as clockwork.

'School came out at three and by ten past there would usually be some kid walking behind them, calling "Oh, Felicity … Oh, Gracey …" and copying their walk. Little, round women they were, and the kids followed them with their arms spread wide, rolling this way and that, as if they were caught in the wake of a ship at sea. But no kid ever went too close; everyone was scared of them: scared of their black clothes, scared of what went on in their house. True or not, the entire Valley believe that the Anderson sisters could call up the dead; that they were spiritualists, "mediums" some called them, communicating between this world and the next. I never believed in such things, not personally, but there were plenty who did.

'Over on East Warwick there was a couple called Mason. He worked in the warehouses down Guilfoil Street and the Valley had changed since Anderson built there. The Masons had one son, but the poor kid had polio and died when he was only five. About three months after the funeral, Mrs Mason started visiting the Anderson sisters. They say that she asked them to "call up" her dead son so that she could talk to him. Apparently this went on for some time, until one morning the boy's father knocked off work early and saw his wife coming out of the sisters' house. They say she started acting crazy as soon as she saw him, asking him to go in and talk to their boy, wanting him to hold their son and kiss him. Well, no-one knows what happened next. There's a lot of rumour here, a lot of nasty talk, but one thing is for certain— and this came out at the inquest—hardly an hour after Mason had left the warehouse the Anderson house was in flames.

'I heard the fire brigades from the station and followed them. The house must have been tinder dry, or maybe it was on account of the wind down that way, but there was no hope of saving it, not from the outset. The real issue was, where were the sisters? It was only mid-morning, so we assumed that they were still inside, but the heat was so intense that no-one could get close enough to be certain, not even to put up a ladder and have a look. I tell you, I never saw a fire to equal it, not in all my years on the Force.

'The walls went first, falling outwards all in a piece, like a house of cards, and when they did we saw a staircase, a free-standing spiral staircase, burning in a column of flame. But that was not the half of it: someone pointed, and there were the sisters moving on it, going up and down, ever so slowly, all on fire. Their clothes, their hair—they were burning alive. Yet they made no noise, no calls for help, no cries of pain. The only sound was a rustling, like leaves in the wind; which was the flames, I suppose, eating into that rotten wood.'

Dale hadn't moved during the telling of this story; he remained as he had been, leaning across his desk, listening intently, never taking his eyes from me; but when I had finished he sat up. 'So?' he said. 'What does all that prove?'

I was surprised. 'It appears that we saw the same thing. That we both saw …' but he waved his hands to silence me.

'No, Serge,' he said, getting up and crossing to my desk. 'All you're saying is that years ago you saw a fire. A real fire. What I'm asking is this: what the hell did I see? You still haven't answered that.'

Source: Gary Crew, 'The Staircase' from *Force of Evil*, Mammoth, 1998.

Breakaway tasks

Remembering

1 On what street is the Anderson lot?

2 How old were Anderson's daughters when he died?

Understanding

3 Why did the daughters always wear black?

4 Using the context to help you, define the following words. Check your definitions against an online or printed dictionary.
   • gables • polio • nellie • tinder

Applying

5 Serge, the narrator, appears to doubt what he himself has seen. Have you ever seen something that nobody else believed? Did you believe it, or did you decide it was an illusion? Why?

Analysing

6 What might a staircase symbolise? Why do you think the author has chosen a staircase as the focus of his story?

7 What words or phrases tell you that the narrator is a policeman? What does that add to the effectiveness of the story?

8 What do Anderson's daughters' names tell you about what Anderson valued? Are their names in any way contradictory to the way in which he raised the funds to build the house?

9 What sentence structure does Crew use to emphasise the rigidity of the two daughters' lives?

Evaluating

10 The narrator tells us that there were 'plenty' of people who believed the daughters to be mediums but says he 'never believed such things'. Why did he tell Dale about this belief if he thought it was false?

11 Summarise what the narrator thinks happened to the Anderson house. What do you think happened?

12 Could you accuse the narrator of spreading gossip about what happened? Why or why not?

Creating

13 Design an illustration for the story. Explain your choices of colour, motif/symbol and design.

14 Write a dialogue in which one sister tells the other how she feels about the children making fun of them.

15 Write a description of a spooky character or place, using as much detail as you can so that the others in your class can visualise what you're writing about. Add some interesting rhetorical devices to spice up your writing even more.

The stuff of horror

Essentially, a horror story:

• involves a confrontation with the unknown or inexplicable

• explores the limits of what people can do and experience

• finds ways to explore our deepest fears—terror, harm, death, the afterlife.

In Charlie Higson's novel *The Enemy*, the enemy is every adult in London. The premise of the novel is that some sickness has affected everyone over the age of fourteen. They have either died or mutated into predators that feed on those left alive. The survivors in *The Enemy* must make their way to safety, knowing these mutants lie in wait.
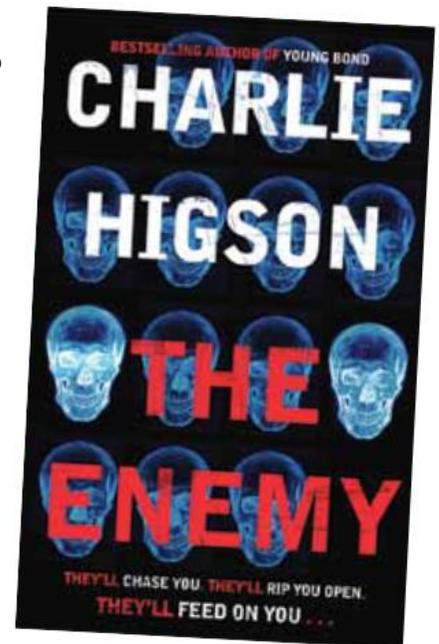
THE ENEMY
By Charlie Higson

It was utterly dark. A darkness like he had never known before the disaster. There was no source of light anywhere. No winking safety bulbs. No glow of electrics. The world had ceased to exist. Sam suddenly became aware of his other senses. First the cuts and scrapes on his bruised body, then the sleepers and metal bolt digging into his side. Next came the smell of dust and oil and damp and decay pressing into his nose. Then his hearing. Nearby some dripping water, and a small animal moving about, a mouse or rat. Further away, but moving closer, the grown-ups. He could sense that they were unsure in the dark. Their footsteps uneven. There was a cough, a sneeze, chattering teeth. Long fingernails scraping on the tiles as they felt their way along.

He prayed that they would give up and return to the light. He was too small to bother with. They couldn't hope to find him.

Go away. Go away. Go away.

They arrived at the platform and one came close. Sam could hear it sniffing and smell its foul stink, like a blocked toilet. There was a rustle of clothing as it knelt down, and then it began to run its fingers along the edge of the platform. The dry skin sounded like paper.

Go away … Please go away.

Another one. He heard it flop on to the rails and begin to work its way towards him.

How quickly would they give up?

Could he risk trying to make a run for it or was it safer to stay here?

If he ran he'd have to put the torch on and that would tell the grown-ups where he was.

Then the one above him slithered over the wall, almost landing on him. He heard its feet slop into a puddle.

There were two of them down here on the tracks now, moving about. It would only be a matter of time before others followed. They knew he was here. They would feel about in the darkness for him. Eventually they would find him.

Sam's heart was racing, his whole body shaking. They would sense it. He was biting his shirt to stop from crying out in fear. It was no good. He couldn't stand it any longer. He pointed his torch towards where he thought the nearest one of them was and snapped the beam on for half a second.

It caught the grown-up full in the face; it gasped and put its hands up to cover its eyes, but not before Sam had got a good look at it.

Breakaway tasks

Remembering

1   What can you recall about the setting of this piece (time and place)?

Understanding

2   Sam turns the torch on. Why?

Applying

3   Is the protagonist here believable to you? Why?

4   Would you have turned the torch on if you were Sam?

Analysing

5   What elements of the horror story can you find in this piece?

6   How does Higson create suspense and fear in this piece? For example, what do the italicised sentences do to you as a reader?

7   Compare and contrast this text with *The Arabian Nights* story earlier in the chapter. Consider tone, sentence structure and use of narrative perspective. Which one is more horrifying to you and why?

Evaluating

8   What fundamental fear is being played upon here?

9   How do you know that the boy is reaching the limit of his endurance in this piece?

10   Would you read this novel? Why?

Creating

11   The final line in this passage is '… but not before Sam had got a good look at it'. What does Sam see? Create an image of the antagonists—the mutated adults as you imagine they look.

Characters in horror stories

As crazy as it sounds, the characters in horror stories have to be believable … even when they're doing and seeing unbelievable things.

The protagonists are the main characters who have the horror enacted upon them. They represent the normal human being. If they don't respond with dread, horror, disgust or fear then the chances of the reader or viewer doing so are very low. This is why modern readers might find that more traditional horror stories don't affect them as much as modern ones do because the protagonists don't respond or sound like the modern reader or viewer. In horror, it is the protagonist's job to deal with what has to be dealt with—either to get rid of the monster or problem or, in more modern times, to simply survive and run and maybe come back to destroy the monster in sequels.

The antagonists are the monsters, ghosts, spooks or dangerous elements in a horror text. Their job is to make the protagonist (and therefore you) feel dread, horror, disgust or fear. Like protagonists, they have to play on the fears and terrors of their reader or viewer. They have to tap into what it is that will do that for their particular audience. This is why some antagonists lose their effect over time—very few modern readers or viewers would find Quasimodo from Victor Hugo's *The Hunchback of Notre Dame* a horrifying figure—Disney even made him cute! Modern film techniques have enabled old antagonists such as monsters, vampires and ghosts to seem more real, so they are perennial (forever) antagonists. If you do as Chadda did in the novel *Devil's Kiss* and give the old antagonist (a vampire) a new look and modern language, then he can (pardon the pun) live forever. What doesn't change for antagonists over time is what their job is—to horrify you.

In this excerpt from Bram Stoker's Gothic novel *Dracula*, Dr Seward is narrating the moment when Arthur sees his wife, Lucy, for the first time as a vampire.

BRAM STOKER

DRACULA

INTRODUCED BY HOLLY BLACK
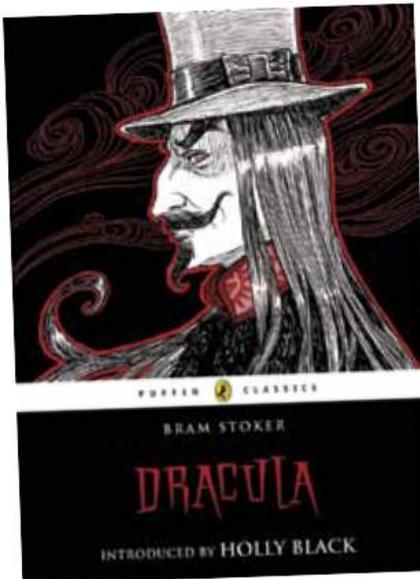
DRACULA
By Bram Stoker

We shuddered with horror. I could see by the tremulous light that even Van Helsing's iron nerve had failed. Arthur was next to me, and if I had not seized his arm and held him up, he would have fallen.

When Lucy—I call the thing that was before us Lucy because it bore her shape—saw us, she drew back with an angry snarl, such as a cat gives when taken unawares; then her eyes ranged over us. Lucy's eyes in form and colour; but Lucy's eyes unclean and full of hell-fire, instead of the pure, gentle orbs we knew. At that moment the remnant of my love passed into hate and loathing; had she then to be killed, I could have done it with savage delight. As she looked, her eyes blazed with unholy light, and the face became wreathed with a voluptuous smile. Oh, God, how it made me shudder to see it! With a careless motion she flung to the ground, callous as a devil, the child that up to now she had clutched strenuously to her breast, growling over it as a dog growls over a bone. The child gave a sharp cry, and lay there moaning. There was a cold-bloodedness in the act which wrung a groan from Arthur; when she advanced to him with outstretched arms and a wanton smile, he fell back and hid his face in his hands.

She still advanced, however, and with a languorous, voluptuous grace, said:—

'Come to me, Arthur. Leave these others and come to me. My arms are hungry for you. Come, and we can rest together. Come, my husband, come!'

There was something diabolically sweet in her tones—something of the tingling of glass when struck—which ran through the brains even of us who heard the words addressed to another. As for Arthur, he seemed under a spell; moving his hands from his face, he opened wide his arms. She was leaping for them, when Van Helsing sprang forward and held between them his little golden crucifix. She recoiled from it, and, with a suddenly distorted face,

full of rage, dashed past him as if to enter the tomb.

When within a foot or two of the door, however, she stopped as if arrested by some irresistible force. Then she turned, and her face was shown in the clear burst of moonlight and by the lamp, which had now no quiver from Van Helsing's iron nerves. Never did I see such baffled menace on a face; and never, I trust, shall such ever be seen again by mortal eyes. The beautiful colour became livid, the eyes seemed to throw out sparks of hell-fire, the brows were wrinkled as though the folds of the flesh were the coils of Medusa's snakes, and the lovely, blood-stained mouth grew to an open square, as in the passion masks of the Greeks and Japanese. If ever a face meant death—if looks could kill—we saw it at that moment.

Source: Bram Stoker, *Dracula*,
Archibald Constable and Company, 1897

Breakaway tasks

Remembering
1 What are the main changes in Lucy that Dr Seward noted?

Understanding
2 What is his response to seeing Lucy? What is Arthur's response?

3 Find out what these words mean then re-read the passage:
   • orbs
   • voluptuous
   • wanton
   • languorous
   • Medusa.

Applying
4 Compare and contrast the two vampire images in this chapter. Which do you think is more frightening to a modern audience? Why? Take a poll of the class. Which is scarier?

5 The vampire is a perennial antagonist. Can you think of any new vampires that are more engaging for a modern audience than this one? Why or why not? What does everyone else think?

Analysing
6 In the extract from *Dracula*, Stoker doesn't say that they are at a cemetery. There are two clues in the passage that tell you that they are. What are they?

7 How do your feelings change about Dr Seward when he says, 'At that moment the remnant of my love passed into hate and loathing; had she then to be killed, I could have done it with savage delight'? Is that what horror does—changes how we see the world and what we are capable of in it?

8 On the following page is a photographic depiction of Pennywise, a character created by Stephen King. How is this clown, who would normally be associated with comedy, made to seem evil here? What does the cover text tell you about his victims? Why is King's choice of antagonist so effective?

Evaluating
9 What makes Lucy so revolting to Dr Seward, the narrator? What words and/or ideas does he repeat about her that tell you what is horrifying about her to him and the audience of its time? What does that tell you about how the nature of horror changes over time?

10 What do you think about Dr Seward's reaction to seeing Lucy as a vampire? How would you describe it if you were Arthur, her husband? Does this excerpt make you feel anything at all, or does the language get in the way of your connecting with the novel? Do you think that means this has a very limited modern audience? Who do you think that audience would be?

Creating
11 Draw a horror pair—a protagonist and an antagonist. The antagonist must enact the protagonist's fears. Annotate your drawing to explain the features of the antagonist that are horrific to your protagonist. Alternatively, find an image that works for you.

Very few horror stories have a small cast. While there is usually a primary protagonist and antagonist, these have fellow antagonists and protagonists with them. The one-on-one horror story is rare—maybe because the reader or viewer would be too terrified if the really frightened protagonist had to face it all on their own. One of the most notable exceptions is the small cast of Shelley's *Frankenstein*—probably half of the novel deals with the interaction between the creator and his monster.

Horrifying settings

Horror can be set anywhere and any time. Gothic horror is set in the distant past in big castles with attics, basements and dark, scary corridors. We associate these settings with horror. If we were to wander through the castle depicted below we might feel safe during daylight hours, but what about when the sun goes down? Modern horrors sometimes play on this idea; for example, go online and look at the image of the Bates's house in Hitchcock's *Psycho*. What are the similarities between this setting and Barry's castle below?

Cemeteries, swamps, camp sites, the woods, schools, bedrooms, abandoned towns and streets, laboratories … all these are fairly common settings for horror. What is it about these settings that lend themselves so well to horror? Of all the settings, which would horrify you most?

Horror is in any setting in which there is an added sense of menace, an eerie atmosphere and danger. This is most easily achieved by making it night or near nightfall. It is harder to make things scary during the day. However, sometimes subjects not normally associated with horror can take on a new meaning. In his novel *It*, Stephen King made clowns an object of absolute terror, and a simple drain on an everyday street during the daytime became something that had to be avoided at all costs, because that is where all the danger lurked.

'One of the great storytellers of our time'
Guardian

Stephen King's clown, Pennywise, is one of the most horrifying characters ever created.

Remembering

1 Of all of the texts mentioned in this chapter so far, which one do you remember most clearly? Why?

Understanding

2 What characteristics make a good antagonist for a horror story?

Applying

3 Conduct some research on one of the texts mentioned in this chapter so far. Write a paragraph about its basic plot summary, the protagonist and antagonist, and the setting.

Analysing

4 What elements of the text you chose in Question 3 make it horror?

Evaluating

5 What appeals to you about the story you chose in Question 3?

Jim Barry's painting of the Castle of Otranto. What's scary about this?
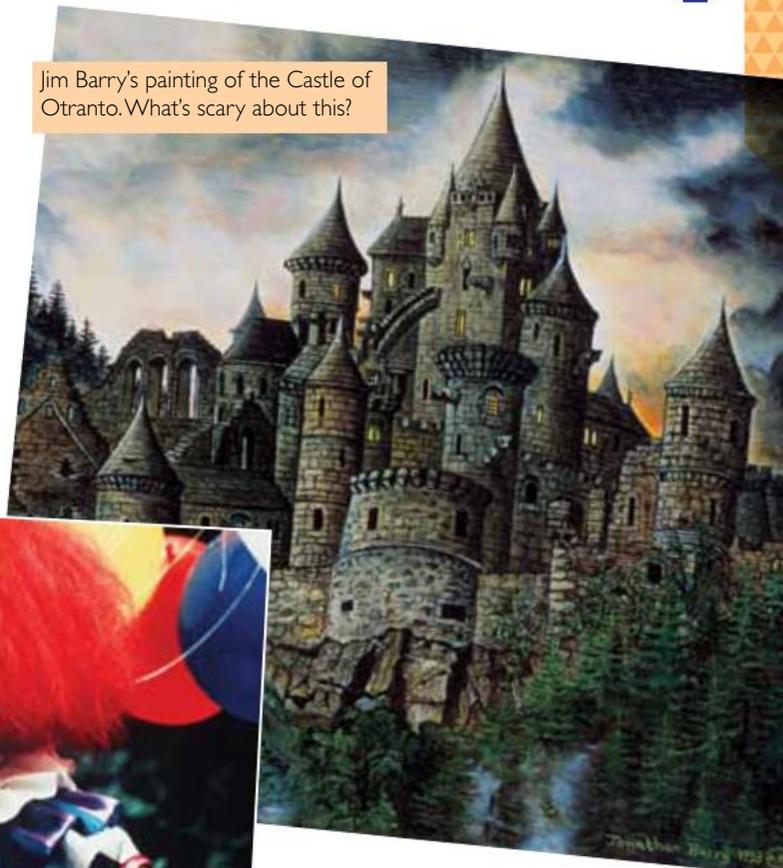
Strands in action

Core task

In small groups, you are going to write and perform a radio play. You need to choose a story that you think will horrify your audience, remembering that it should confront the unknown and play on your audience's fear of it. You could use a story from a film, novel, play or even a short story as the basis for your radio play. You need to agree on the summary you are going to work with and write it into a radio play for your group. If there are too many characters in the original story, you may need to delete a few or, as some adaptations do, blend two or more characters into one.

You will need to set out your radio play as a script. This means that you will need to employ the following rules to make your script easier to read.

- Set characters' names on the left-hand side of the page. Set the dialogue, or what the characters are saying, on the right-hand side.
- Include directions in the script as well. Directions for the emotions or actions of characters are italicised and placed in square brackets.
- Indicate sound effects by writing 'SFX' in the left-hand margin. Write a description of the sound in bold capital letters under the dialogue.
- Indicate music or recorded sounds using the term 'GRAMS' in the left-hand margin. Provide a description of the music or sound in bold capital letters under the dialogue.

For example:

JOHN	[*frightened and agitated*] Hurry Susan … quickly, before it's too late. [*Susan screams*]
SFX	**DOOR SLAMS, EERIE LAUGHTER**
JOHN	[*more agitated, voice breaking with fear*] Susan! Susan! What …?
GRAMS	**ONE DARK CHORD PLAYED, ECHOING**

Decide who is responsible for the various noises and music you need. Agree on your script and rehearse using the FX and GRAMS you have chosen. Remember that you only have sound to frighten your audience so make it really scary. Record a podcast or present your play live. Darken the room and hide behind a sheet or curtain for the presentation, or have the audience lie on the floor with their eyes closed to get the full effect.

Here are few more things for you to consider.

- Think about sentence structure and length. Try to make your sentences as effective as possible.
- Consider the tone of the piece—it needs to be dark and eerie.
- Think about the structure of your story. What will you leave out to make it move quickly and to maintain your audience's interest?

Extra tasks

1 Have you ever seen something that frightened you out of your wits? What was it? Share your story with the class.

2 Present a review to the class on a horror film or book that you have seen or read. Who would you suggest should see or read it? Who do you think should avoid it?

3 What kind of horror is likely to frighten you most? Are you, for example, the kind of person who thinks every bump in the night is a monster coming to get you? Poll the class to see which fears are the most dominant.

4 Conduct an anonymous poll to find out how many of your classmates still react to the 'monster under the bed'.

5 Why do you think there are so few horror texts studied at school?

6 Find an image of the spookiest place you can find. Paste it onto a bigger piece of paper and annotate it to show what you think is really spooky about it. Create a wall of these spooky places. Do you all find the same things horrifying? What does that tell you about how horror works?

7 Conduct some research on vampires. Create a short instructional booklet entitled 'Dealing with Vampires'. How is the myth of vampires different now compared to ancient times? What has changed? Why do you think this has happened?

My task which I am trying to achieve is, by the power of the written word to make you hear, to make you feel—it is, before all, to make you *see*. That— and no more, and it is everything.

Joseph Conrad (1857–1924),
Polish-born English writer

Craft of writing

✳ Chapter overview

The world of writing is everywhere—notes and diaries, letters and messages, stories and poems, instructions and explanations. The world of communication is changing rapidly. Just a decade ago, Facebook®, text messaging and Twitter did not exist. These days you need to know how to communicate using these and many other different ways of writing in the world. Writing also allows you to explore the world of your imagination and beyond! Writing about your life and the lives of others teaches you about your own life, and prepares you for the future.

Your writing, your world
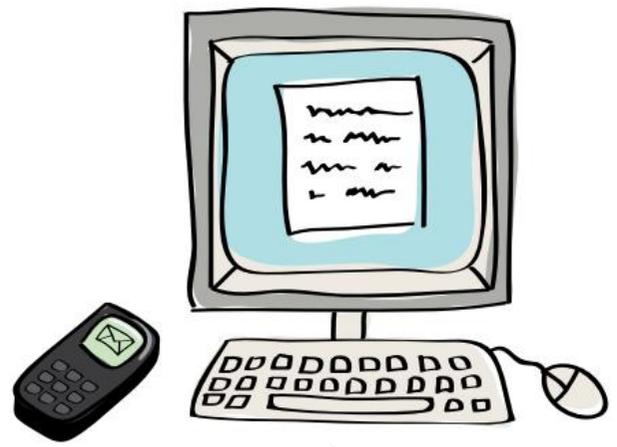
We often use personal writing to communicate our thoughts and ideas. Sometimes we write just for ourselves, for instance in a diary or a journal. Sometimes we write for close friends, classmates or family, for example in a text message or an email, or on a social networking site or blog. We might aim to amuse someone by writing about a funny experience, or persuade a friend with our view of a new film or online game.

Types of personal writing

There are a wide variety of personal writing texts, including:

- personal recounts
- online blogs
- emails
- SMS text messages
- online chatrooms
- social networking sites (such as Facebook, Twitter or flickr®)
- notes and letters
- diaries and journals
- autobiographies, biographies and memoirs.

Formal or informal language can be used in personal texts, depending on their audience and purpose. Your audience and your purpose will help you choose the best ways to communicate—whether via SMS, email, written note or any other way.
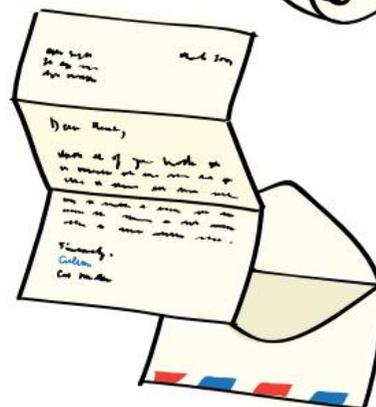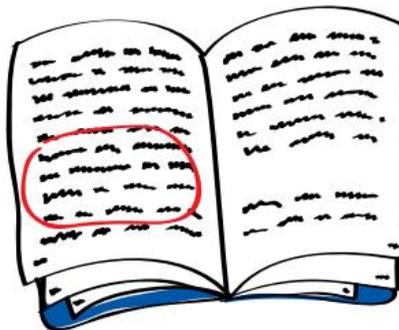
Formal language is used for public audiences, for example those who read school newsletters or school websites. Close attention needs to be paid to spelling, punctuation, grammar rules and layout conventions.

Informal language is a casual or colloquial style of writing that can include slang words and relaxed punctuation and grammar rules. It is often used when writing blogs, diaries and letters to friends, or sending text messages or emails.

It is always important to think about your audience and your purpose when you are composing personal texts, because this affects the language you use and also keeps you focused on your ideas and how to express them. For example, if your audience is your grandparents you will use different language than if you are writing to close friends. If your purpose is to apologise for something, you will write in a very different way than if you are writing about a funny or scary experience.

Breakaway tasks

Remembering

1 What is personal writing?

2 What are five popular types of personal writing?

3 Who are three common audiences for personal writing?

4 What are three typical purposes for personal writing?

Understanding

5 How will your choice of audience and your purpose influence the type of personal writing you compose?

6 What is the difference between formal and informal language?

Applying

7 With a partner, make a list of three topics that a person might typically write about in each of these personal texts:
- an online blog
- a diary
- a letter to grandparents
- a Facebook or Myspace site
- an autobiography.

Analysing

8 Rank the personal texts in the list on the previous page to show how often you use them. Then compare your list with a partner.

Evaluating

9 Why do you think personal texts are so popular in today's world?

10 With a partner, give two reasons why someone would write to each of these audiences using a personal text:
- a fan site for a music group
- classmates in a science class
- a group of dog owners
- a football team's supporters.

Recounting personal experiences

Very often the experiences that make us laugh, cry, be afraid or feel embarrassed provide the basis for the best stories. Writing about yourself is not as easy as it sounds, but describing your own dramatic experiences can develop your writing skills. A personal recount is a remembered event described in detail by the writer. It is usually written in the first person and the past tense.

When you write in the **first person** you uses pronouns such as 'I', 'me', 'mine', 'we', 'us', 'ours'. First person pronouns take the place of people's names, but do not change the meaning.

When you write in the **past tense** you use verbs that refer to events that have taken place in the past. For example:
    We *passed* the rundown house.

Read the following personal recount and complete the activities that follow.

NEAR-DEATH EXPERIENCE!

By Ben

2

I'm no chicken, OK? I'm into rugby. I know I have a good imagination but I swear the following story is true.

Last Xmas my parents *made* me camp out overnight.

3

You have to understand about my parents. They are kind and feed me regularly but I swear they come from another planet! They think everything on Earth is great, including me, no matter what I do. It's hard to live with aliens—they're soooo positive all the time!

'The Aussie bush is fabulous—lots of stars, clear skies, smells great, heaps of green—not like any other planet. Isn't it marvellous, son?' said Dad.

4

He says 'son' like it's my name.

'BUSHWALKING IS AS BORING AS BAT@##*!!

DON'T YOU REALISE THERE'S NO TV, NO PHONE, NO EMAIL, NOOO TOILETS, AND FERALS LIVE THERE?'

'Isn't it wonderful?' the aliens replied.

5

That night I sat sunburnt, bitten to death by mosquitoes the size of bees, itchy from some poisonous plant and boiling hot next to a raging campfire Dad had built even though it was 30 degrees. We'd walked a massive 6 km and my legs refused to move.

6 + 7 + 8 + 10

'We're going for a night walk to check out the stars. Wanna come, son?' asked Dad.

'No thanks. I'll just stay here and scratch myself to death,' I answered.

'OK then, see you later.'

1 + 9

5

And off they went into the blackness. (See, I told you they were weird. I'm sure they crashlanded and stole me from a hospital as part of an intergalactic experiment.)

I must have dozed off from all the pain but I'm not sure for how long. The fire had gone out.

CRUNCH! CRUNCH! THUD! THUD!

$##@! I froze.

Was it one giant big thing, or thousands of little ones?

SNAP! CRUNCH! THUD!

Branches snapped. A bear! (No, wrong country.) A giant python! (Get a grip Ben!) Feral critters—that's it, a herd of giant feral kangaroos or possums!! 9

What do I do? What do I do? I asked myself.

Run! Hide! Run! Hide! Now!!!

I dived into the tent, zipped it up, and grabbed the torch as a weapon. 7

More noises, whining like an motor. Were the feral critters driving a giant tractor?

Suddenly the whole tent glowed and I could see huge shadows—huge things.

&*%#! I'm not proud of what I did next. I hid head first in the sleeping bag, zipped it up and played dead.

After about a zillion hours the noises stopped and I heard Mum and Dad. 5

'Wasn't it wonderful?'

'Lucky son fell asleep or he might have been frightened on his own.'

Weird huh? I get attacked by feral critters with humungous torches and they are completely obsessed with stars! 9

Breakaway tasks

Applying

1 Give three reasons why *Near Death Experience!* is a personal recount.

Analysing

2 Who might be the intended audience for this personal recount?

3 What do you think is the purpose of the writer who composed this text?

4 Locate three examples from this personal recount that show the composer is using informal language in his writing.

5 Identify three characters in this recount and explain their roles in the events described.

6 Describe the setting of this recount, including the time and place.

Creating

7 Select one experience you've had that was funny, scary, sad, embarrassing or painful, such as:
- your first day at school
- getting injured
- the death of a family pet
- being in a car accident
- getting lost
- watching a horror film
- a funny family story
- making an embarrassing mistake.

Write your story of that experience, including a description of the setting and the people involved. Your audience is your classmates and your purpose is to show what the experience felt like for the people involved. Use the first person and past tense in your personal recount, and write about 300 words. Share your recount with others in the class.

Blogs

A blog is a type of online diary or personal journal written on the Web. The name comes from the word 'weblog' (a log on the Web), and can include:

- news of personal events and experiences
- ideas and views about favourite subjects, hobbies or pastimes
- links to other sites
- graphics and photos
- feedback links from others.

A blog can combine texts and images, but is mainly a written journal. The most recent news and views are at the beginning of the blog site.

Date

Own form of negative

The language chosen shows the writer's views and opinions.

The language used suits SMS spelling styles.

Blog name

Feb 25
Why is my family soooo weird??? lol
There's a little brother who just moans and annoys, older sister who thinks she knows everything (NOT!)—and 2 parents at me every second of the day—clean up your room, do your homework, get off the computer, you'd die without your mobile, & on & on.
And my teachers!!! They must think all we ever want to do is homework!! (yeh, right!)
We want a life too, u know.
Tomorrow is Saturday—XLNT!!
Pls let me have one fun day with my friends and no family!!
CU
cooldude

Personal style of punctuation

Netspeak language

Dashes are used to break up ideas clearly.

Brackets are used to communicate to the reader the views of the writer.

Netspeak on SMS, chatrooms and social networking sites

When you write to friends or family using SMS or Twitter, or write on social networking sites like Facebook or Myspace, you will often communicate using the jargon that is popular on the internet. Common abbreviations (using letters, numbers or symbols), popular emoticons and other informal language features enable you to communicate quickly and efficiently, especially with SMS messages where there can be a 140–160 character limit.

Writer's TOOLBOX

Jargon is the special language used by a particular group of people. For example, when you send a text message you might write 'tx' for the word 'thanks'.

Writer's TOOLBOX

Emoticons can be typed characters that, when viewed sideways, are meant to show the feelings of the writer. For example :) = happy

As the number of computer and mobile users grows, so does the number of new terms in Netspeak and SMS text language. Here are some popular Netspeak and SMS terms:

2	to
2moro	tomorrow
4	for
4got	forgot
4yeo	for your eyes only
afaik	as far as I know
afk	away from the keyboard
atm	at the moment
bbl	be back later
btw	by the way
cu	see you
dxtnre	dictionary
gal	get a life
g2g	got to go
gr8	great
hhok	ha ha, only kidding
kul	cool
icwum	I see what you mean
l8r	later
lol	laugh out loud
nc	no comment
omg	oh my god
pcm	please call me
ptmm	please tell me more
ttul	talk to you later
tx	thanks
u	you
wot	what
xlnt	excellent
y	why

Some of the most popular emoticons include:

:)	happy
:(	sad
:?	confused
:'(	crying
;)	winking
:o	surprised
Io	tired
:D	laughing out loud

Netiquette

Netiquette refers to the etiquette, or appropriate and accepted guidelines, for writing on the internet. Whenever you are writing on social networking sites, in emails, in chatrooms, on blogs or on forums, your personal writing should follow these basic rules:

1   Do not use sexist, racist or ageist language, or comments offensive to other cultures or people.

2   Make sure you always have your family's permission to access social networking or blog sites, and also to contribute to them. You should never trust what strangers tell you via the internet, and never send personal information to strangers.

3   Don't SHOUT (using all capitals) in forums and chatrooms.

4   Make messages concise by using suitable abbreviations and emoticons.

5   If an attachment is very large, check with the person you are sending it to that their computer can cope with large files.

6   Don't forward spam, hoaxes or chain letters.

7   Trash offensive or abusive messages. Cyberbullying is illegal.

8   Remember, there is no such thing as privacy on the internet, so never write or post anything you would not like anyone to read or see.

9   Always fill in the email subject line.

10   Turn off HTML settings—just email in plain text.

Breakaway tasks

Remembering

1 What is a blog?

2 Make a list of three popular features on a blog site.

Understanding

3 Why do people use jargon, abbreviations and emoticons on the internet?

4 Why is netiquette important when writing on the internet?

5 Why must you be very cautious about communicating with strangers on the internet and trusting what you read there?

Applying

6 Form a small group and add ten more Netspeak terms to the Netspeak word list on the previous page.

7 In your small group, see if you can add three or four more netiquette rules that people should be aware of.

Evaluating

8 Read the netiquette list on the previous page, then re-order the ten rules in their order of importance, from 1 (most important) to 10 (least important). Give a reason for your number one choice.

9 In a small group, discuss and make a list of three positive and three negative features of chatrooms. Give a reason for each choice.

Diaries and journals

The main purpose in keeping a diary is to have a personal record of your thoughts, experiences and feelings. The intended audience is usually yourself, and for some people a diary is so private they would never show it to anyone else. However, sometimes people allow their diaries to be published or read by others, especially if they are of particular interest because of the time they were written or the people they are about. Diaries can be written in special blank-page books or on computers in files.

Because diaries are personal, the language used in them can be very informal. Diaries can contain notes, drawings and even favourite objects to be preserved (like strands of hair, cards or flowers). They can be written in the present tense (for example, 'Today, I'm really happy—I have been selected for the school soccer team'), but if they are written about events that have already happened they are usually in the past tense (for example, 'We went on a bushwalk last weekend and it was tough').

Zlata Filipovic was a teenage girl living in the city of Sarajevo during a civil war in the 1990s, and she saw the death and destruction caused by a modern war. Here is an extract from one of her early diary entries.

ZLATA'S DIARY

By Zlata Filipovic

Saturday, 2 May 1992

Dear Mimmy,

Today was truly, absolutely the worst day ever in Sarajevo. The shooting started around noon. Mummy and I moved into the hall. Daddy was in his office, under our flat, at the time. We told him on the interphone to run quickly to the downstairs lobby where we'd meet him. We brought Cicko [Zlata's canary] with us. The gunfire was getting worse, and we couldn't get over the wall to the Bobars, so we ran down to our own cellar.

The cellar is ugly, dark, smelly. Mummy, who's terrified of mice, had two fears to cope with. The three of us were in the same corner as the other day. We listened to the pounding shells, the shooting, the thundering noise overhead. We even heard planes. At one moment I realised that this awful cellar was the only place that could save our lives.
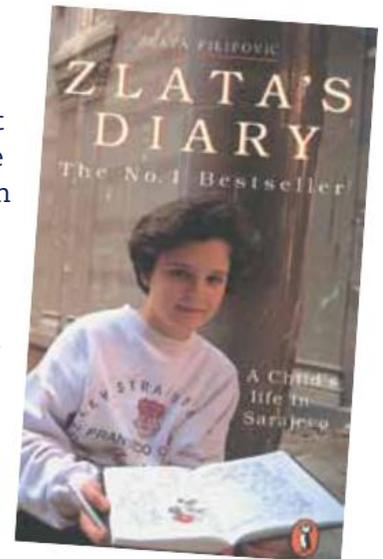
Source: Zlata Filipovic, *Zlata's Diary*, translated by Christina Pribichevich-Zoric, Penguin, 1995

A journal is similar to a diary, but it is usually written so other people can read it. A journal is a record of events about a specific experience such as a journey, a holiday or an expedition. Journals can be written on paper or using computers. Explorers often keep journals of their voyages, and travellers often create them to let family and friends know about their journeys. Because the audience and purpose of a journal are quite different from those of a diary, the language used is often more formal and private feelings are not generally expressed.

Breakaway tasks

Remembering

1 What is a diary?

2 How is a diary different from a journal?

Understanding

3 What are three important features of a diary?

4 What makes *Zlata's Diary* extract so interesting?

5 Why might someone want to keep a diary during a very difficult time, such as war?

Applying

6 What features of diary writing are evident in Zlata's diary entry?

7 Locate two adverbs in Zlata's diary and explain how they tell more about the event.

8 Why does Zlata's diary switch from past tense to the present tense, and back to the past tense again?

9 How does Zlata's diary show the writer's feelings about these events?

10 What are three things Zlata describes that make this diary so personal and powerful?

Creating

11 Compose a diary entry (100 to 200 words) about what happened in your own life yesterday.

DID YOU KNOW...

The word 'diary' comes from the Latin word *dies*, meaning 'day'—so a diary is often a personal day-by-day record.

Letters

Today, people write personal letters in many different ways. Some people will write a traditional handwritten letter, but more often people will use a variety of techniques for writing letters depending on their purpose. They might write emails, notes or messages on Facebook to family or friends.

Personal letters have the following common features:

- a greeting that shows the relationship (for example 'Dear Mum', 'Hey dude')
- the body of the letter (for example information, questions, action requested, suggestions, opinions expressed)
- an ending (for example 'See you in two weeks', 'Write soon and tell me all your news')
- a friendly closing (for example, 'Best wishes', 'Lots of love', 'Bye')
- a signature or online name.

Some language features common to personal letters are:

- brief and direct ideas and messages
- conversational language to suit the audience (different for grandmother, teacher or friend)
- a warm and friendly tone
- short paragraphs and a variety of sentence patterns
- first person and a mixture of present and past tense.

Autobiographies

An autobiography is a person's life story written by that person. A biography is the story of a person's life written by someone else.

Autobiographies are written for a wide range of purposes, such as to record past events; to let people know about other times, people and places; to communicate deep feelings about past experiences; or to record the life stories of famous people or families.

Common features of autobiographies are:

- anecdotes told in chronological order
- personal details about the writer's life

- experiences in the home, at school, at work, in sport, travelling and in the community
- extended paragraphs and carefully structured sentences
- a point of view about people and events from the past
- use of the first person and also past tense to describe people and events
- generally reported speech with occasional direct speech.

? DID YOU KNOW...

The word 'autobiography' comes from three ancient Greek words: *auto* means 'self', *bios* means 'life' and *graphein* means 'to write'.

Here is an extract from Sally Morgan's autobiography, *My Place*.

MY PLACE
By Sally Morgan

Summer was worst. Dad always wound the windows up and locked what doors were lockable in case anyone should try to steal us. He forbade us ever to get out of the car. These precautions meant that on hot summer's nights, we nearly suffocated.

One summer's evening, I could stand it no longer. Dad had been gone for ages, and I'd given up all hope of him returning with some bags of potato chips. Somehow, the sweet, clean smell of the Swan River managed to penetrate our glass and metal confines. Like the wisp of a cloud on a misty night, it floated around my shoulders and head, beckoning me to come.

'Let's go play down the river', I said suddenly. 'Dad's not going to bring us any chips. He won't notice we've gone.'

'We're supposed to stay in the car,' Jill said as she eyed me doubtfully. Two terms at school and she was a real stickler for convention.

'Look Jill, there's no use hanging around, hoping he'll turn up with something. He's forgotten about us again. I'm going whether you come or not.'

The thought of a paddle was too much for Billy, who leapt out with me. Jill followed, reluctantly. We wound our way quickly through the crowded car-park and down to the sandy foreshore. We splashed and laughed and built sandcastles decorated with bits of seaweed and stick.

Just as we were constructing an elaborate moat, a tall figure loomed above the beach.

Source: Sally Morgan, *My Place*, Fremantle Arts Centre Press, 1987

Breakaway tasks

Remembering
1   List five features of personal letters.
2   What are five features of autobiographies?

Understanding
3   Why do people write personal letters?
4   What is the purpose of an autobiography?

Analysing
5   With a partner, list the features of an autobiography included in the extract from *My Place*. Use the guide on the previous page.

Creating
6   Write an email letter to a family member or friend who lives somewhere else in Australia, in a neighbouring school or overseas. Write about family events and recent personal experiences that would interest them. Send your email letter and ask for a reply.

Strands in action

Core tasks

For one week, organise your home and class time to compose the following personal writing activities, and make a checklist of completed tasks as you finish them.

1   Write a personal recount of a key experience in your life so far (when young, or more recently). Write about 500 words.

2   Write at least five SMS text messages or emails to friends or family members.

3   With your family's permission, start your own blog site, or sign up to a Twitter, flickr, Facebook or Myspace site. Remember the important advice about privacy and strangers on the internet. Always proceed with caution when using the internet.

4   Write a diary entry for each day this week—with a word limit of 100 words a day.

Extra tasks

1   Use your library to locate an autobiography, biography or diary you would like to read. Read the book and research the writer using your internet research skills, and prepare a slide or digital story presentation to describe the main events and people in the book for others to see and read. Some recommended titles are:

  • *Zlata's Diary* by Zlata Filipovic—the dramatic diary of a young girl who lived through the experience of war in Sarajevo in the 1990s

  • *It's Not About the Bike* by Lance Armstrong—the amazing autobiography of a seven-times winner of the Tour de France who survived cancer

  • *My Place* by Sally Morgan—the award-winning autobiography of an Aboriginal girl growing up in Australia

  • *Chinese Cinderella* by Adeline Yen Mah—the story of an unwanted and unloved child growing up in China during the Second World War (1939–1945)

  • *Hana's Suitcase* by Karen Levine—the story of the way a suitcase belonging to a Nazi concentration camp child showed others the truth about the holocaust

  • *Lost Boy* by Dave Pelzer—the best-selling story of a boy growing up in a foster home where his only possessions were the old torn clothes he carried in a paper bag

  • *Belonging* by Sameem Ali—the story of a girl forced into marriage and the suffering she experienced when she tried to run away

  • *Pink Balloons* by Beverley McGregor—the story of a little girl born with AIDS who lives a courageous life

  • *Roy: Going for Broke* by Andrew Symonds—the life story of the famous zinc-lipped, dreadlocked Australian cricketer.

2   Write the opening chapter of your autobiography, describing:

  • where and when you were born

  • details of yourself as a baby

  • experiences you had when you were very young

  • family events that had an influence on your life and growing up

  • your first experiences at school

  • childhood games, foods and fun

  • scary, funny and embarrassing experiences when you were young.

You might want to ask your parents, grandparents, uncles and aunts to give you more information before you begin your autobiography.

3   With a partner, conduct your own search of popular blogs and social networking sites.

  a   Which are the most popular topics on these sites?

  b   Make a list of twenty internet names people have given themselves, and choose your top three favourites.

  c   What are the most common features of the social networking sites you look at? Consider the use of words, images and links.

  d   What key features of the best social networking sites make them interesting and enjoyable to navigate?

  e   What are the important warnings you need to remember when using the internet?

Being creative

Human beings are amazingly creative creatures. Think of all the things they have invented, designed, painted, written, created and achieved: books, films, art, sports, technology, medicine, science, buildings and so much more. Human beings love to experiment with new ideas to discover and explore the unknown.

All the novels, plays, films, short stories and poems ever written in any language are a giant advertisement for people's creative power. You also have this power—to create written texts that will be enjoyed by others, perhaps for many years into the future!

Here are three creative micro stories written by high school students—stories written to be exactly 100 words long, not one word more or one word less—that demonstrate their creative writing talents and original ideas. Read each one and decide which you like the most, thinking of reasons for your choice.

1
MY STRANGE FRIEND—BASED ON A TRUE EXPERIENCE
By Darryl Plummer

The afternoon was warm. I was rummaging through my schoolbag for a snack. A man gets hungry after double PE. Oh man! I'd accidentally brought home my mate Bryce's sport shirt. Never mind, I could ring. Forgetting my guts, I dialled. An old woman answered. Bryce's granny, maybe. I asked for him.

Her shaky reply suddenly took the warmth out of the day.

'Bryce hasn't lived here for 120 years.'

My hair stood on end. Things clicked. Very weird things. Like the day after school he'd said 'Gotta go!' and I'd distinctly seen him jump the fence into the cemetery …

2
THE TEST
By Rebecca Parkinson

The car swerved sharply to the right, mounting the kerb as it sped around the corner, sending a spray of garbage bins flying across the road. The car continued its path of destruction, demolishing young trees and frightening elderly pedestrians before coming to a halt.

It reversed down the street before nervous onlookers, and straight through a red light, narrowly avoiding disaster. The car moved at high speed towards the town quarry, coming to a sudden, tyre-screeching halt with centimetres to spare before the drop.

The driver turned to her slumped passenger with a sweet smile.

'Did I pass?'

SAVING PRIVATE BILL

By Ben Quin

'Help me, somebody help me!'

A lone soldier was besieged in an old house by six enemy soldiers. They had him surrounded. There was nowhere to hide. And no way to escape. He could hear them laughing. Either one of them had cracked a joke or they were laughing at his pathetic cry for help.

God, he thought. Why can't a man shelter in an old house without being attacked and besieged by six enemy soldiers hiding in the undergrowth?

And now he needed to pee. Great!

Suddenly he heard a yell.

'What are you lot doing?'

The cavalry. Mum.

Key elements of narrative texts

These micro story texts use a variety of creative techniques to capture a reader's attention and keep you reading until the end, such as:

- attention-grabbing openings
- short, sharp sentences
- suspense and mystery
- dramatic word pictures
- sudden changes of mood
- tension and excitement
- dramatic events and characters
- fast-moving action
- punctuation to dramatise events
- strongly descriptive words
- unexpected endings.

All of these micro stories include the key elements of narrative texts. These key elements fit together like a jigsaw puzzle to create original and creative stories that capture your attention and keep your interest right to the end. But what does each jigsaw piece really mean?
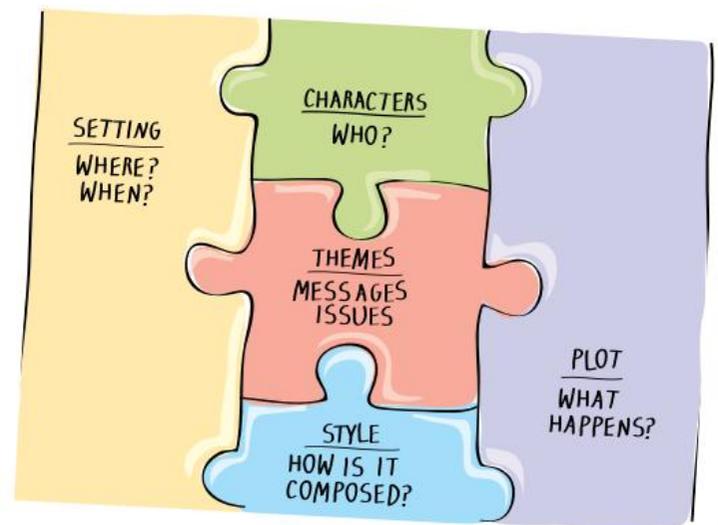
Setting

This is where and when the action takes place. Sometimes there is more than one setting in a novel, story, film or play. Being short, these micro stories, like many short stories, are limited to one setting.

Plot

A plot is the series of events in a novel, story, play or film and the order in which these events happen. Plots often follow a pattern of beginning–middle–end, but sometimes writers begin part-way through or even at the end and work backwards, or have a series of flashbacks during the story, or even take time jumps to tell another part of the story. Some stories also include subplots, which means there are a number of other stories running within the story that also relate to the main plot. You often find this in television serials, films, plays and novels.

Many plots for narratives (stories) follow a well-known structure. They have:

- an orientation—the introduction or opening that gives the background to the plot, characters and setting
- a rising action—this includes events leading to a climax, and can involve conflicts between characters or about situations, or complications such as a character facing a challenge or problem
- a climax—this is the high point of the story, but there can be more than one climax as well. This may involve a sudden dramatic event such as a death or an important discovery
- a denouement (meaning 'unknotting')—this is where the climax, conflicts and complications are explained and the story begins to head towards a conclusion

- a resolution—this is the final completion of the story's plot, characters and setting, and the coming-together of all the events in a conclusion.

These elements can be placed on a diagram that shows how they work together from beginning to end in a narrative.

NARRATIVE PLOT GRAPH
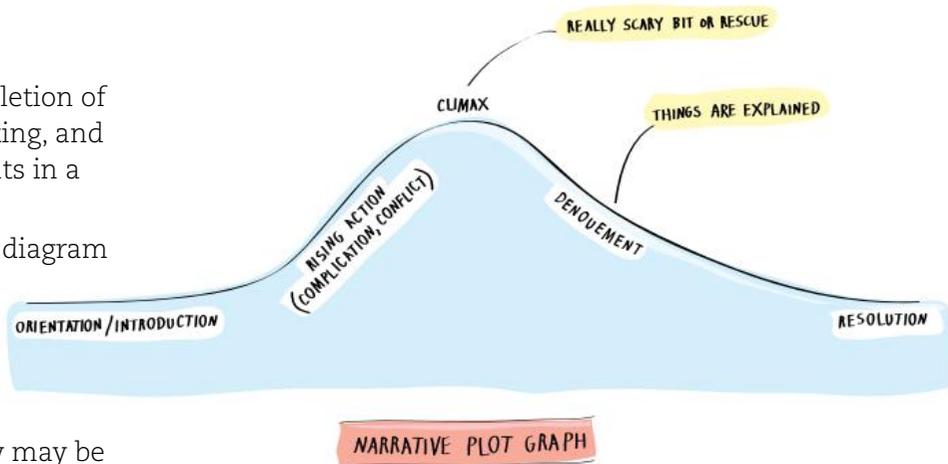
Characters

Characters are the 'who' in a text. They may be people, animals (as in the film *Shrek*) or even strange creatures (as in the Harry Potter books). There may be major characters with large roles in a story, and minor characters with less important roles. Some characters are never seen but only spoken about by other characters.

Characters are developed in the following three ways.

- The author introduces characters and describes the way they look, act and think. In a play, the writer outlines characters in the stage notes.
- Characters reveal themselves through dialogue.
- Other characters talk about them and react to them.

Themes

Themes are the major messages or issues in the text. They are the main reason the author has created the text—in order to tell the reader or viewer something. For example, in the Harry Potter series, the key themes are loyalty, courage and making the right decisions.

Style

The style is the way in which the writer pesents the narrative. It includes:

- the language used—the words; the length of sentences and paragraphs; the descriptions of setting, character and action; the way in which characters speak
- the form used—how the text is presented, for example as a written narrative, film, play or poem
- the point of view—who is telling the story: a narrator, a character or different voices

- the tone of the story—the attitude of the author to the plot, characters and themes, for example funny, sad, serious, angry, suspicious or fearful.

Breakaway tasks

Remembering

1 Why do human beings like to be creative?

2 What are the key elements of narrative texts, and what does each key element mean?

Applying

3 Choose one micro story from the three on the previous two pages, and use the creative techniques list on the previous page to identify how many of those techniques are included in your selected micro story.

Analysing

4 Use the key elements diagram on the previous page and the notes that follow it to identify the key elements in the micro story you chose for Question 3.

5 In a small group, select a film or novel you have all seen or read. Create your own key elements diagram for your chosen text and prepare a poster or slide show presentation to share with the class. Include examples from the text to illustrate your presentation.

Creating

6 Write your own 100-word (exactly 100 words!) micro story. Your story should have a beginning, a middle and an end with a twist. Use ideas from school, holidays, home or sport to spark your plot.

Creating short stories

Here is a short story written by a teenage writer. Read the story and then complete the tasks that follow.

" SWEET AS
By Brody Smith

'This new boat runs sweet as, mate,' said Robbo.

'Yeah, check out the wake it's making too. Can't wait to get out there,' I replied.

I was having a great day. I'd got my pay, and after a good day's work, I was out on my new ski boat with a couple of my best mates. There was very little wind, making the weir as flat as a dime. Although the weir was very low compared to previous years, you couldn't get much better conditions. Even though there were a lot of dead trees sticking out of the water, we just planned to steer clear of them.

'All right, who's goin' first?' Robbo asked.

He was one of my best mates. Nice bloke, but doesn't let anyone tell him what to do. Tall, 186 centimetres, pretty muscly. Nobody wants to get in his way.

'Yeah, I'll go,' Mick answered.

Mick was the kind of guy you just don't seem to notice in a room full of people. A quiet guy. But once you get to know him, you can't help but love him. He's got a way to make you laugh at the right moments. Mick was a smallish guy at 173 centimetres and 70 kilos. I guess you could say Robbo was his bodyguard.

Then there was me. Dave Goode, or Davo to most. Brown, wavy hair, 83 kilos, 191 centimetres tall, and one of the best wakeboarders in NSW. I'd won several state titles, and competed nationally as well.

'All right, what will ya take?' I said. 'The Jobe ski or my new Hyperlite 3000 series wakeboard?'

Mick replied, 'Yeah, chuck me the wakeboard, Davo. I'll show you how it's done,' he joked.

'Ha ha, good luck with that, mate.'

Mick wasn't a bad wakeboarder. He had been improving a heap since he started, and he was going all right. I think he's better at skiing personally, but he seems to agree with me that wakeboarding is a lot more fun. I mean, all you do in skiing is cut from side to side, but with

wakeboarding you can clear the whole wake while doing a backflip. You can't get much better than that.

Mick was in the water and ready to go.

'Yep. Go!' he yelled.

I put down the throttle and it popped him straight up.

'This boat's got some power behind it, Davo,' said Robbo.

'Yeah, it should, it's got twin fuel-injected 115s on the back of it,' I replied.

'Whoah! Is that legal? Ha ha!'

'Let's hope so.'

Mick was going great. He was doing huge jumps across the wake, doing clean mutes and crail grabs. It was sweet. We were heading towards the dead trees sticking out of the water, so I decided to turn around and go back the way we'd come. I signalled to Mick we were turning round.

As the boat turned, it swung Mick out the side, and then I heard a SPLAT! Just the sound you don't want to hear when you're driving a boat, and the pain you don't want to feel when you're a boarder. I first thought he might have just dug the nose of the board in the water and face-planted. But I knew it was more than that by the look on Robbo's face.

'Hey! Turn around. Mick's down,' Robbo exclaimed.

Once I turned I could see Mick lying lifeless in the water. Robbo dived in and pulled Mick up towards the boat. He was still breathing, and he

had a cut in his forehead the size of your little toe. He was going to be okay. He was conscious and the cut didn't look too bad.

'He must've hit a tree or something underwater,' Robbo explained.

'Yeah, they gotta do something about this water level. It's shockin',' I said.

'C'mon mate, we need to get you to the hospital,' Robbo said to Mick.

We got back to the boat ramp as quick as we could, loaded the boat, and left. Mick was screaming in pain the whole way through. We drove him straight to hospital where the doctors put three stitches in his forehead. Apart from that, and his mild concussion, he was fine.

'I guess that global warming stuff is true, ay Mick? Ha ha!' I laughed.

'Yeah, well it doesn't hurt to look where you're driving.'

He smiled.

Breakaway tasks

Remembering

1 Who are the main characters in this story?

2 What is the setting of the story?

3 From whose point of view is the story told?

4 Who is driving the boat and who is injured in the accident?

Understanding

5 What are some main themes or messages in this story? How can you tell?

Applying

6 Use the plot diagram guide on the previous two pages to create your own plot diagram for this story.

Analysing

7 Use the notes on style on the previous two pages to answer these questions:

   a How does this writer use language to show the different characters in his story?

   b Why does the writer intentionally use slang in some of the dialogue used by the characters?

   c What is the tone adopted by the narrator to show his attitude towards the other characters?

Evaluating

8 Find three examples of creative vocabulary used by the writer to create the atmosphere and mood of this story. Explain your choices.

9 The writer uses some unconventional sentences in this story. Find two examples and explain how they add to the story's tone.

10 Language is constantly changing. Provide five or six new words the author could include in this story that would fit the voices of his characters. Give specific examples for specific characters.

11 Did you enjoy this story? What were the features that made you like or dislike it? Give reasons for your answers.

Creating

12 Create a new male character that would fit in with this group of friends on the boat. Describe your character, using the style of this story, and then write some dialogue for him to show his personality. Use this diagram to guide you:

Creative openings and creative characters

Look at these narrative text openings, which are intended to grab the reader's attention and introduce the plot, character and setting. Then complete the tasks that follow. The first two are from novels; the third is from a short story.

LOCKIE LEONARD: HUMAN TORPEDO

By Tim Winton

The first day Lockie Leonard saw this town it was raining. The old family Falcon had been loaded down like a refugee boat as they rolled into this little place fresh from the city. The whole family tried to be cheerful about it, but the place looked awful. The town was small and crummy-looking and when they saw the house the police force had organised for them, everyone in the car went quiet. Lockie's little brother looked at him, pegging off his nose with his fingers. His baby sister squirmed on the front seat. His dad left the motor running. His mum just started bawling.

Source: Tim Winton, *Lockie Leonard: Human Torpedo*, Penguin, 2003
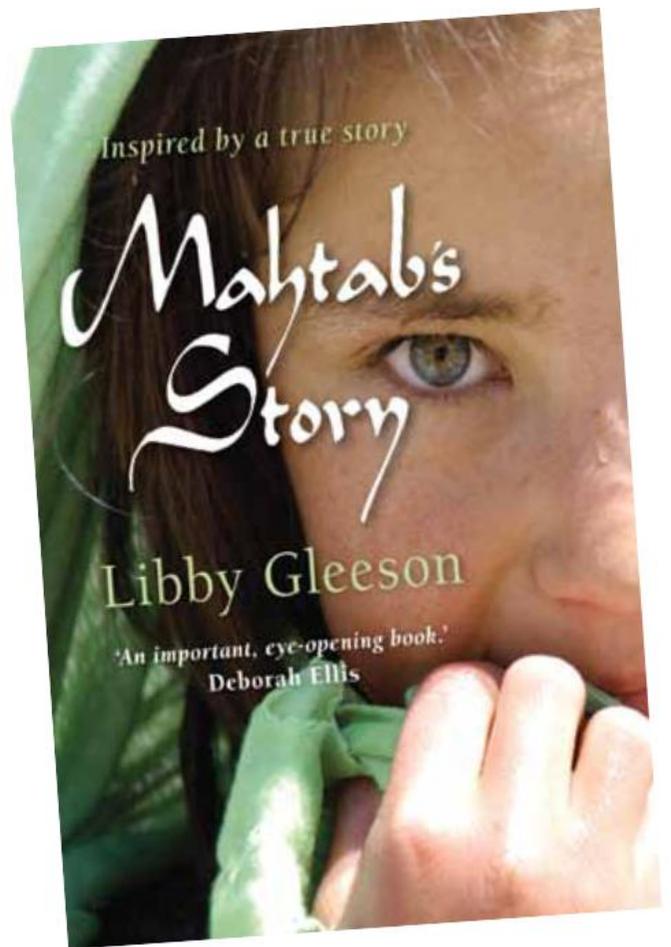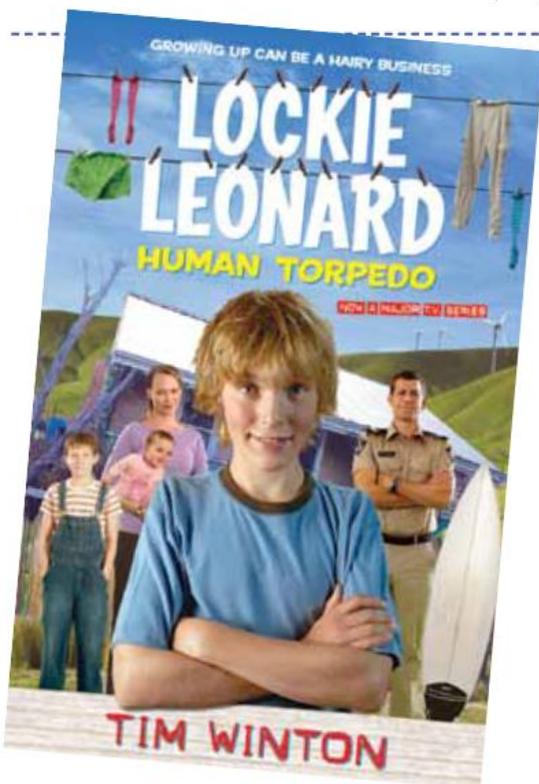
MAHTAB'S STORY

by Libby Gleeson

Mahtab ached.

She rubbed her freezing hands together and pressed them into her mouth, sucking the life back into them. Kilometre after kilometre, the cold continued. Icy air seeped up from the floor of the truck and made its way through the layers of her cotton weave trousers. It slipped through the timber joins near her head and chilled her face, her neck and her shoulders. It brought with it a fine, pale powder that worked its way into her hair, her eyes and her nose. All she could taste was diesel and dust.

Mahtab wanted to leap up, to drum her heels against the floor, to fling her arms into the air and yell as if her heart and lungs would burst. But her throat was a closed and choking trapdoor. She was compelled and sentenced to silence.

Source: Libby Gleeson, *Mahtab's Story*, Allen & Unwin, 2008

TREASURE TIME

By Michael Pryor

Narrator tells the story in the first person.

We are immediately given the setting—the hot dusty road—and the two main characters, Toby and Nick.

Language—short sentences keep the pace of the story moving quickly.

It was hot. I was sweaty. I was angry. I was waiting on the side of the road, right where Toby told me to wait—and Toby was half an hour late.

When he appeared he was swinging up the road, holding a shovel and whistling, and that was when I knew he had another crazy scheme planned.

'Right, Nick,' he said with a broad grin. 'Are you ready to dig up some treasure?'

I got up and brushed myself down, making sure to get all the dust off my op shop jacket. 'Treasure,' I repeated, and sighed.

He pulled a large piece of paper out of his back pocket and flapped it at me. 'This is the sort of thing you find on a treasure map. Or so I understand.'

'You're joking. Let me see.'

From the creases, it was obvious the map had been folded in four. From the yellowish colour of the paper and the brownish colour of the ink, I knew it was old. And from the big words 'Treasure Map' at the top, I knew it was a treasure map, all right.

Source: Michael Pryor, 'Treasure Time' from *Picture This*, Pearson Australia, 2009

Our first glimpse of Toby is of a character who goes his own way.

Detail about op shop jacket creates a sense of a character who is a strong contrast to Toby.

Repetitive sentence structure builds humorous effect and predictable escalation to the final detail in this paragraph.

Breakaway tasks

Applying

1   With a partner, study the annotations of the story opening of 'Treasure Time'. Copy one of the other openings from the previous page into your notebook and create your own annotated diagram of its key features. You may use a computer or a poster to do this. Compare your annotations with those of other students.

Analysing

2   Locate one example of the following style features in the text openings you did not use for Question 1:

   a   one short sentence that emphasises an idea

   b   two descriptions that create a mental picture

   c   three different words or phrases that are strong and memorable.

Evaluating

3   Which of these three openings did you like the best? Give reasons for your choice, then compare your answer with other students.

Creating

4   Create your own story opening of about 200 words. Focus on your setting, your character(s) and your language choice to create an opening that gets your reader interested and wanting to read more.

Creating poems

Poems use minimum words for maximum impact. How do they do this? Here's an example to show you. Instead of just telling a story about what happened, look at the ways Steven Herrick makes a funny event even funnier by creating a word picture in a very short poem.

The poet achieves maximum impact by choosing words carefully, arranging them on the page for a purpose, and letting us read between the lines to see what Beck is feeling, imagine what she has done, and enjoy the joke on her brother that she is sharing with us. All this in just one short sentence!

The title lets us know it is a girl speaking.

BECK TALKS
By Steven Herrick

POEM

My brother Craig,
he thinks he knows everything,
but
he doesn't know who let the dog
wee in his football boots …

I know.

Source: Steven Herrick, *A Place Like This*, University of Queensland Press, 1998

The word 'but' on its own lets us know there is an opposite idea coming.

The word 'let' changes everything—Beck could have stopped the dog, but chose not to.

The poet puts 'boots' and 'wee' in one line—concentrating the humour in one place.

The three dots (ellipsis) make us wonder what will happen next.

The poet leaves the punch line to the last line, and puts a gap there to make us wait for it—Beck has got even with her brother and has the last word.

One simple act has blown apart big, tough, know-it-all Craig, because everyone knows except him and we're laughing at him picking up his smelly footy boots.

The humour of Beck's message is funnier because it is so short and sharp.

Beck is letting us in on her secret, and Craig will never know.

The poet lets us imagine what Beck is describing—we create our own funny picture.

Special effects in poems

When you write poems it is great fun to put in special effects, just like in photos or films. There are many special effects that you can use in poems to create strong messages and enjoyable images.

- Imagery is the deliberate choice of words that creates a picture or sound you imagine when you read the poem, for example the smelly, damp footy boots in the poem 'Beck Talks'.

- Repetition can be used to emphasise a word, idea or image, for example 'the black, black cave'.

- Similes compare one thing or idea with another, using the words 'like' or 'as … as', for example 'as smooth as ice'.

- Metaphors go further than similes and describe an object or feeling as if it was actually

something else, for example 'My car is a rocket on a freeway.'

- Personification is a special type of metaphor that gives living qualities to non-living objects, for example 'The road creeps over the hill and slides into the tunnel.'
- Onomatopoeia is the name given to words that sound like the action they are suggesting, for example 'sizzle', 'crunch', 'splat', 'ooze', 'moan', 'mumble'.
- Alliteration is the use of words that begin with a particular sound, for example 'the lost, lonely, little light'.

Creating poem shapes

The appearance of the following poems is part of their message. Take a look at how they work, and then you'll be able to experiment with your own poetry special effects to achieve maximum effect with minimum words.

- In acrostic poems, the first word of each line spells a word associated with the poem's ideas and images. For example:

  Really funny
  Over the top
  Bent double
  Entertains us all
  Remembers every joke
  Taps a funny, funny bone

- Concrete poems are crafted in the shape of an object to reflect the image or idea in the poem. For example:
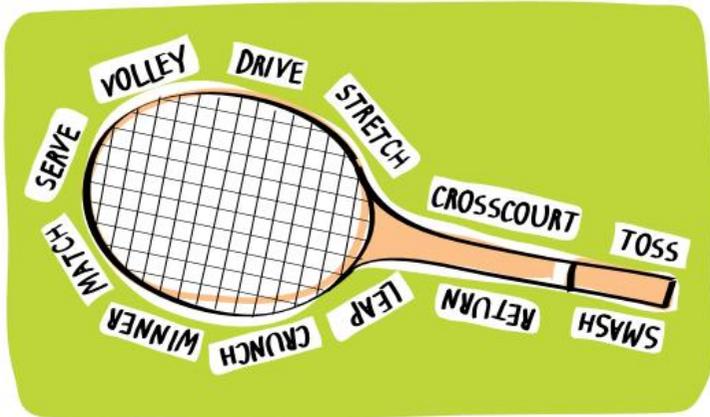
- Shape poems are presented on the page to reflect the movement of the objects in the poem.

For example:

POEM

THE BIRD
By Paul Grover

He sweeps
        low
            and fast
        then up
    up
  up
hangs   on   air
h o v e r i n g … and
f
  a
    l
      l
        s
          a w a y
beyond blue
beyond sight
beyond …

Breakaway tasks

Remembering

1. How do poems use minimum words for maximum impact? Give one or two examples in your answer.

2. What are poetry special effects, and how do they work with words?

Understanding

3. What do you think is the purpose of poetry?

Applying

4. Pick four objects from around your home and create these poetry special effects for each object:
   - personification, for example 'The monster mower chews up grass.'
   - metaphor, for example 'My favourite books are time machines to other worlds.'
   - simile, for example 'My pet mouse is as silent as the night.'
   - repetition, for example 'Here goes another boring, boring brussels sprout.'
   - alliteration, for example 'Down the hillside ripped the rich, red, raging flames of fire.'

Strands in action

Core tasks

1 Write your own original short story. Aim to write about 700 to 800 words. You might like to collect your class short stories and compile an online anthology (a collection) to share with others.

2 Create your own online poetry anthology. Follow these steps:

   a Select a topic or theme, such as sports, hobbies, travel, machines, colours, friends, family, love, fear, special places, favourite things.

   b Use your library and internet research tools to find at least eight poems you would like to include in your online anthology. Look for poems that include poetry special effects. Remember to include each poet's name with their poem and, where relevant, publication details.

   c Write at least one poem of your own to add to this collection. It can be in any form and style you choose.

   d Decide on the order of the poems in your anthology, and a title for the collection.

   e Add some visual and sound effects to your anthology if you wish.

   f Publish your anthology online using publication software.

Extra tasks

1 Create your own description of a setting you might include in a story. You can choose from one of the following ideas, or create an original setting of your own.

- a mysterious place
- a futuristic setting
- a desert setting
- a famous place
- a historic place
- a tropical setting
- a weird place
- an awesome place

2 As a class, or in a small group, sponsor a class, year or whole-school micro story contest.

   a Prepare entry forms (include sample micro stories and writing tips).

   b Organise advertising (advertise the contest, closing dates and prizes).

   c Arrange for judging (decide winners and highly commended micro stories).

   d Announce and publish the winners (prepare displays or put them online).

3 Create a concrete poem using a name or favourite object or hobby. Some ideas to start you thinking are:

- stars
- ice-creams
- football
- MP3 player
- sword
- pizza
- cricket bat
- cloud
- flower
- pet
- basketball
- sports car.

4 Write your own shape poem about an animal, person, object or machine so the shape of the poem on the page captures the way it moves and acts. For example, you might experiment with a racing car, a giraffe, a skateboarder, a bike, a plane, a juggler, a cat, a fish, a dinosaur, fire, blood or a volcano.

Writing to persuade and instruct

Persuasive texts don't just exist in the form of feature articles, editorials or satirical cartoons. You are bombarded by them from the moment you walk out the door. Have you noticed how many advertisements appear on public transport, social networking sites and even via SMS on your mobile? So you need to realise that persuasive texts take many forms, not just conventional media ones. However, to be successful they must always be written for a particular audience and purpose. They should also provide evidence for the viewpoint expressed.

DON'T TAKE YOUR ORGANS WITH YOU. LEAVE THEM WITH A FRIEND.

ORGAN DONOR ASSOCIATION

Persuasive writing

Here are some common types of written persuasive texts you might need to compose:

- review
- advertisement
- sign or poster
- slogan.

All of these texts are created to persuade their audience to *do* something—whether it is to act or think in a particular way.

Breakaway tasks

Remembering

1 What is the aim of a persuasive text?

2 Make a list of five persuasive texts you see in everyday life.

Understanding

3 What do the terms 'audience' and 'purpose' mean?

4 Why is it important to know your audience and your purpose when writing a persuasive text?

5 What types of information might be useful as evidence in a persuasive text?

Analysing

6 How does the organ donor poster above try to persuade its audience to donate their organs?

How to write persuasively

Writing a persuasive text is easy if you break up the task into steps.

Persuasive techniques

Every persuasive text you write is aimed at persuading people to agree with you. This means you will be working hard to convince your audience to accept just one view. This also means persuasive texts are biased—if they weren't biased it would be much harder for them to be persuasive!

Writer's TOOLBOX

Bias is the favouring of one side of an argument or issue.

Written texts that are aiming to be persuasive include devices such as those in the following table.

Ten Steps for creating persuasive texts

1 Research the issue.
2 Decide your point of view.
3 List 3–5 major arguments with evidence to support them.
4 List opposing arguments and your replies to them.
5 Know the conventions of your chosen form.
6 Use persuasive techniques.
7 Plan and organise your arguments and evidence.
8 Use linking words to tighten your structure (for example, therefore, however, yet).
9 Edit your draft text.
10 Publish your persuasive text and consider responses.

Devices	This means using…	Examples
Persuasive language	Emotive words Negative words Positive words Colourful words Strong words and statements (especially at the beginning and end)	'hope he plays forever' 'unfair tackle' 'near-perfect pass' 'as low as a snake's belly' 'clearly, obviously, without doubt, absolutely, amazing' 'We must act now!'
Strong word images	Words that make you think of clear and powerful mental pictures—good or bad	'dead bodies piled high' 'A gazelle flashed by with the roar of the crowd ringing in her ears.'
Jargon	Words used by groups and cultures that sound strong and knowledgeable	'tube' 'backflip' 'shred the hill'
Rhetorical questions	Questions that don't need answers but aim to emphasise a point	'How can this team win?' 'Who doesn't accept that fact?' 'When will they wake up?'
Alliteration	Repetition of the same sound at the beginning of words to emphasise the idea	'Super Smith steals the show!' 'amazing acts of astounding acrobatics'
Statistics	Figures used as evidence for an argument	'99% of basketballers wear high-cut boots'
Facts	True statements that can be proven	'The government provides funds to support a variety of popular sports.'
Personal anecdotes and experiences	Short accounts that give evidence from personal experience	'This happened to me just the other day when…' 'Last week we had a great win. I was selected and…'

Breakaway tasks

Remembering

1 Copy the ten steps for creating persuasive texts from the previous page into your notebook.

2 Why are all persuasive texts biased?

3 Copy the five devices for writing persuasively from the table on the previous page that you know least about, including their explanations and examples, into your notebook.

Understanding

4 Why is it useful to use the persuasive devices on the previous page when writing persuasive texts?

Applying

5 Rank the three words in each line from the strongest to the weakest for a persuasive text:

Verbs
- leave   abandon   escape
- prohibit   forbid   outlaw
- conceal   hide   secrete
- decline   refuse   oppose
- halt   stop   cease
- accuse   ask   question

Adjectives
- innocent   unsuspecting   unfortunate
- despicable   evil   insidious
- greedy   hungry   keen
- cowardly   scared   frightened

6 Add two more examples to each category of strong to weak words in Question 5.

Analysing

7 Select the strongest words or phrases from those in brackets in the following letter:

Dear nearly ex-friend,

I was (upset, annoyed, devastated) when you told the whole class I think Alex is cool!! I am really (angry, furious, unhappy) and totally embarrassed. You now have a (problem, disaster, situation) to sort out—and soon please.

Don't really bother speaking to me until you (sincerely apologise, beg my forgiveness, say sorry) and really mean it!

M

Have your say— writing persuasive reviews

'That film was hopeless! I don't agree with the newspaper reviews at all.'

'No way! It was awesome. The reviews nailed it completely!'

'But did you see the special effects? They were pathetic! I'm going to blog my own review tonight.'

'OK, they weren't terrific, but in my opinion the story was amazing and the acting was really good.'

Every day when you are talking with family and friends, in class when you are working on more formal written responses, and online when you are blogging, emailing or giving feedback, you are reviewing what you see, hear and experience. A review is a personal opinion expressed in persuasive language. You write reviews to communicate your views about the things you see, hear and do.

You can find written reviews in newspapers, magazines, in books and on the internet. Written reviews cover a whole range of experiences that people want to give their opinions about, including:

- viewing films
- reading books
- watching sports events
- playing computer games
- viewing television programs
- going to holiday destinations
- listening to music
- going to restaurants
- seeing live shows.

A written review contains the following important features:

- a clear opinion about the subject being reviewed
- writing that is easy to read, well planned and suited to the audience
- a close look at key features in the subject being reviewed
- key terms and ideas in the specialist area being reviewed—for example, film terms or computer game terms

- persuasive language techniques to convince the reader about the subject being reviewed
- formal or informal language, depending on the audience and purpose of the review—for example, informal language in a personal blog entry about a film you've just seen, but formal language for a review of a new holiday resort for a national newspaper feature.

Every time a reviewer writes they have to decide who they are writing for (their audience) and what they want to communicate (their purpose). It would be unwise to use formal and complex language for an online blog review of a TV show to be read by friends and family, and it would be unwise to use very conversational language and teenage slang in an account of an excursion for your school's parent newsletter.

Read the following film review written by a teenager, and then complete the tasks that follow.

GALAXY QUEST

Anonymous

Author's comments about this article:
'This is a movie review that I wrote for my friend who had never seen the movie Galaxy Quest. *'*

'Never give up, never surrender!' This quote describes the underlying theme of *Galaxy Quest*. As I flew through space with Commander Taggart and his crew, I found the Sci Fi nerd in me glow as if I was ET himself. As amusing and humorous as *Galaxy Quest* was, it was really geared towards Sci Fi nerds like me. Since this movie was a spoof, someone unfamiliar with the Sci Fi genre might not appreciate some of the humour and sarcasm.

I laughed and cried along with Mathesar. I wanted to help the Commander fight Sarris and the piglizard. The cheesier the action, the more obnoxiously fake the effects became. I thought this made the film all the more superior. With the cornucopia of twists in the plot, the nerd in me exploded just like the piglizard.

The cleverness of the Omega 13 and the cute, evil blue creatures made me wish I could go back thirteen seconds in time to revisit the scenes again. As the voyage came to an end,

I found myself wanting more and I was then fulfilled with an original, but always satisfying ending. With two love stories thrown into the mix, the plot never got old. Dean Parisot did a fantastic job of capturing the Sci Fi audience, which is what he was aiming for. Bravo Dean! Bravo! Live long and prosper!

Breakaway tasks

Remembering
1 Why did the reviewer write this review? What is the purpose?

Understanding
2 Who is the audience for this film review?

Applying
3 Is the language used formal or informal? Give three examples to support your answer.

4 Find five examples of persuasive language used in this film review. Use the guide on the previous two pages to help you.

Analysing
5 Does this film review give a personal opinion about the film? How can you tell?

6 Is this film review well planned and easy to read? Give reasons for your answer.

7 Determine a star quality rating for this film review— from one to five stars. Give reasons for your star rating.

Evaluating
8 Do you think the language this film reviewer uses is appropriate for the audience and purpose? Give reasons for your answer.

Creating
9 Select one of the following to review in just 200 words:
- a film you know well
- a book you have read recently
- a TV program you regularly watch
- a computer game you often play
- your favourite band or music style.

Writing instructions

Everywhere you go, no matter how young or old you are, you hear, see, read and write instructions all the time. Written instructions are important in today's complex world. Emergency resuscitation instructions on a poster can save a life, written exam instructions on the front of the paper enable students to avoid mistakes, and instruction booklets for a new TV or computer are useful when something will not work.

Instructions help you to get things right. Imagine how hard it would be if you arrived home from school and there was this message stuck on the fridge door:

Writing instructions is not always simple and easy. You need to develop skills to write clear and easy-to-follow instructions. There are three aspects to consider:

1   Audience—who are the instructions for? This will influence the way you write them. Think how differently you will write instructions if they are written for children, or elderly people or young employees.

2   Purpose—what are the instructions designed to get people to do? This will influence what you include in them. Think how differently they will look if instructions are designed to caution, or to educate, or to entertain, or to inform.

3   Place—where are the instructions to be located? This will influence how you present them. Think how differently instructions will look if they are on a poster at a youth club, on a wall in a hospital emergency room, on a sign at a zoo, or in a manual for a new mobile phone.

Instructional texts (sometimes called procedural texts) use language in a special way. You can tell a text is an instructional text if it includes the following:

* a list of specific items to use
* a clear and realistic description of these items
* words that tell you what to do (action words—verbs)
* steps that describe clearly and explain fully what you have to do.

Breakaway tasks

Remembering
1   Why are written instructions important?
2   What are the three main things to remember when writing instructions? Explain why each one is important.

Understanding
3   Make a list of ten typical places where you find written instructions in your everyday life, and for each one state the purpose of these instructions.

Applying
4   Rewrite the following instructions to make them clear and accurate—each one has been badly written. You can cut, add and rearrange words or create new sentences.
    a   Please select your ice-cream from the freezer cabinet then close the door and pay for it.
    b   Take one tablet three times a day but not at night and not after meals you swallow with water.
    c   Open the link with your mouse by hovering the mouse over the icon to open the link and then single right click the mouse while you are on the icon to open the link with the mouse.

Analysing
5   For each rewritten instruction in Question 4, state what its audience, purpose and place might be.

Strands in action

Core tasks

1 a Conduct a search at home to locate written instructions (in a leaflet, booklet or on disk) for a microwave, computer, DVD player/recorder, computer game console, MP3 player, mobile phone, television or other home electronic device.

b Bring one set of written instructions to class, and in a small group decide which instructions are the most effective and well written, and give your reasons. Present your findings to the class in a brief oral report.

2 a Create your own written instructions for one of these ideas: a favourite recipe, how to make a paper aeroplane, how to operate a model car, how to work an online game, how to saddle a horse, how to train a pet, or any other hobby or interest you have. Use the guides on the opposite page to assist you.

b Have a class presentation session where each person reads aloud their written instructions as they present to the class their live demonstration.

Extra tasks

1 Write a letter to your school principal to persuade them to change one thing in your school—to make your school a better place to live and learn as a student. Use all your persuasive powers (in words, structure and style) to convince your principal that this change is important, necessary and possible. Carefully consider your audience and your purpose, so your letter is convincing and effective. Your teacher can evaluate each letter and your persuasive power.

2 Write your own set of instructions for a brand-new invention—a personal robot servant for teenagers (called RobSerTeen). You will need to provide your robot servant with clear instructions to explain to them their tasks each day, how to avoid problems at home and at school, and what they need to do if they have difficulties. Your instructions for them must be very clearly written, very precise and presented in steps.

Prepare your personal instruction manual for your RobSerTeen robot with about twenty-five instructions that allow a teenager's daily life to be easier, better and more fun! Include diagrams and illustrations. Compare your instruction manual with those of others in the class. Who will have the best robot servant?

3 Following is a list of eight new products. In a small group, create an original slogan (a memorable phrase or expression) for each product that will persuade people to buy it. Once your slogans are complete, create a slide show presentation using appropriate fonts, sizes and styles to present your brand-new slogans to the class (you might include design ideas as well).

- ice-cream flavour
- deodorant for girls or boys
- computer for teenagers
- soft drink
- cat food
- mobile phone
- chip flavour
- backpack.

4 Write a 300-word book review on your favourite book (fiction or non-fiction) aiming to persuade a classmate who has not read this book to go and borrow it from a library straight away. Use all the persuasive language techniques you can to convince this classmate that this book is a must-read for them. Use the guides in the module to help you write this attention-grabbing review. Share these reviews in your class and vote to select the most persuasive.

5 With a partner, write a brief set of instructions for an emergency evacuation of your class from your classroom in the event of a school fire. Compare your instructions with those of another pair and discuss any differences. Which pair has the clearest and most effective instructions? Compare your instructions with the current school emergency evacuation instructions.

Aim to analyse and expect to explain

If you are asked to analyse an issue or topic, your purpose is to examine it closely and present a clear understanding to your audience. The best way to do this is to break down the topic or issue into its main parts, just like a car mechanic does with an engine.

Analyse this!

When you analyse an issue or topic, you aren't just explaining it to your audience, you are also analysing the way each part affects the whole issue or topic. For example, if you ask a mechanic to analyse an engine problem in the family car, they need to investigate how each part of the engine is working, and see how well or badly each part is affecting the smooth running of the motor. You do not want them just to explain how an engine works.

When you are writing an analytical piece of writing it is important to:

1   determine who the audience is that you are writing for and your purpose in writing

2   decide on the main parts to be analysed in the issue or topic

3   examine the features of each part and how each one affects the issue or topic

4   reach your conclusions about the whole issue or topic based on the role and influence of each part.

It is important to have a clear plan, separate sections for each part of your written analysis, and an overall explanation in your conclusion. You might be asked to analyse a character in a novel or film, the way technology is changing our lives, a famous event in history, the way sport is changing in Australia, or the way a poet or songwriter has communicated their ideas. No matter what the analytical writing task, a clear plan and a clear structure will give you the tools to write a successful analytical response.

Look closely at the following model of a written analysis and examine its structure and language style.

The issue: Analyse the misfiring problem in my car's engine

Analysis steps	Main parts analysed	Writing the analysis
1 Decide the audience and purpose (before you write)	• Audience is the owner of the car • Purpose is to report to the owner details of the problem and why it is happening	
2 Determine parts to be analysed	• The electrical system • The fuel system • The lubrication of key parts in the motor • Not gears or clutch or fan	The electrical system, the fuel system and the lubrication of the motor are the main parts to be analysed to identify the problem before you consider a solution.
3 Examine each part and how it affects the issue	• Electrical leads loose—not good connection • Spark plugs dirty and corroded, causing misfiring in engine	The electrical leads are not a good conductor of electricity in this motor because they are loose and not allowing a good connection. The dirty and corroded spark plugs are definitely one cause of the misfiring in this engine, but there are others.
	• Dirt in fuel tank, fuel line partly blocked, so spark plugs fire badly	The fuel system also has two problems adding to the misfiring issue. Firstly, the tank is dirty and so is contaminating the fuel going to the spark plugs. Secondly, the fuel lines are partly blocked so there is not enough fuel getting to the spark plugs. Both these problems are adding to the misfiring issue.
	• Lubrication working smoothly—no problem to engine	The lubrication of the motor is operating smoothly. The moving parts in the engine are not in danger from wear and tear due to overheating or metal-to-metal wear. This part of the engine is not contributing to the poor running of the motor.
4 Make conclusions based on all the parts to show understanding of the issue	• more than one part affecting engine running • electrical system affecting motor—especially spark plugs and loose leads • dirty fuel and blocked lines adding to problem • lubrication not part of issue	This motor misfires due to a combination of problems. Both the dirty spark plugs and loose electrical leads are contributing to bad engine performance. In addition, the dirty fuel tank and blocked fuel lines are adding to the misfiring problem, but the lubrication is not a factor in this engine's performance. Therefore, the electrical and fuel problems must be fixed to solve the misfiring problem in this engine and prevent it from getting worse.

How to analyse

There are three key steps to writing a successful analysis.

1. Brainstorm the issue or topic.
   - Write down all the parts of the topic that need to be analysed.
   - Look for connections between them and write notes and points to link them.
   - Write questions about each part you need to research and answer.
   - Highlight key points and ideas using highlighters, arrows and circles.
2. Create an analysis plan.
   - Turn each part of the topic into a separate section for your analysis.
   - Gather your research and ideas into dot points under each section heading.

- Include key evidence and quotations to support your analysis in each section.
- Make brief notes of your conclusions and your reasons for them.

3 Write your analysis response.
- Have a clear structure for your writing—introduction (introduce topic, explain key words, identify key parts), body paragraph for each section, and conclusion.
- Consider audience and purpose in deciding on the language to use and the form to write in.
- Use linking words, emphasis words, evidence words and conclusion words in each section and conclusion.
- Craft your overall conclusion to show your understanding of the topic and your explanations about each part of the topic.
- Edit and proofread your written analysis to polish your writing for the greatest impact on your audience—check sentence structures, spelling, word choices and punctuation.

Breakaway tasks

Remembering

1 What are you being asked to do when you analyse an issue or topic?

2 What are four key tasks to consider when preparing to write an analysis?

Understanding

3 Why is it important to have a clear plan or model when writing an analysis?

Applying

4 You have been asked to analyse the role of the police in Australia today. But of course you won't just describe the role of the police force in your analysis. In analysing this topic, you should break down the police force's roles into separate parts, for example managing traffic on roads, investigating crimes, protecting important visitors, managing crowds at major events, investigating terrorist threats, escorting criminals, enforcing laws on the streets, attending emergencies and advising the community.

In about 400 words, analyse how successfully these roles (and others you think of) are performed by the police force and present your conclusions.

Explain it to me!

Explanation texts (also called expository texts) allow you to explain what you think or feel about an issue, what you know about a particular topic, or why you believe something happened. When you write an explanation you aim to explain or explore a topic and increase a reader's understanding of and interest in your ideas. These are some of the purposes for written explanations.

When writing an explanation, you also need to consider your audience. Who are you writing your explanation for? This will affect the sort of language you use and your style of writing.

Writing an explanation for a teacher about why a chair broke will require very different language and style compared with writing an explanation for a well-known magazine about why some people mistreat pets. The first will be brief, in story form and use less formal language, while the second will be more developed, explore a number of ideas and examples and use more formal language.

Here is a model for expository writing that focuses on an explanation for a contemporary topic. This will help you when you are planning your own written explanation.

Step 1: Choose your explanation topic, for example why pets are mistreated in the community, how to reduce bullying in schools, why global warming is a problem, or how the human eye works.

Step 2: Make a list of reasons or key points about your topic. For example, on the topic of why pets are mistreated in the community:

- people go on holidays and neglect their pets
- people do not feed their pets the right food
- people do not allow their pets regular exercise
- people keep their pets locked in confined spaces
- people do not take care of their pet's health
- people are too harsh when training or punishing pets
- people abandon a pet when it grows up or becomes sick.

Number the points in the order you want to write about them. Will you use your strongest idea first or leave it to last?

Step 3: Make a paragraph plan like the one below.

- Opening paragraph: introduce the topic, explain what it means, state your views briefly, state which key points you will examine.
- Paragraph 2: Your first set of reasons and explanations for them (with evidence, opinions, examples).
- Paragraph 3: Your next set of reasons and explanations for them (with evidence, opinions, examples).
- Paragraph 4: Your conclusion, summing up your views and main reasons for them.

Step 4: Re-read the draft. Check that the explanations, examples and views are written accurately. Check they make sense and communicate to the audience clearly. Make any changes to expression, words or sentences you need to.

Step 5: Write your explanation in its final, polished format. Read the finished product aloud to check for errors.

What to include in written explanations

The type of information you will want to include in written explanations includes:

- personal and reported experiences
- factual events
- historical viewpoints
- personal opinions
- facts and figures
- recent developments
- observations
- insights and ideas
- expert opinions.

You will also include technical terms when they are needed to support your explanation (for example, when explaining how the eye works you would include terms like 'pupil', 'lens', 'iris' and 'membrane'). Your language style will generally be formal and impersonal in written explanations for schoolwork purposes, but more informal and personal in style in brief explanations for friends or family.

Breakaway tasks

Remembering

1 What is an explanation text?

2 When do you often need to write explanations?

Understanding

3 What are three purposes of a written explanation text?

4 Why does the audience for an explanation text affect the way it is written?

Applying

5 Write an explanation text of 300 to 400 words to explain why some people mistreat their pets. Use the guide on the previous page to help you.

6 With a partner, make a list of five different types of written explanation texts you can expect to find being regularly used in the community, for example a brochure on water restrictions. Be careful not to include instructional texts.

Evaluating

7 Why are explanation texts valuable? Give three or four specific reasons and examples in your answer.

Creating

8 Prepare a written explanation text to explain why people have favourite hobbies and sports. Limit your explanation to about 300 words.
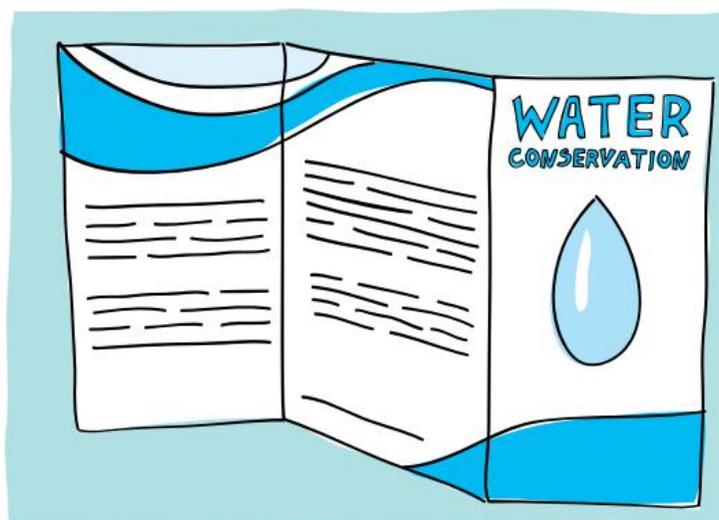
Strands in action

Core tasks

1 Select one very famous event in history, such as the dramatic sinking of the *Titanic*, the volcano disaster in Pompeii, the assassination of President John F. Kennedy or the amazing discovery of Tutankhamen's tomb. Use your internet research skills and school resources to prepare a written analysis of why this event occurred and how important it was. Limit yourself to a written analysis of about 500 to 700 words. Present your analysis of this world-famous event for publication on the internet as a digital story, a slide show presentation or an online analysis. You might include photo and audio information in your analysis.

2 Locate an explanation text about a specific topic that interests you in one of your school textbooks, such as geography, history, science or technology. Select one of about 400 words in length. Copy this explanation into your notebook (or scan the page and annotate electronically) and, using arrows and headings, annotate the text indicating the language features, structure and content that prove this is a written explanation text. Compare your annotated text with other students and then decide which explanations are the most effective, and why.

Extra tasks

1 With a partner, explain your views on the topic of the best and worst about sport in Australia. Plan, prepare, draft and present your written explanation, including your reasons for your views. Make sure that you use the guides in this module to assist your planning and research.

2 In a small group, prepare an analysis of the ways technology controls and influences teenagers' everyday lives. Consider from the moment you wake up, through the events of the day, to the last thing at night. Think about all the activities teenagers take part in every day at home, work and play. Write an analysis of the impact in about 500 words, and use appropriate technology to present your analytical report to the class.

3 In a small group, locate the meaning of each of the following key words. You might have a race to see who finds the definitions. Then you can create a class quiz to match these words and their meanings. They are all key words about writing.

orientation	climax	denouement
resolution	narrative	plot
theme	setting	tone
audience	purpose	autobiography
blog	recount	diary
Netspeak	netiquette	jargon
emoticons	formal language	informal language
metaphor	simile	imagery
personification	alliteration	onomatopoeia
persuade	rhetorical questions	analyse
explanation	tense	adverb

Poetry

* Chapter overview

For centuries poetry has been used to capture historic moments, express love to a potential suitor, generate protests and political actions, and even make us laugh. Leonard Cohen suggested that poetry is one way we capture the evidence of life. Pulitzer Prize winning poet Gwendolyn Brooks stated that 'poetry is life distilled', meaning that poetry explores all of the really important elements of our lives.

Poems are part of our great literary tradition. Originally, many poems were written to be spoken aloud. The rhythms and rhymes of the poem helped people to learn them and to recite them. In this way, oral traditions could be passed down from one generation to another. To 'distill life', poets use a number of techniques to craft their words. They apply metaphors, similes, rhythm and rhyme so that their audiences respond in particular ways.

> Poetry is just the evidence of life. If your life is burning well, poetry is just the ash.
>
> Leonard Cohen (b. 1934), Canadian singer-songwriter

Understanding poetry

Many histories and stories have been passed down over the centuries through poetry. Poems linked people to their past, while ballads based on adventure and fantasy released them from their daily worries. Troubadours and poets roamed the roads collecting verses and entertaining people with their stories.

When you read poetry, the first thing you will probably notice is the 'voice' or tone of the poem. The way the words sound as you read a poem is usually achieved through poetic devices such as rhythm and the rhyme. Once you begin to appreciate how rhyme and rhythm work, you will start to unlock the beauty of poetry. Put simply, the rhythm is the pattern of beats that occurs within each line of the poem and helps to create the mood. If the rhythm is fast it builds tension and gives the audience a sense of action taking place. The use of a slower rhythm creates a more reflective tone and mood.

Poetry techniques

Poets use a number of different techniques to build their work, including metaphor, simile, personification and alliteration. When you study a poem, it is not enough to simply identify each poetic technique; you have to consider why the poet has used the technique and evaluate how effectively it has been applied, since your enjoyment of the poem rests on the poet's skill.

POEM

METAPHORS
By Emma Lewis

Metaphors are ever-changing creatures
Swimming in your mind
Obscuring the fine line between reality and the
    depths of your imagination.
A lion is a fan
A scarf is a boa constrictor
Metaphors are the rubber bands that stretch
    between logic and fantasy
Clay that is crafted by the potter into whatever
    comes to mind
Waiting for the chance to come to life.

Source: Emma Lewis

Many poems use a variety of techniques. Look at the following annotated poems and refresh your memory of devices you have previously studied.

The theme of the poem 'Sea Fever' is one of longing for the sea and all that it represents to the poet. It begins with an imperative statement that sets the tone: 'I must go down to the seas again'.

Writer's TOOLBOX

A **metaphor** describes an object or feeling as if it was actually something else.

A **simile** also sets up a comparison between two things, but uses the words 'like' or 'as … as'.

Personification gives objects human characteristics.

Alliteration is the repetition of the first sounds of words.

Writer's TOOLBOX

An **imperative** statement is a command to either do something or not do something, for example 'Go down to the sea again!' It differs from a **declarative** statement, such as 'I'd like to go down to the sea again' because it implies that there is no choice.

Each of the poetic devices used in the poem helps to build the image of a man compelled to a life on the sea, in a period of gallant tall ships, and the anonymity of a life of wandering the world's seas.

The experience of the human life cycle is often the subject of poetry. Poetry can help people explore their reactions, hopes and fears about their lives. In 'Sea Fever', the poet challenges attitudes to old people and ageing.

DID YOU KNOW...

'Sea Fever' was first published in 1902 without the word 'go' in the first line. Masefield added the word 'go' to the first line of each stanza in later versions of the poem to change the metre of the line.

SEA FEVER

By John Masefield

POEM

I must go down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by,
And the wheel's kick and the wind's song and the white sail's shaking,
And a gray mist on the sea's face, and a gray dawn breaking.
I must go down to the seas again, for the call of the running tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume, and the sea-gulls crying.
I must go down to the seas again, to the vagrant gypsy life,
To the gull's way and the whale's way where the wind's like a whetted knife;
And all I ask is a merry yarn from a laughing fellow-rover,
And quiet sleep and a sweet dream when the long trick's over.

Source: John Masefield

Personification is used here because many readers understand the feeling of loneliness, and the connotations of loneliness help build the mental image of an empty foreshore.

The frequent use of alliteration, the repetitive use of the 'w' words as well as the repetition of the 's' sounds, helps to build the sense of the sea's rhythm as the waves chop. It also gives a sea shanty feeling to the lines.

This can be read as a metaphor for life, which is reinforced by the last line of the poem.

The imagery here has connotations of freedom and movement unfettered by rigid structures imposed by people and buildings. It suggests the rhythm of nature is more important.

A yarn is a story.

Alliteration is used to build and sustain the metre/rhythm so the audience can almost see the tall ship rising and falling on the body of waves.

Personification is used again but in this instance it is also a metaphor. If the sea has a face, it will also have many facial expressions and subtleties of mood, just as a person does.

Alliteration is used again to sustain the sense of the ocean's swell.

The use of a simile complements the subject of the poem without the force and violence that it might have had if the poet had made it a metaphor (where the wind's a whetted knife).

Through this metaphor of life being like a long trick (or a long turn at the ship's wheel), the narrator is asking for a peaceful death when his life is over.

BEAULTIFUL OLD AGE

By D. H. Lawrence

It ought to be lovely to be old
to be full of the peace that comes of experience
and wrinkled ripe fulfilment.

The wrinkled smile of completeness that follows a life
lived undaunted and unsoured with accepted lies.
If people lived without accepting lies
they would ripen like apples, and be scented like pippins
in their old age.

Soothing, old people should be, like apples,
when one is tired of love.
Fragrant like yellowing leaves, and dim with the soft
stillness and satisfaction of autumn.

And a girl should say:
It must be wonderful to live and grow old.
Look at my mother, how rich and still she is!—

And a young man should think: By Jove
my father has faced all weathers, but it's been a life!—

Source: D. H. Lawrence

The use of assonance (repetition of vowel sounds) creates a sense of a slow, serene pace, which supports the theme of ageing.

The assonance works in tandem with the alliteration to build the rhythm.

The repetition of 'un–' emphasises the inner strength of a person whose spirit isn't crushed by experience.

Pippins are white, fleshy apples that are not readily available any longer.

The assonance, even in the repetition of 'like', creates a gentle pace that reinforces the theme of gentle ageing.

This line develops the theme of ageing by tying it to the seasons—the autumn of old age leading to the winter of death.

Breakaway tasks

Remembering

1   John Masefield uses a lot of personification in his poem. While there are a number of examples identified in the annotations, there are more that are not identified. Locate two more examples of personification in the poem and, in a class discussion, be prepared to suggest why the poet used them.

Understanding

2   In the poem 'Beautiful Old Age', D. H. Lawrence uses the simile that old people should be soothing, 'like apples'. Suggest two reasons why the poet might use this simile.

3   What do you think John Masefield means when he says, 'for the call / of the running tide / Is a wild call and a clear call that may not be / denied'?

4   Identify examples of alliteration, simile and personification in 'Beautiful Old Age'.

Applying

5   Choose a period in a person's lifetime and make a list of five metaphors and similes that it can be likened to, just as the poet did in 'Beautiful Old Age'. For example, 'Infants are like peaches, soft and sweet.'

Onomatopoeia

Onomatopoeia is the name given to words that sound like the action they are suggesting. In the following poem, Lewis Carroll conveys the tension of the boy confronting the fearful Jabberwocky by using onomatopoeic words. He uses a number of made-up words as nouns (names of things) and adjectives (describing words).
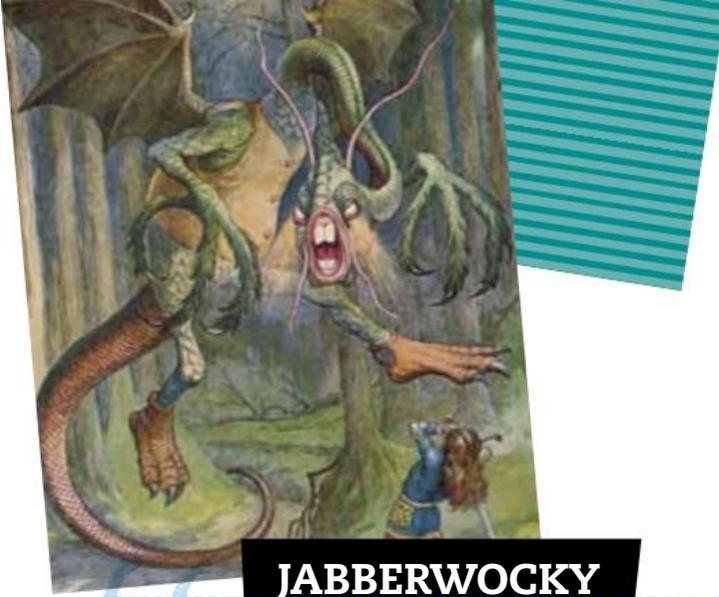
JABBERWOCKY

By Lewis Carroll

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

'Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!'

He took his vorpal sword in hand:
Long time the manxome foe he sought—
So rested he by the Tumtum tree,
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

'And, has thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!'
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

Source: Lewis Carroll, *Through the Looking-Glass and What Alice Found There*, 1872

Breakaway tasks

Understanding

1 Take turns to read 'Jabberwocky' aloud to a partner and list the nouns and adjectives in your notebook. You can compare your lists with those of other students.

2 Choose three made-up words from the poem and write definitions for them.

Applying

3 The use of onomatopoeia can make the reader feel as though they are present in the action of the poem. Write two made-up sound words of your own and then choose three words from the list. Write a descriptive sentence for each of the five words.

- hiss
- whizz
- slam
- twang
- throb
- shuffle
- murmur
- crackle
- slither
- screech
- clatter
- crunch

Creating

4 With a partner, see if you can create your own onomatopoeic poem from any combination of the words you have both listed. You can add words to make the narrative flow.

Hyperbole

Hyperbole is used as a poetic device less frequently than the devices examined so far. Hyperbole is the use of exaggeration for dramatic effect. Pam Ayres, an English poet, uses hyperbole to build the humour in her poem 'Clamp the Mighty Limpet'.

DID YOU KNOW...

Limpets are conical molluscs that do not have a coiled shell. Their cap-like shell covering and the rock they adhere to protect them from the force of the waves and predators. Limpets have a homing instinct that guides them back to their spot on their rock even when they slide quite a distance away.

CLAMP THE MIGHTY LIMPET
By Pam Ayres

I am Clamp the Mighty Limpet
I am solid, I am stuck
I am welded to the rockface
With my superhuman suck
I live along the waterline
And in the dreary caves
I am Clamp the Mighty Limpet
I am Ruler of the Waves.

What care I for the shingle,
For the dragging of the tide,
With my unrelenting sucker
And my granite underside?
There's only one reward
For those who come to prise at me
And that's to watch their fingernails
As they go floating out to sea.

Don't upset me, I'm a limpet
Though it's plankton I devour
Be very, very, careful!
I can move an inch an hour!
Don't poke or prod me
For I warn you—if you do
You stand there for a fortnight
And I might be stuck on you!

Source: Pam Ayres, *The Works*, BBC Books, 1992

> Both personification and exaggeration are used to draw upon the connotations of superhuman characters.

> The paradox of such a small, powerless creature claiming the status of power is amusing.

Breakaway tasks

Remembering

1 What words or phrases indicate that the limpet has an inflated view of its own importance?

2 What happens to people who try to prise Clamp from the rock?

3 What does Clamp threaten in the final stanza?

4 Why is this funny?

Understanding

5 Read the 'Did You Know?' on the previous page and suggest why the hyperbole works to build the humour in the poem.

6 In what way could Clamp be considered to be 'Ruler of the Waves'?

Writer's TOOLBOX

The **tone** of a poem is the dominant feeling that a reading of the poem creates. In 'Clamp the Mighty Limpet', the tone is light-hearted. In 'Beautiful Old Age', the tone is gentle and reflective.

Romeo and Juliet

William Shakespeare, considered one of the greatest writers in the English language, was a poet and playwright who lived in the late sixteenth and early seventeenth centuries. He wrote about human beings, their relationships and their lives. One of his most famous plays was the tragedy *Romeo and Juliet*. This love story has been retold and transformed in various ways over the centuries. For example, in the 1950s it was adapted as a musical, *West Side Story*; in 1981 the story was retold in Dire Straits's popular song 'Romeo and Juliet'. More recently, Taylor Swift's song 'Love Story' retells the story yet again, using a different language, rhyme and rhythm which clearly establish it in a modern context.

Although *Romeo and Juliet* is a play, Shakespeare uses poetic techniques in this piece of writing as he does, to some extent, in all of his plays. The rhythm in the Prologue is very formal and the series of regular beats in each line, with the same number of beats repeated in almost every line, gives this prologue a sombre rhythm. Shakespeare's use of alternating rhymes on many of the line endings (for example, dignity/mutiny, scene/unclean, foes/overthrows, life/strife), with just the final two lines having the same rhyme, also contributes to the formality of the Prologue, and emphasises the rhythm. In addition, the use of formal language in the Prologue helps to set the scene.

Writer's TOOLBOX

The pattern of beats that Shakespeare uses in most of his work, with five strong beats per line, is known as **iambic pentameter**. The word 'iambic' refers to the weak–strong pattern or 'metre'; 'pentameter' refers to the fact that there are five weak–strong groups or 'feet' per line.

Lyrics are a form of poetry and many song lyrics use the devices of poetry to communicate their message. However, unlike Shakespeare's Prologue, Taylor Swift's song 'Love Story' uses relatively informal language, rhyme and rhythm. Swift sometimes uses rhyming line endings (for example, there/air, staircase/said, princess/yes, etc.) as well as rhymes within and between verses (for example, hello/know/Romeo), both of which are common techniques in contemporary songwriting and poetry. Although the lyrics are crafted to emphasise particular words, the rhythm structure largely relies upon the accompanying music to provide the beat. This lack of formality and structure help to identify 'Love Story' as a modern version of this ageless story.
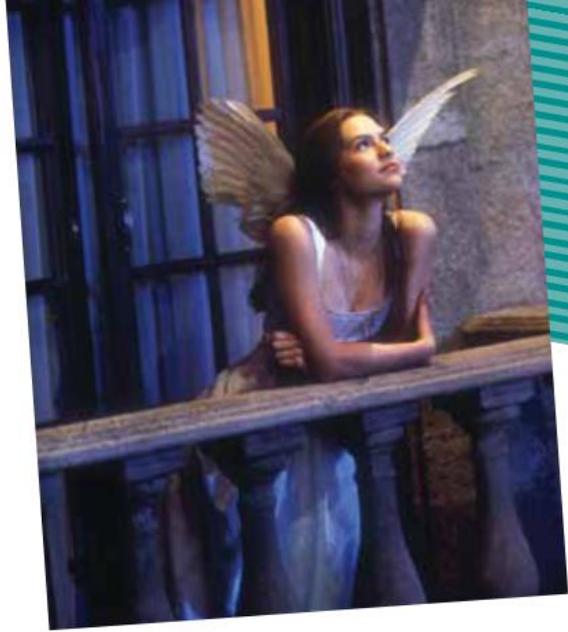
Now look at the opening to *Romeo and Juliet* where the lovers' story is told.

PROLOGUE TO ROMEO AND JULIET
By William Shakespeare

Two households, both alike in dignity,
    In fair Verona, where we lay our scene,
    From ancient grudge break to new mutiny,
    Where civil blood makes civil hands unclean.
    From forth the fatal loins of these two foes
    A pair of star-cross'd lovers take their life;
    Whose misadventur'd piteous overthrows
Doth with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
    And the continuance of their parents' rage,
    Which, but their children's end, naught could remove
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
    What here shall miss, our toil shall strive to mend.

Now look at a modern interpretation of the Romeo and Juliet story from a songwriter's point of view.

LOVE STORY
By Taylor Swift

We were both young when I first saw you
I close my eyes
And the flashback starts
I'm standing there
On a balcony in summer air

See the lights
See the party, the ball gowns
I see you make your way through the crowd
And say hello, little did I know

That you were Romeo, you were throwing pebbles
And my daddy said stay away from Juliet
And I was crying on the staircase
Begging you please don't go, and I said

Romeo take me somewhere we can be alone
I'll be waiting all there's left to do is run
You'll be the prince and I'll be the princess
It's a love story baby just say yes

So I sneak out to the garden to see you
We keep quiet 'cause we're dead if they knew
So close your eyes
Escape this town for a little while

'Cause you were Romeo, I was a scarlet letter
And my daddy said stay away from Juliet
But you were everything to me
I was begging you please don't go and I said

Romeo take me somewhere we can be alone
I'll be waiting all there's left to do is run
You'll be the prince and I'll be the princess
It's a love story baby just say yes

Romeo save me, they try to tell me how to feel
This love is difficult, but it's real
Don't be afraid, we'll make it out of this mess
It's a love story baby just say yes

Oh oh

I got tired of waiting
Wondering if you were ever coming around
My faith in you is fading
When I met you on the outskirts of town, and I said

Romeo save me I've been feeling so alone
I keep waiting for you but you never come
Is this in my head? I don't know what to think
He knelt to the ground and pulled out a ring

And said, marry me Juliet
You'll never have to be alone
I love you and that's all I really know
I talked to your dad, go pick out a white dress
It's a love story baby just say yes

Oh, oh, oh, oh
'Cause we were both young when I first saw you

Source: written and performed by Taylor Swift, from *Fearless*,
Sony/ATV Music Publishing, 2008

Breakaway tasks

Understanding

1   What are the similarities and differences between
    Shakespeare's and Swift's texts? Include the poetic
    devices used.

Applying

2   Use your fingers on the desk to tap out the rhythm of
    Shakespeare's Prologue and Taylor Swift's song. Give
    each syllable a beat, making the stronger beats louder
    and the weaker beats softer. Which text has a more
    regular pattern?

3   Read more of Shakespeare's *Romeo and Juliet*. Choose
    a segment within the play and translate it into modern-
    day language, or even set it to music.

4   Act out a scene from *Romeo and Juliet* using either the
    original or a translated version.

Evaluating

5   Which one of these two texts creates the most imagery
    for you? Give an example of a line from the text which
    evokes the most vivid picture or feeling for you.

Creating

6   Rewrite a scene from *Romeo and Juliet* in rap form and
    then perform the rap for the class.

Strands in action

Core tasks

1 Create a poetry stimulus bag for another class member.

   a Get a paper bag and cover it with pictures and words of your choice.

   b Place items of different textures and sizes within it.

   c Write an example of alliteration, onomatopoeia, personification, simile, hyperbole, assonance and metaphor on small, separate pieces of paper and place them in the bag.

   d Swap bags with another class member.

   e Write a poem of your own based upon one or more of the images on the bag. Include two shapes and textures based on the contents of the bag, three poetic devices and one specific example of a poetic device from the bag.

   f Share your poem with a partner or the class.

2 Using all that you know and have learnt about poetic devices so far, annotate a poem of your choosing. You have seen annotated poems on previous pages. Note points briefly and place them close to the line they relate to. Make sure that you not only identify the devices used but also comment on the effect they have on the reader. Where possible, explain the impact of each example on the interpretation of the whole poem.

Extra tasks

1 In small groups, create a mime or dance to perform the poem you created in Core task 1. You may choose to have the poem read out over the action.

2 Write a collection of four poems based upon the theme of adolescence.

3 Write a paragraph explaining the place of poetry as a vehicle for young people to share their experiences.

4 Use your experience of the natural environment as stimulus for writing your own poem. Use a digital camera or mobile phone and take twelve photos of items that occur in the natural environment. Use one image or a combination of images as the basis for a poem.

5 a Research one of Shakespeare's plays and use the plot (storyline) as the basis of a poem. Use a regular rhythm and rhyme scheme. Tap the rhythm out as you draft your poem—it is a good way to make sure that you have got the beat right.

   b As an extra challenge, see if you can write a poem following the iambic pentameter pattern of Shakespeare's Prologue to *Romeo and Juliet*.
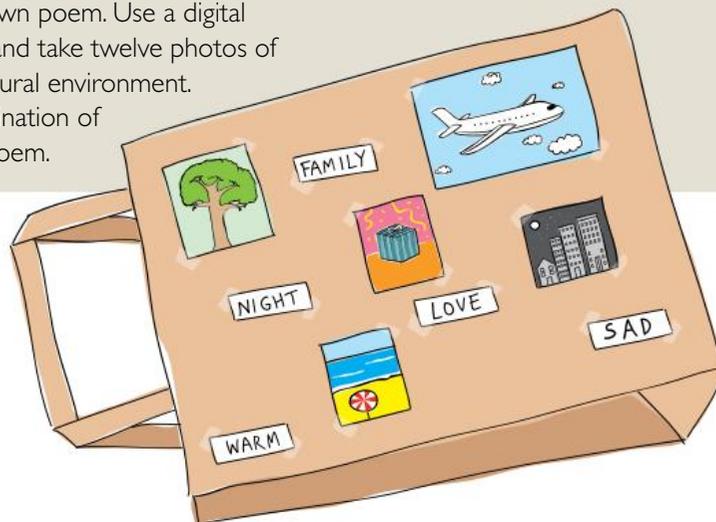
Poems with purpose

There are many reasons behind why poets choose to write. Poems can be used to transmit history or oral traditions of different cultures. They can also be used to make a comment or observation about what appears to be happening in society or to protest against attitudes and events.

Poetry as social comment

Lyrics of popular songs are a form of poetry. They can provide social commentary about history as it is being made and can also be a form of protest. The Yothu Yindi song 'Treaty' was written as a response to Prime Minister Bob Hawke's 1988 declaration that there would be a treaty between Indigenous Australians and the Federal Government. The song combines stanzas in English with stanzas in the Gumatj language, presenting a symbolic union of the two cultures. 'Treaty' was an international hit and became the signature tune for the official National Apology made by former Prime Minister Kevin Rudd on 13 February 2008.

TREATY
Yothu Yindi

Well I heard it on the radio
And I saw it on the television
Back in 1988, all those talking politicians

Words are easy, words are cheap
Much cheaper than our priceless land
But promises can disappear
Just like writing in the sand

Treaty yeah treaty now treaty yeah treaty now

Nhima djatpangarri nhima walangwalang
Nhe djatpayatpa nhima gaya' nhe matjini yakarray

Nhe djatpa nhe walang
Gumurr-djararrk Gutjuk

This land was never given up
This land was never bought and sold
The planting of the Union Jack
Never changed our law at all
Now two rivers run their course
Separated for so long
I'm dreaming of a brighter day
When the waters will be one

Treaty yeah treaty now treaty yeah treaty now

Nhima gayakaya nhe gaya' nhe
Nhe gaya' nhe marrtjini walangwalang nhe ya
Nhima djatpa nhe walang
Gumurr-djararrk yawirriny'
Nhe gaya' nhe marrtjini gaya' nhe marrtjini
Gayakaya nhe gaya' nhe marrtjini walangwalang
Nhima djatpa nhe walang
Gumurr-djararrk nhe yå

Promises disappear—priceless land—destiny
Well I heard it on the radio
And I saw it on the television
But promises can be broken
Just like writing in the sand

Treaty yeah treaty now treaty yeah treaty now
Treaty yeah treaty now treaty yeah treaty now
Treaty yeah treaty ma' treaty yeah treaty ma'
Treaty yeah treaty ma' treaty yeah treaty ma'

Source: Music and lyrics by Yothu Yindi and Paul Kelly; ©1996 Yothu Yindi Music Pty Ltd, Mushroom Records and Sony Music Australia

Gumatj lyrics	Translation
Nhima djatpangarri nhima walangwalang	You dance djatpangarri, that's better
Nhe djatpayatpa nhima gaya' nhe marrtjini yakarray	You're dancing, you improvise, you keep going, wow
Nhe djatpa nhe walang	You dance djatpangarri, that's good
Gumurr-djararrk Gutjuk	My dear paternal grandson
Nhima gayakaya nhe gaya' nhe	You improvise, you improvise
Nhe gaya' nhe marrtjini walangwalang nhe ya	You improvise, you keep going, you're better
Nhima djatpa nhe walang	You dance djatpangarri, that's good
Gumurr-djararrk yawirriny'	My dear young men
Nhe gaya' nhe marrtjini gaya' nhe marrtjini	You improvise, you keep improvising, you keep going
Gayakaya nhe gaya' nhe marrtjini walangwalang	Improvise, you improvise, you keep going, that's better
Nhima djatpa nhe walang	You dance djatpangarri, that's good
Gumurr-djararrk nhe yǎ, e i, e i, e i i i, i i i, i i i, i l	You dear things (terminal vocables)
Treaty ma'	Treaty now

Source: Yothu Yindi website

Breakaway tasks

Remembering

1 Why was the song 'Treaty' written?

2 What is the poetic device used at the end of the first verse and, in your opinion, why has it been used?

Understanding

3 Both English and Gumatj language are used in this song. Who do you think the target audience is?

Analysing

4 The line 'Gayakaya nhe gaya' nhe marrtjini walangwalang' means 'Improvise, you improvise, you keep going, that's better'. Why might Yothu Yindi be challenging their brothers and sisters to improvise and keep going?

5 Given the nature of the song and its purpose, why is it important to recognise the tone or attitude of the songwriters to this work?

Evaluating

6 Do you consider 'Treaty' a commentary on reconciliation or a protest song of demand? Justify your opinion.

7 Complete the sentence below:
Song lyrics can be a catalyst for social change because …

Creating

8 Design a poster that could be sold as a symbol of reconciliation based on the lyrics of this song. Write a paragraph that explains the rationale for the design and how it relates to the song.

The power of poetry

Protest songs aren't the only form of social commentary. 'My Country', written and rewritten between 1904 and 1908 by Dorothea Mackellar, is an internationally recognised poem that honours and celebrates the extremes of Australia's natural environment. However, not everyone sees the beauty of the landscape. Oscar Krahnvohl, in his poem 'My Country', satirises Dorothea Mackellar's poem by protesting about how shoddily we have treated the land.

Writer's TOOLBOX

Satire is the use of humour and ridicule to draw attention to human folly. We frequently see satire on TV in shows such as *The Simpsons* and *Summer Heights High* and in the political cartoons in our daily newspapers.

MY COUNTRY
By Dorothea Mackellar

The love of field and coppice,
Of green and shaded lanes,
Of ordered woods and gardens
Is running in your veins.
Strong love of grey-blue distance
Brown streams and soft dim skies
I know but cannot share it,
My love is otherwise.

I love a sunburnt country,
A land of sweeping plains,
Of ragged mountain ranges,
Of droughts and flooding rains.
I love her far horizons,
I love her jewel-sea,
Her beauty and her terror—
This wide brown land for me!

The stark white ring-barked forest
All tragic to the moon,
The sapphire-misted mountains,
The hot gold hush of noon.
Green tangle of the brushes,
Where lithe lianas coil,
And orchids deck the tree-tops
And ferns the warm dark soil.

Core of my heart, my country!
Her pitiless blue sky,
When sick at heart around us
We watch the cattle die—
But then the grey clouds gather,
And we can bless again
The drumming of an army,
The steady, soaking rain.

Core of my heart, my country!
Land of the rainbow gold,
For flood and fire and famine,
She pays us back threefold—
Over the thirsty paddocks,
Watch, after many days,
The filmy veil of greenness
That thickens as we gaze.

An opal hearted country,
A wilful, lavish land—
All you who have not loved her,
You will not understand—
Though earth holds many splendours,
Wherever I may die,
I know to what brown country
My homing thoughts will fly.

Source: Dorothea Mackellar

MY COUNTRY
By Oscar Krahnvohl

I love a sunburnt country,
A land of open drains
Mid-urban sprawl expanded
For cost-accounting gains;
Broad, busy bulldozed acres
Once wastes of fern and trees
Now rapidly enriching
Investors overseas.

A nature-loving country
Beneath whose golden wattles
The creek is fringed with newspapers
And lined with broken bottles.
Far in her distant outback
Still whose cities chafe
I find hidden pools where bathing
Is relatively safe.

A music-loving country
Where rings throughout the land
The jingle sweet enjoining
Devotion to the brand.
O, hark the glad transistors
Whence midnight, dawn and noon,
Cry forth her US idols
A trifle out of tune.

Brave military pylons
That march o'er scenic hills,
Fair neon lights, extolling
Paint, puppy food and pills!
I love her massive chimneys,
Production's, profit's pride,
Interminably pouring,
Pollution high and wide.

A democratic country!
Where, safe from fear's attacks
Earth's children all are equal
(Save yellows, browns and blacks).
Though Man in Space adventure,
Invade the planets nine,
What shall we find to equal
This sunburnt land of mine?

Source: Oscar Krahnvohl

Breakaway tasks

Remembering

1 What are Dorothea Mackellar's feelings about the land?

2 Why does she feel that she can love both Australia's 'beauty and her terror'?

3 How does Oscar Krahnvohl's poem contrast with Dorothea Mackellar's?

Understanding

4 Why does Krahnvohl use the phrase 'Once wastes of ferns and trees'?

5 Why does Krahnvohl use the word 'chafe' in stanza two?

6 Identify the dominant example of alliteration in stanza four of Krahnvohl's 'My Country', and suggest why the poet might have used it at this point in the poem.

Creating

7 Use old magazines and the internet to collect images and words that illustrate the tone and themes of one of the poems. Create a collage on one A4 page and choose one stanza that it best represents.

8 Write your own poem about your local area, using the same structure as Dorothea Mackellar's poem. Collect images that represent your local area and use them to create a border for your poem. Model each line on Mackellar's second verse.

I love a …

A land of …

Of … ⎤
Of … ⎦ Use these two lines to create a list to describe your local area.

I love …

I love …

Her …

This …

Writer's TOOLBOX

A **sonnet** is a fourteen-line poem usually written according to a specific type of rhyme scheme or pattern. The Italian or Petrarchan rhyme scheme consists of an octet (eight lines) followed by a sestet (six lines). The Shakespearean rhyme scheme consists of three quatrains (stanzas of four lines) followed by a couplet (two lines). 'Ozymandias' appears to be a variation on a Petrarchan sonnet.

Oscar Krahnvohl cleverly draws attention to human beings' destructive behaviour in his poem by using satire. In the following, more poignant, poem by Percy Bysshe Shelley, the poet draws our attention to the arrogance of humans. In his sonnet 'Ozymandias', Shelley uses an extended metaphor to show the temporary nature of pride and political power. Ozymandias had been 'mighty' and yet, despite his power, all he built turned to dust. The poet retells the story of a traveller, which keeps the reader at a distance from the subject of the poem. Ozymandias is not an easy man to like, according to the poet; his expression of 'cold command' does not sound friendly. The poet uses a number of techniques to objectify the once-great ruler, such as the reference to his 'Two vast and trunkless legs of stone'. He is seen not as a man but as a collection of bits that once represented a powerful pharaoh.

? DID YOU KNOW…

Percy Bysshe Shelley (1792–1822) was a friend of Lord Byron, the famous Romantic poet, and also partner of Mary Shelley, author of *Frankenstein.* 'Ozymandias' was written as a response to a challenge by another poet of the time called Horace Smith, who also wrote a poem called 'Ozymandias' that was based on the historical figure of Ramses II.

OZYMANDIAS
By Percy Bysshe Shelley

The traveller tells the tale of a kingdom that has been destroyed. Despite Ozymandias's arrogance, his world has been reduced to dust.

Only statues of great rulers would be built on a grand scale and the description of the face implies absolute authority.

Irony and sarcasm draw attention to the foolishness of the words when the reader realises that nothing remains.

The desert extends over a great distance and was once ruled by the great pharaoh. Only the desert remains complete.

I met a traveller from an antique land
Who said: 'Two vast and trunkless legs of stone
Stand in the desert … Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless
    things,
The hand that mocked them, and the heart
    that fed:
And on the pedestal these words appear:
'My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!'
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.'

Source: Percy Bysshe Shelley

The statue is very big—huge legs without a body give some sense of the scale of the statue.

In this poem, nature and time are the kings whose reign defeats all human-made things.

The alliteration emphasises the slow passage of time eroding the most magnificent of statues.

Breakaway tasks

Remembering

1   Whose name appears on the decayed statue?

Understanding

2   Using poetry books from your school or local library, read a poem aloud to a friend and explain why you chose that particular poem. Use the language of poetic devices such as personification, onomatopoeia and alliteration in your explanation.

Analysing

3   Suggest two ways in which the line 'Look on my works, ye Mighty, and despair' might be read. Which of the two interpretations do you think is more effective?

4   There is a lot of alliteration in this poem. Consider the major theme and suggest why the poet might have chosen to keep repeating particular sounds.

Creating

5   Imagine that you are Ozymandias and have returned to see how your legacy survived. Write a journal entry, reflecting on what you find.

    How might your response to the situation have been different if you (that is, Ozymandias) had to speak publicly about what you found?

6   Write your own poem explaining to modern audiences what fate can do to proud rulers.

How others live

Poetry can also be full of cultural indicators that say something about how others live. Read the following poem. Which culture is the author talking about? Look for words or references to traditions that are unfamiliar.

PRESENTS FROM MY AUNTS IN PAKISTAN

By Moniza Alvi

POEM

They sent me a salwar kameez
peacock-blue,
and another
glistening like an orange split open,
embossed slippers, gold and black
points curling.
Candy-striped glass bangles
snapped, drew blood.
Like at school, fashions changed
in Pakistan—
the salwar bottoms were broad and stiff,
then narrow.
My aunts chose an apple-green sari,
silver-bordered
for my teens.

...

My salwar kameez
didn't impress the schoolfriend
who sat on my bed, asked to see
my weekend clothes.
But often I admired the mirror-work,
tried to glimpse myself
in the miniature
glass circles, recall the story
how the three of us
sailed to England.
Prickly heat had me screaming on the way.
I ended up in a cot
In my English grandmother's dining-room,
found myself alone,
playing with a tin-boat.

I pictured my
birthplace
from fifties' photographs.
When I was older
there was conflict, a fractured land
throbbing through newsprint.
Sometimes I saw Lahore—
my aunts in shaded rooms,
screened from male visitors,
sorting presents,
wrapping them in tissue.

Or there were beggars,
sweeper-girls
and I was there—
of no fixed nationality,
staring through fretwork
at the Shalimar Gardens.

Source: Moniza Alvi

Breakaway tasks

Remembering

1   Make a list of the words from this poem that belong to another culture. Write definitions for those that you know the meaning of.

2   Use a dictionary to find the meaning of the unfamiliar words.

Understanding

3   Use your library or the internet to collect three poems from other cultures. Choose one that introduces new words and cultural indicators, and read it to a partner. Discuss how poetry can help you to understand people from other places.

Strands in action

Core tasks

1 Choose one poem from a poetry book in your school library and rewrite it to contrast with the original, as Oscar Krahnvohl did.

2 Write your own poem and share it in small groups. Choose one poem from the group and read it aloud to the class. Your chosen poem may be performed by someone other than the author.

3 Look at a newspaper and choose a news article that reports on an issue you are interested in. Cut out the article and picture, if there is one. Glue them into your notebook and write a response to the issue.

Consider the following questions:

a According to the article, what are the facts of the issue?

b How do you feel about the issue?

c What you think should be done about it?

d Whose lives are affected by it?

Use the title or headline of the story to create an acrostic poem based on the issue. To write an acrostic poem you write a word down the page so that there is a new line for each letter. That letter begins the first line of the poem. For example:

WAR

Waste of lives and love.

Armies fighting, arms falling.

Recovery taking generations.

Extra tasks

1 Write your own protest or social commentary poem.

2 Create a poetry wiki. This will give you an opportunity to publish your own poetry as well as to write poems with other authors in a game of poetry tag in which each participant contributes a line to a poem until the poem is complete. The only rule is that each contribution must move the poem forward.

3 Create your own poetry videos or podcasts based on a theme your teacher assigns or a theme negotiated with the class.

4 Create an anthology (a collection) of five poems based on a theme. One of the poems must be one of your own creation and one must be annotated. You must include a paragraph about each one that discusses your feelings about the poem and how it contributes to the theme.

5 Choose a poem written during the last 100 years. Evaluate the poet's use of techniques and whether the poem is likely to appeal to young people today. Use the notes you make as the basis for a poetry analysis essay. Once you have analysed the poem, write the introductory paragraph of your essay and make sure that you have a controlling idea in your topic sentence.

6 a Find two poems using either books or the internet. Choose one and provide a one-page abstract or an interpretive annotated drawing, complete with colour. Your drawing should illustrate your understanding of any metaphors or similes that have been used.

b Create an animation or slide show presentation using images and instrumental music to illustrate your choice of poem. Include a 300-word rationale to explain your design and musical choices.

FOCUS ON LANGUAGE

✱ Chapter overview

We can learn a lot about the craft of writing from listening to successful authors talk about their own writing process. Here, in a magazine interview, well-known author J. K. Rowling shares her insights into what it takes to be successful at writing, and explains what motivated her to write the Harry Potter series.

'You have to resign yourself to wasting lots of trees before you write anything really good. That's just how it is. It's like learning an instrument. You've got to be prepared for hitting wrong notes occasionally, or quite a lot. That's just part of the learning process. And read a lot. Reading a lot really helps. Read anything you can get your hands on.'

About her own writing, Rowling says that, in some ways, she just writes what she sees in her mind. 'I have a very visual imagination. I see a situation and then I try to describe it as vividly as I can. And I do love writing dialog. Dialog comes to me as though I'm just overhearing a conversation.'

The author maintains that she's not really surprised by the fact that adults enjoy her books as much as children do. 'When I write the books, I really do write them for me. Very often I get asked, 'Who do you have in mind when you write? Is it your daughter or is it the children you've met?' No. It's for me. Just for me. I'm very selfish: I just write for me. So the humour in the books is really what I find funny.'

J. K. Rowling, in an interview with Lindie Richards, *January Magazine*, 2003

Spelling rules

Good writers know that they have to work hard to make sure their intended meaning is always clear and that the message they want to share is logically expressed. Even the best-selling J. K. Rowling knows that writing is a process that has to be worked through—and it can be a lot of hard work.
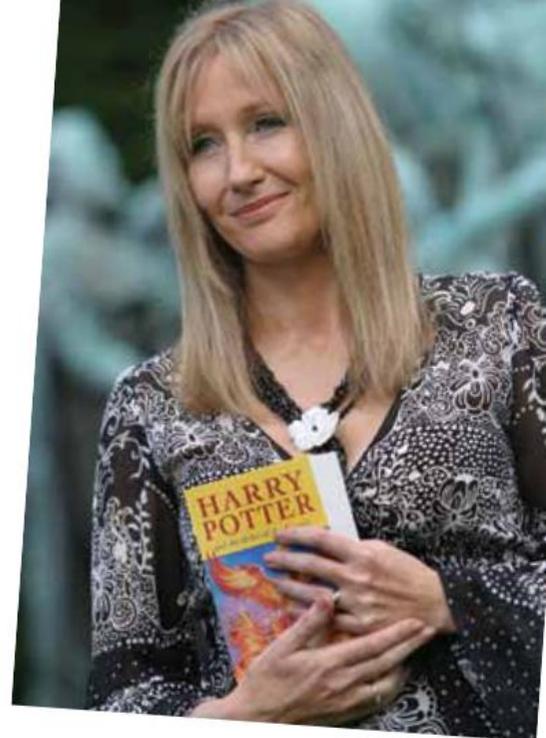
Knowing the basics of your language makes writing a simpler task because you are playing by the rules. J. K. Rowling's idea of language as an 'instrument' recognises that you have to be able to 'play' the simple notes before you can 'compose' more sophisticated pieces of work. She also says that you have to keep reading to keep learning from other writers, whether it is the way they construct their sentences, the stories that they tell or the words that they use. Even a good writer can keep developing their craft. After all, you don't stop listening to other people's music when you become a musician!

? DID YOU KNOW…

Even though she had completed the Harry Potter books, J. K. Rowling needed to know 'what happened next' to all her characters, so she drew up a family tree detailing their marriages and children in the future. See her website for more information about the writer and her characters.

Spelling is important

You might ask why spelling is important. As long as people can get an idea about what you are trying to say, surely it doesn't matter if you leave out the odd 'e' or put in a couple of extra letters? After all, SMS text messages can be perfectly well understood and they don't have to follow the rules of spelling.

True enough! But text messaging still operates on a set of established rules and conventions. People who don't understand them simply don't have a clue what others are talking about—really handy if it's your mum and dad who don't understand what you are saying to your friends!

But writing is about including people—not excluding them from a secret code. You want as many people as possible to be able to read, understand and identify with what you have written.

For example, as you read the following message, see if you can work out what the author is trying to say:

> Dere mum and dad,
>
> Ive gone shoping with sonny and sum frends from school. Bee hom bout sevin. Mum ya bos callid she neds a copy of the riporet fist thin in the mourning. Suses skool ranged to tull us that she had to go to hopsital. She broked her too. Ken you plese rung her principal?
>
> Luv Ed

By the time Mum and Dad work out what's happening, Susie's toe will have been set and Ed will be back from the shops!

The reason you have to learn to spell properly is simple. Letters are the individual notes that form the pieces of language. Hitting the wrong note will change your meaning and send discordant messages.

Spelling rules, therefore, are crucial for good writing and clear meaning.

The *ei* and *ie* rule

One of the best rules to remember for spelling is this one:

> *i* before *e* except after *c* (fr*ie*nd; rec*ei*ve) and if the sound made is *ay* (as in v*ei*n)

While this is a general rule, there are some words that are exceptions to the rule. For example:

Neither foreign sovereign seized (the) counterfeit (and) forfeited leisure.

You might like to learn the exception words as a sentence!

As a general guide, the rule applies when the word is a base word. When suffixes or prefixes are added to the word, exceptions to the rule may occur.

Breakaway tasks

Understanding

1 Copy the following words into your notebook, inserting *ie* or *ei* into each to complete the word.

• ach__ve	• f__ld	• r__gn
• bel__ve	• n__ce	• surv__llance
• c__ling	• perc__ve	• th__r
• ch__f	• rec__pt	• v__l
• conc__t	• rec__ve	• v__n

Evaluating

2 Below are words that are exceptions to the *ie* and *ei* rule. Find the patterns in the spelling and develop a statement that covers the exceptions.

reinvent	ageing	ancient	fancies
reissue	being	science	mercies
reiterate	canoeing	efficient	policies
reignite	fleeing	sufficient	pharmacies
reinstall	tiptoeing	conscience	currencies
reinstate	singeing	proficiently	emergencies
reinforce	dyeing	conscientiously	fallacies

Sh words

You know that words are broken up into syllables and that when you come to spell them you try to match your spelling to those sounds. In English, however, there are some sounds that can have a number of spellings and this can, at times, become confusing.

The sound (or phonogram) *sh*, for instance, can be made by combining the following letters:

- *sh*—ship, dish, wash
- *ti*—nation, rational
- *ci*—crucial, magician
- *si*—tension, session

Try to remember these rules for the *sh* sound to help you with your spelling:

1 *Sh* is used at the beginning or at the end of a base word or at the end of a syllable, for example 'polish'.

2 *Sh* is not used in the middle of a word, except as part of a word ending '-ship', for example 'relationship'.

3 You should look at the original base word to help you determine whether the middle sound should be a *ci* or *ti* sound. For example, 'music' becomes 'musician'; 'collect' becomes 'collection'.

4 *Si* is used for the sound *sh* when the syllable before it ends in an *s*, for example 'session'.

Breakaway task

Applying

Explain which of the rules (1–4 above) apply to the following *sh* words:

Word	Rule	Word	Rule
condition		infection	
national		rational	
partition		patience	
impartial		magician	
confidential		musician	
session		action	
torrential		proficiency	
physician		section	
comradeship		discussion	
division		comprehension	

Silent *e* rules

To understand the spelling rules associated with the letter *e*, you first need to understand some rules concerning vowels and consonants.

Vowels (*a*, *e*, *i*, *o*, *u*) make more than one sound:

Vowel	First sound (short sound)	Second sound (long sound)	Third sound
a	bat (*a* sound)	make (*ay* sound)	vast (*ar* sound)
e	egg (*e* sound)	me (*ee* sound)	pretty (*i* sound)
i	if (*i* sound)	ice (*eye* sound)	
o	ox (*o* sound)	open (*owe* sound)	do (*oo* sound)
u	up (*uh* sound)	unicorn (*you* sound)	put (*ooh* sound)

Note that the second sound for vowels is the name of the letter.

Most consonants (letters other than vowels) make only one sound. For example, listen to the sound *b* in the following words: banana, rub, bicycle, bereft, ruby. They all make the same sound.

There are two consonants, however, that make two sounds:

Consonant	First sound	Second sound
c	cat, carrot, click	cent, cinder, cycle
g	garage, goanna, glib	gent, ginger, gymnasium

When the letters *c* or *g* are followed by the letters *e*, *i* or *y*, they make the second sound.

In English, the letter *y* is used as both a consonant and a vowel.

Letter	Consonant sound	Vowel sound 1	Vowel sound 2
y	yacht, yoyo (*yeh* sound)	baby (*i* sound; same as the first vowel sound for *i*)	my (*eye* sound; same as the second vowel sound for *i*)

There are five generally known spelling rules for the silent *e*.

Rule 1: the bossy *e* rule

The presence of the silent *e* tells you to make the vowel say its second sound. Look at what happens to the vowel in the following examples:

> rat + e = rate   pip + e = pipe

In both cases, the silent *e* makes the vowel say its second sound.

Rule 2: English words do not end in the letters *u* or *v*

Since English words do not end in *u* or *v*, you use a silent *e* at the end of the word for spelling. For example:

> blue   glove

Rule 3: A silent *e* makes *c* or *g* say its second sound

'Chanc' and 'chang' don't make much sense on their own, but look what happens when you put a silent *e* on the end of the word.

> chance   change

The silent *e* forces the consonants to say their second sounds.

Rule 4: Every syllable must contain a vowel

There is no vowel in the second syllable of 'li-tl' so it must be given a silent *e*:

> lit-tle

Rule 5: The exceptional *e*

English is a funny language! Sometimes we use words that have been adopted from other languages. Or, as time has passed, we no longer pronounce words as we once did. The fact is, in many of these words, the *e* no longer has a function. Examples include:

> more   are

Breakaway task

Applying

In your notebook, explain which of the rules on the page opposite apply to the following silent e words:

Word	Rule
glare	
globe	
freeze	
true	
alone	
charge	
excuse	
picture	
unable	
where	
violence	
gentle	
please	
income	
were	
riddance	
noise	
office	
fence	
there	

Double letters: *l*, *r* and *t*

When you are spelling words it is often confusing to try and work out whether you should double the final letter of the word before you add a suffix. In fact, this rule is easy to remember. If a word has one vowel before the last letter, then you need to double the last letter. For example:

expel + ed = expelled
bat + ing = batting
stir + ed = stirred

All these words have one vowel before the final letter; therefore, it needs to be doubled.

Exceptions

For the letters *l* and *r* …

If there are two vowels before the final letter, then the consonant is not doubled.

prevail + ing = prevailing
moor + ed = moored

The word has two vowels before the *r*; it does not need to be doubled.

For the letter *t*

The letter *t* is a bit trickier. If it is a one-syllable word, but it has two vowels before it then you do not need to double the letter *t*. (Hint: this is the same rule as for the letters *r* and *l*.)

pout + ing = pouting ('pout' has two vowels before the letter *t*; it does not need to be doubled)

However, if the word has more than one syllable then the decision to double the letter *t* depends on whether or not the *t* is emphasised (or accented) when the word is pronounced.

If the emphasis is on the first syllable, do not double the *t*. For example:

ballot = ball-ot; ballot-ed = balloted

If the emphasis is on the second syllable, double the *t*. For example:

submit = sub + mit; submit + ed = submitted

Breakaway tasks

Applying

Using the rules above, combine the words below with their suffixes in brackets to correctly spell the new words.

a   boil (-ed)
b   pale (-ing)
c   seat (-ing)
d   repeat (-ing)
e   fulfil (-ing)

f   conceal (-ed)
g   expel (-ed)
h   cheat (-ing)
i   reveal (-ed)
j   trot (-ing)

Grammar: sentence structures

J ust as a good musician composes in movements or sections, so too does a writer plan each section or sentence that they construct so that it has an internal logic and can be read clearly and simply. There are rules that help every writer shape a sentence so that the message is never lost.

Subject and predicate

Every sentence is made up of two parts: the subject and the predicate.

The **subject** is *what* or *who* the sentence is about.

The **predicate** is the rest of the sentence. It consists of a verb and all the words that describe the verb and complete the sentence's meaning. For example:

Amanda answered all of the questions.

Subject   Predicate

The subject might come at the beginning, middle or end of a sentence. For example:

What time does the bus arrive at this station?

In this sentence, 'the bus' is the subject. 'What time does' and 'arrive at this station' are the predicate, even though they have been split by the subject.

Subjects are not always singular; often 'they' or 'we' or 'Sid and Nancy' are the multiple subjects of a sentence.

Breakaway tasks

Applying

1   Copy the following sentences into your notebook and circle the subject.
   a   Julia was excited by the film.
   b   I ran around the block this morning.
   c   The elephant trumpeted its pleasure in the water.
   d   During the press conference the journalist took notes.
   e   He was honoured to win the award.
   f   Up and down the hills ran the shepherd and his flock of sheep.
   g   Running is her favourite pastime.
   h   Every seventy-six years Halley's Comet can be seen in the night sky.
   i   How lovely of you to bring the food for the feast.
   j   Melbourne and Canberra have both been home to Federal Parliament.

2   Using the subjects listed below, write sentences that provide interesting predicates.
   • banana   • house
   • centre   • vase
   • choir   • television
   • sunglasses   • shirt
   • cereal   • display

Subjects and verbs

There are two main rules about sentences.

Rule 1: Every sentence expresses at least one clear thought about a subject.

Rule 2: Every sentence has a subject and a verb. Look at the following example:

Kate hugged James.

'Kate' is the subject because she is the one performing the action.

'Hugged' is the verb because it indicates the action.

If a sentence doesn't have both a subject and a verb it is called a fragment or an incomplete sentence. For example, 'hugged James' is a fragment or part of a sentence because it has only a verb (hugged) but no subject (we don't know who hugged James).

Multiple subjects and verbs

What happens when there is more than one subject or more than one verb? These are called compound subjects or verbs. The rule is that they are joined by a conjunction. For example:

Kate and Sofia hugged James.

'Kate and Sofia' is the compound subject because there are two subjects (Kate and Sofia) relating to the same verb (hugged) and they are joined by a conjunction, in this case 'and'.

The sentence 'Kate hugged and kissed James' contains a compound verb because it has two verbs (hugged and kissed) relating to the same subject (Kate) joined by a conjunction (and).

Writer's TOOLBOX

You can locate the **subject** in a sentence simply by asking 'who or what' is performing the action indicated by the verb.

Breakaway tasks

Applying

1 Decide if the following are full sentences or incomplete sentences.
   a Mum likes to go shopping on Friday nights.
   b Riding to the swimming pool.
   c Has very heavy rainfall.
   d Eliza did little to change the way she spoke.
   e My Blu-ray collection would be bigger if they sold more Blu-ray discs.
   f Far away from civilisation.

Understanding

2 The extract below is about the famous Australian David Unaipon, whose face is on the Australian $50 note. Copy the extract about David Unaipon into your notebook. In each of the sentences, underline the subject and highlight the verb.

ONLINE ARTICLE

WHO IS DAVID UNAIPON?
By Anita Heiss

A Ngarrindjeri man born in 1872 at Raukkan (Point McLeay) in the Tailem Bend area of the Murray River, David Unaipon was a writer, a scientist and a public speaker.

David Unaipon was the first Aboriginal person in Australia to write and publish a book. His two most famous books are *Aboriginal Legends* (1927) and *Native Legends* (1929). He also wrote another book called *Myths and Legends of the Australian Aboriginals* in 1930, but someone else by the name of William Ramsay Smith published it without David Unaipon's permission, or his name on it.

David Unaipon also wrote his autobiography called *My Life Story* in 1954, but many of the things he wrote didn't get published in books at all, and some of his writings are being kept safe in places like the Mitchell Library at the State Library of New South Wales.

David Unaipon was also known as an inventor! That's right! In 1909 he invented a tool for shearing sheep and then spent much of his

life searching for the secret of perpetual motion, which means something that can run forever without any help. David Unaipon had great ideas but he didn't have enough money to research and develop them.

Some people thought of David Unaipon as 'Australia's Leonardo' because of the great ideas he had. He even thought about how the boomerang was like a helicopter propeller flying through the air. This was way back in 1914 before we even had helicopters! Just shows how smart David Unaipon was and how smart Aborigines were for inventing the boomerang!

Because he was a man with a great talent for writing and a mind for inventing things, David Unaipon was acknowledged by having an image of his face put on the Australian $50 note in 1995. That's when the money changed from paper to that plastic kind of stuff it is today.

Apart from these exciting things that made David Unaipon famous and liked by all, he also worked very hard to make life better for Aboriginal people. He lived most of his life in Adelaide and worked for the Aborigines Friends' Association for a long time. With his job he travelled around a lot of south-eastern Australia, giving lectures and sermons and sharing Aboriginal legends and culture with anyone who wanted to listen.

David Unaipon was married to Katherine Carter (nee Sumner), a Tangani woman from the Coorong. He died on 7 February 1967 and was buried in the Point McLeay cemetery. Since then he has been honoured by posthumously winning (that means he won it after he died) the FAW Patricia Weickhardt Award for Aboriginal writers in 1985. Then in 1988, the University of Queensland Press established the 'David Unaipon Award' to honour him and to support new Aboriginal writers to get their books into print too.

Source: ABC website, 2004

Connecting ideas: clauses and sentences

Clauses

A clause is the basic grammatical unit of a sentence. It usually contains a subject and a predicate. While a simple sentence consists of a single clause, a clause does not always form a complete sentence. For example, the following are both examples of clauses:

When the storm broke (requires more information to complete the sentence)

The small boat drifted in to port. (a complete sentence, requires no more information to make sense)

Simple sentences

A sentence should form a complete thought, an idea, and make sense regardless of how many or how few words it contains.

Simple sentences are made up of one clause; that is, they contain a subject (a noun or pronoun) and a verb. For example:

The child giggled.

Subject — Verb

Compound sentences

What if you have more than one thought or idea that you want to communicate? Then you use a compound sentence. A compound sentence is made up of two or more equally important clauses and is usually joined by a conjunction. For example:

Clause 1 — Conjunction

Mum and Dad brought home a cake but I had already eaten a packet of chips.
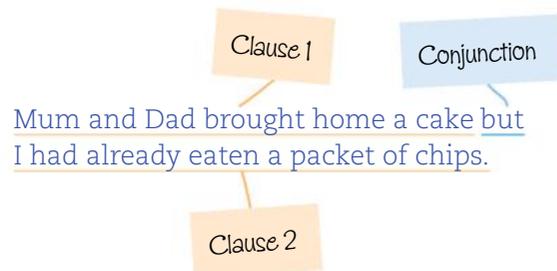
Clause 2

Complex sentences

A complex sentence contains a main clause and subordinate clause. The subordinate clause does not make sense by itself; that is, it can't stand on its own. For example:

I climbed the lighthouse because the keeper let me.

Main clause

Subordinate clause

Using clauses

Clauses come in two broad categories: finite and non-finite.

- A finite clause contains a clear subject and is usually the main clause in a sentence. For example:

    I was eating my dinner …

    Finite clause

- A non-finite clause is always a subordinate clause but usually lacks a subject. It generally presents the information in the shortest possible way. For example:

    She asked to eat dinner first.

    Non-finite clause

Using tenses

In English grammar, the word 'tense' means time. The tense of a verb tells you *when* an action occurs. There are three simple tenses—past, present and future.

The **past tense** of a verb suggests that the action has already taken place. For example:

Michael *worked* for the Department of Defence.

This tense usually ends in '-ed' or '-d'. Sometimes the words 'was' or 'were' indicate the use of past tense and in these situations, the verb has '-ing' added to it.

The **present tense** of a verb refers to an action that is currently taking place. For example:

Michael *works* for the Department of Defence.

The **future tense** of a verb refers to something that is yet to happen or will happen in the future. For example:

Michael *will work* for the Department of Defence.

The future tense of a verb can be identified by the presence of the words 'will' or 'shall'.

To make your sentences interesting, try varying the types of sentences that you use. Remember that simple sentences can be just as effective in getting your idea across as complex sentences. The key is to make sure that your sentences are clear and that you use the rules of sentence construction appropriately so that they make sense.

Breakaway task

Applying

a Using your knowledge of clauses, and compound and complex sentences, convert the following paragraph of simple sentences into a more sophisticated and interesting piece of writing.

Mehindu crept cautiously towards the cave. The sun was setting in the distance. He could hear the muffled voices. He knew that the thieves were lurking in there. They were waiting to capture him. He wanted the jewels back. It was hard being an amateur sleuth. The fire flickered. There were shadows dancing on the cave wall. It was silent. Mehindu held his breath. He reached carefully into his backpack. The small torch felt comfortable in his hand. Out of the darkness a voice boomed. 'Stay where you are!'

b The paragraph above is written in the past tense. Rewrite it in the present tense.

c See if you can write the paragraph in the future tense. What kinds of changes will you make to the narrative to achieve that?

d Now continue the story in whichever tense you choose, using a variety of sentences to make your writing interesting.

Vocabulary: making it more interesting

A good piece of writing, like a good piece of music, needs both technique and creativity. All the instruments must play together in harmony to make the piece readable. A skilled music composer uses emotion and technique and their deep knowledge of their craft to enhance the experience for the listener. A writer does this by varying their vocabulary and taking advantage of the many nuances and subtleties that the English language offers.

How can I improve my creative writing?

Few people can produce a polished piece of writing that accurately and concisely conveys their intended meaning without going through the process of drafting and editing. Indeed, some authors can take many years to labour over their words, refining and refining again until they feel that their work is in the best form that it can be.

As students, you do not always have the luxury of days, hours, weeks or even years to produce your work. It is important, therefore, that you are aware of as many techniques as you can be and that you try to incorporate them naturally and effectively into your own writing.

Similes

As the name suggests, a simile indicates that one thing is similar to another thing. It is an effective tool as it helps to create pictures in the reader's mind, by leading the reader to make a comparison. You can determine whether a sentence includes a simile by the presence of the words 'like' or 'as (something) … as'. For example:

She devoured her food *like a boa constrictor*.

He sat at the table *as regally as a king*.

Breakaway task

Applying

Develop similes for each of the following. Remember that they must make a comparison and contain the words 'like' or 'as … as'.

a The way in which the trees stand in the forest

b The way he searches for a car park

c The noise from a rock concert

d The taste of a chocolate bar

e The colour of her sports car

Metaphors

A metaphor describes one thing as another thing. The original object, person or thing is given the qualities of another thing. For example:

> Her words were *weapons designed to wound*.
>
> His teeth are *tombstones* in his mouth.
>
> The leaves were *tears* from *mourning* trees.

Personification

When you describe objects as having human qualities and characteristics, you are using personification. For example:

> The wind *blows us a kiss* and *lifts us into the air*.
>
> The car *coughs* into life and *shudders* in the cold.
>
> The storm *marches* across the plains and *beats its heavy drums*.

Alliteration

Alliteration is the repetition of the initial sound of a word. It can be an effective tool in your writing as it helps to give a natural rhythm to your writing. Many headlines in newspapers use alliteration to grab the attention of their readers. For example:

> The soldiers stand silently before their sergeant.
>
> The flags fly furiously above the fort.

Onomatopoeia

Onomatopoeic words are simply words that sound like what they mean. For example:

> The bicycle wheels *screeched* as he hit the brakes.
>
> The rain *plip-plopped* upon the pavement.
>
> The kettle *whistled* its morning song.
>
> The air mattress *wheezed* inside the tent.

Breakaway tasks

Applying

1 Use metaphors to describe the following:

  a a lighthouse

  b a person who is lonely

  c shoppers on Christmas Eve

  d the smell of your friend's feet

  e suburbia.

2 Use personification to describe the following:

  a city buildings

  b classroom furniture

  c the mountain range

  d the vacant house

  e an orchestra.

3 Work your way through the letters of the alphabet and see how many interesting alliterative sentences you can come up with.

4 Write sentences that use onomatopoeic words to describe the following:

  a rain on a tin shed

  b the sound of electricity

  c the sound of falling books

  d the sound of a car accident

  e the take-off of a plane
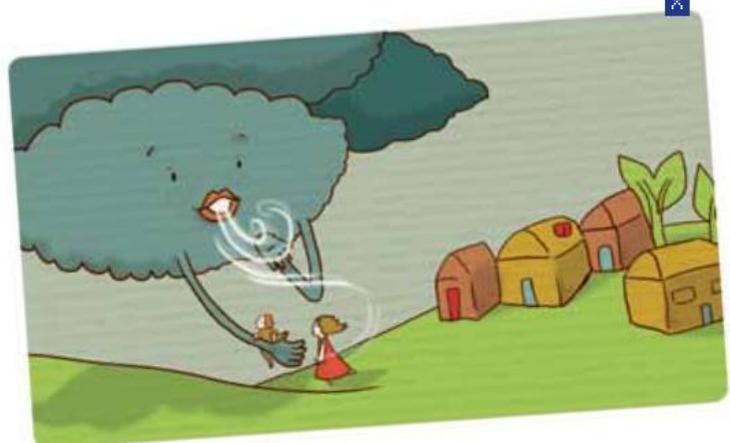
Using interesting vocabulary

The best way to make your story interesting is to use interesting words. Even if you do a lot of planning, drafting and development, it won't save your story if you keep describing the hero as brave and the heroine as nice! If the structure of your writing piece is its underlying framework, then the language you choose, and how you use it, is the visible form that makes it appealing and uniquely yours.

Try to select words that most accurately convey what you mean. You may need to look the words up in a print or online dictionary or thesaurus to ensure that they mean what you think they mean. Just because a word sounds impressive does not mean it is appropriate for your context.

Breakaway tasks

Applying

1   Change the words in italics in the sentences below in order to make them more interesting. Use a print or online dictionary or thesaurus to help you with these vocabulary tasks.
   a   The gravy was *yuck*.
   b   The rain was *falling* from the sky.
   c   Tuan is a *cool* person.
   d   She *laughed* out loud.
   e   A lion is a *big* animal.
   f   She was in a *bad* situation.
   g   The cathedral was *old* and *big*.
   h   The glass was *dirty*.
   i   She was *angry*.
   j   They were *noisy*.

2   Rewrite the following paragraph to make it more interesting.

   It was a cold day. Michael was feeling sad. He had just buried his dog. The earth was hard and the wind was blowing. He had had that dog for a while. He had to tell his twin brother that there had been an accident. Simon would be upset. He was not looking forward to telling him.

Writer's TOOLBOX

Remember that slang and swearing are rarely appropriate in a writing piece.

Using adverbs

One of the best ways to make your writing more interesting and to make sure that your ideas are clearly and logically expressed is to use a variety of different describing words. Words that tell you more about the action taking place are called adverbs.

Adverbs add something to the verb; that is, they modify the verb in some way. They create more meaning about the verb by telling us something extra.

Adverbs are particularly good for answering the key 'when, where, how and how much' questions that we should ask whenever we begin a piece of descriptive writing.

What does it tell us?	Key adverbs
Time (when something happened)	immediately, never, occasionally, often, sometimes, soon, then, today, tomorrow, usually, yesterday
Place (where something happened)	above, away, below, down, far, here, in, outside, there, up, within
Manner (how something happened)	rapidly, swiftly, slowly, quickly, aggressively, greedily, suddenly, well, silently, noisily
Degree (to what extent something happened)	almost, nearly, quite, just, too, enough, hardly, scarcely, completely, very, extremely, enough, too

Breakaway tasks

Applying

1   In your notebook, write sentences that use 15–20 of the key adverbs listed in the table above.

2   In the box below is a collection of adverbs. Use all of them in a piece of imaginative writing. You may need to look some of them up in a dictionary to find out what they mean.

animatedly	bracingly	carefully	blackly	callously
incessantly	cryptically	justly	joyously	kindly
malevolently	oafishly	roughly	romantically	studiously
separately	tragically	tumultuously	unashamedly	widely

Writing: practice makes perfect

Once you know how a sentence should be structured and what interesting vocabulary or literary tricks you can use, it is time to put it all together. Like a maestro conducting an orchestra, a writer who is sure of all the basic rules and knows how to create moods by using the right instruments will find writing a challenging but satisfying pursuit.

Planning your writing

The importance of planning a creative piece of writing cannot be overemphasised. Planning will help you to structure your work and to provide a logical and entertaining sequence of events. It will also enable you to write with direction and purpose. Remember that every paragraph should have *one* main idea.

A good story will keep its reader interested until the very end. Although the climax is the high point of the tale, the author needs to keep the reader reading beyond the climax through to the resolution of the story. Each paragraph should raise the tension in the story.

Take a look at the following story plan:

The Train Platform

Introduction: I struggle onto the deserted station with my heavy backpack and settle uncomfortably on the hard bench. The clock on the platform clicks over to midnight. I am alone.

Paragraph 1: I am jolted awake by the sound of violent voices from the end of the platform. I stir and see a gang of youths trashing the platform. I huddle in the shadows and try to keep quiet.

Paragraph 2: Another passenger arrives on the platform. He is surrounded by the youths and they begin to harass him. I am torn between wanting to help and the fear of being attacked. I step from the shadows and call out to the gang. Suddenly, I find myself in a brawl.

Paragraph 3: A piercing whistle blows as the train pulls into the platform. The light from the train sweeps the platform and the startled gang scatter into the dark night. The man has disappeared.

Conclusion: I am seated in the carriage. As the train pulls from the platform, I see under a street lamp the man talking to the gang. I reach for my money belt and find that it is missing. I have been duped.

Breakaway task

Creating

Using the structure outlined above, write plans for each of the following topics:

a The Christmas gift

b A walk in the rain

c The secret garden

d My secret

e The date from hell

f They did not fit in anywhere

g I sympathise but …

h The mystery of the …
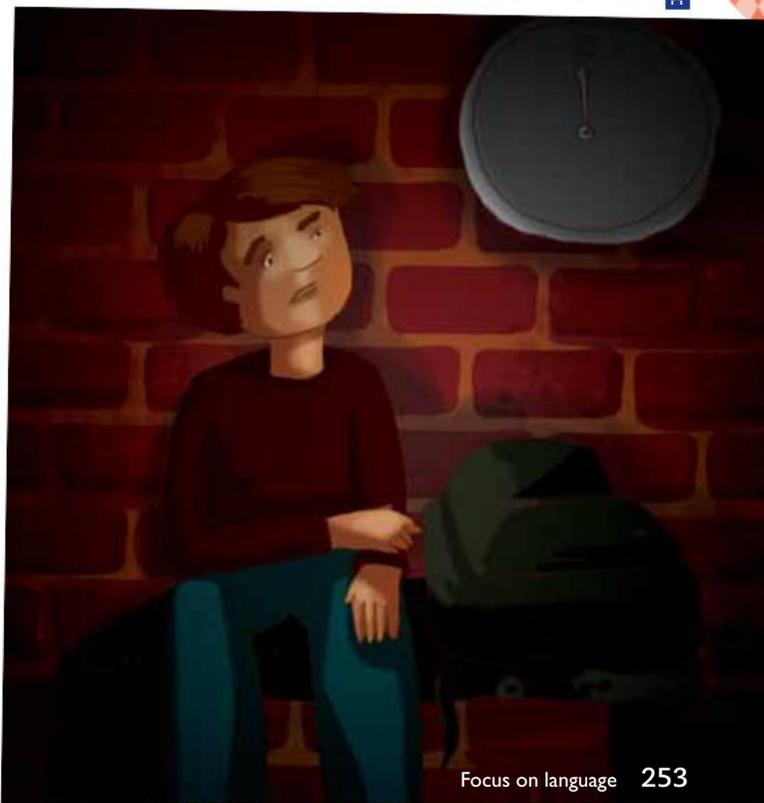
Introductions

As a general rule an introduction should aim to introduce the following:

- **characters**—the protagonist and the antagonist
- **place**—the location where the action takes place
- **time**—for instance, the time of day or the future or past
- **'the problem'**—some issue that the characters have to face.

Look at the introduction below. Each part has been labelled for you.

SHIPWRECK

Character
Time of the day
Place
Personification
Mood change
The problem

Vocabulary creates calm mood
Personification
Vocabulary creates calm mood

Anthony lay on his hammock watching the shadows merrily dance around the floor. The timbers of the boat whispered their creaking protest as the waves gently caressed the hull. The sails breathed in and out and the ropes and pulleys chimed in a gentle chorus of approval. 'Heaven,' he said to himself and lolled onto his side.

Suddenly, the radio kicked into life. 'This is an urgent announcement,' it splattered. 'There are severe storm warnings off the southern coasts. All ships should head for a safe harbour immediately.'

A cold shiver ran down Anthony's spine. He scanned the horizon. In the distance, he could make out the ominous dark clouds. Anthony knew that he was in trouble.

Breakaway task

Creating

Write introductions for the following topics, making certain that you remember to cover each of the four elements—characters, time, place and 'problem'—in your work.

a   The robbery

b   Lost

c   I turned around and …

d   The shopping incident

e   And then she said …

f   The voyage

Paragraphing

Paragraphs are made up of sentences that are all about the one main idea. This main idea is usually summed up in a topic sentence. Any sentence that is not about the main idea does not belong and should go in a new paragraph.

Look at the example following. Each part of the paragraphs has been labelled for you.

Breaking free

Emily's mind raced. She must get free. Her hand clenched into a fist. He was almost upon her. As he knelt to plunge the knife into her slumped form, she suddenly sprang to life. With an almighty whack she smashed the full force of her weight against his jawbone. The blow took him by surprise and the knife flew from his hand.

'She's alive!' yelled the mystery woman from the far side of the room. Emily staggered to her feet. The sweat rolled down her brow and her heart thumped in her chest. Desperately, she lunged towards the door. Escape was near but Michael had read her mind.

'Don't make another move!' he said menacingly.

Emily froze. In the darkness, she heard the distinctive click of a gun. Michael moved towards her menacingly like a predator. There was nothing to be done. She was trapped. Not even her own FBI training could get her out of this one. She had failed. Her husband was a traitor and she hadn't even seen it coming. She felt the anger welling in the pit of her stomach. Her whole married life had been a lie. She backed against the wall. In the darkness, she saw him raise the barrel. It was her last chance. With lightning speed, she flicked on the light switch and in the temporary blindness, she threw herself out the open window.

Short sentences create tension

Onomatopoeia

New line for speech

Topic sentence

Attention to detail

Interesting words create mood

Simile

Tension is carried to the end of the paragraph

Conclusions

There is nothing more frustrating for a reader than a story that ends disappointingly—perhaps it ends unexpectedly or maybe it just peters out without resolving 'the problem' central to the tale. As your conclusion is your last chance to impress your reader, you should always aim to bring the story to a satisfactory ending. Avoid introducing new material and leaving too many of the elements of the story open-ended.

Look at the following example. Note that it brings the story to a satisfactory conclusion.

MY LIFE AS A SHOE

Finally, his stinking feet are lifted from my aching back. I am thrown into the laundry to drip dry after my hard day in the city. The other shoes murmur their hellos. Molly Moccasin whinges about my doggy odour. I mumble a half-hearted retort about the fact that at least my smell is my own. My sides ache and I am wrinkled across my front. As the mud hardens on my tongue, I no longer have the ability to complain.

Strands in action

Core task

Review the introductions that you created in the last Breakaway task. Choose the one that interests you the most and then develop a short story from it. Be sure to follow the rules on paragraphing and conclusions. Your final piece should be 400–500 words in length.

Extra task

This task requires you to be part of a writing circle of three or four students. Just like Chinese whispers, where a story is passed on verbally (and often changed!) your group will pass a short story from one member to the other until it is concluded. You may wish to put your desks together so it is easier to pass stories to each other. Sitting in a circle will also make it easier.

Step 1: Write an introduction on a topic of your choice.

Step 2: Once your introduction is complete, pass it on to another group member. If you are sitting in a circle, pass everything to the person on your right.

Step 3: At this stage everyone in the group should have another group member's introduction. From this point the real fun begins! Your job is to write a body paragraph to support and extend the introduction. Be sure to follow the conventions of paragraphing here. Once you have completed the paragraph, pass the story on again to the next group member.

Step 4: Keep passing the story on, adding a paragraph each time, until it makes its way back to the original author of the introduction.

Step 5: Once you receive your story back from your group members, re-read it carefully. You're not allowed to change their paragraphs! Take time to consider how your short story evolved from your introduction to its current state. Then, one by one, discuss the decisions made by each author. Write your conclusion.

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Acknowledgements

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