PEARSON english

S.B.



AUSTRALIAN CURRICULUM


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LOVE
Organic

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PEARSON english



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AUSTRALIAN CURRICULUM

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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**).

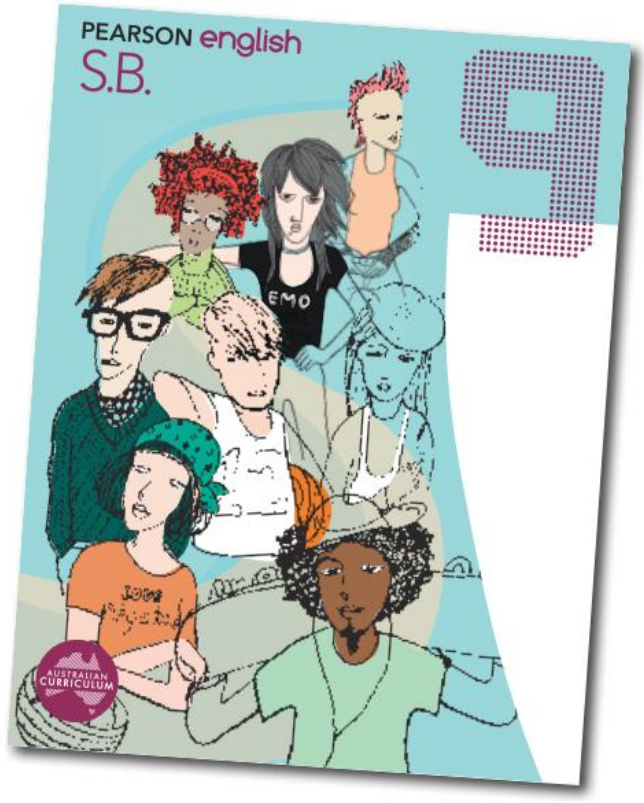
The pedagogy of these questions is based upon:

- 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





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 students' skill base by scaffolding learning.

Pearson Reader



Web destinations can be found in the **Pearson Reader**. For purchasing options, contact your Pearson sales consultant.
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Advertising is the art of convincing people to spend money they don't have for something they don't need.

Will Rogers (1879–1935), comedian

Advertising

Chapter overview

From the minute the first product was offered in exchange for money, advertising was born. In its simplest forms, it is a list of products or services and what they cost the consumer. At its most sophisticated, advertising influences the way we think, the way we feel and the beliefs that we hold. No wonder advertising has been described as 'the greatest art form of the twenty-first century' and 'essential for democracy'. It has also been likened to extortion and deemed to be a negative influence because it makes people want things that they simply cannot afford. In this chapter you will examine some of the codes and conventions of modern advertising and make your own decisions about which of these are important or valuable.



What is advertising?

Every day, we are bombarded with advertisements encouraging us to buy products and services. There are advertisements in our papers, in our magazines, on our television screens, along roads, at cinemas, on the radio and on our computer screens. They are now popping up on our phones, in our movies, at sporting arenas and even on the sporting equipment. In fact, if there's a space available where a consumer might notice an advertisement, then it's likely that that space will be used.

Under this barrage of words and images, can we work out what the advertiser is hoping we will feel, think and do? As consumers in the twenty-first century, it is important to be aware of the tricks of advertising so we know when we are being manipulated. Consumers who make considered choices won't be duped into buying something they don't want.



Still from a sixteen-minute animated film *Logorama* highlighting the pervasive presence of logos and advertising in our lives.



As long as it reaches its target audience, an advertisement can appear in the most unlikely places.

Writer's TOOLBOX

A **logo** is a symbol chosen to represent a person or company.

The goal of advertising

Advertising is the method used by companies and other organisations to promote their products or services to the public. The ultimate aim of advertising is to increase the sales of these products or services.

Companies and organisations that want to communicate the benefits of their products or services to the public usually pay an advertising agency to prepare an advertising campaign. A campaign is a set of advertisements based on a central message about the product or service, for example that the product is good for the environment. The advertising agency works with the company or organisation that supplies the product or service in order to understand who the target market is, that is, the group or groups of people that are most likely to buy the product or service. For example, the target market could be teenage boys, or parents of young children or people who have retired. The advertising agency develops the central message that will appeal most to the target market. Depending on the advertising budget, the advertising agency will recommend the best media to use and buy space in those media to display the advertisement. For example, a newly released film might be advertised on a billboard, the trailer may be shown on TV and pop-ups may appear on your favourite website. Each advertisement will be tailored to the medium that is used.

Advertising campaigns are very expensive and are only deemed successful if they result in increased sales, and therefore greater profits, for the company or organisation involved.



Traditionally, **media space** is the area on a page of a magazine or newspaper that can be sold to advertisers, usually in quarter, half or whole-page allotments. As the range of media options available to advertisers has increased in recent decades, the term has come to mean the placing of an advertisement in any medium, for example web pages now allocate 'space' to advertisers.

The words '**media**' and '**medium**' are often confused. As a rule, 'media' is the plural form of the singular noun 'medium'. This means that you would use the 'medium' of television as one of the many 'media' through which you could advertise.



The worst possible result for an advertising campaign is that everyone remembers the advertisement, but does not buy the product or service and there is no increase in sales.

How does advertising work?

All advertisements are carefully constructed to promote the desired image of the company or brand and to appeal to exactly the kind of consumers that they think will buy the product or use the service.

To do this, the company selling the product or service and the advertising agency need to consider the following questions:

- What do we want to tell the audience about our business or product?
- What is our message?
- What makes our company or product better than the competition?
- Who is our target audience? Why?
- What do we want our target audience to do, buy or think?
- What media should we use to reach our target audience?

Once all parties are clear about these targets they can consider the practical elements of the advertisements:

- **Language:** What should we say in our advertisement?
- **Visuals:** What should our advertisement look like?
- **Sound:** Should there be music? What should the voice-over sound like?



One of the fastest growing opportunities for advertising is on Twitter. Barack Obama famously used it to advertise his daily schedule to his followers and to keep supporters informed of the progress of his 2007 presidential campaign. New technologies are developing so quickly that almost as soon as they are developed, advertisers find a way to use them to reach their audience. Who knows what kind of technology will be used in forthcoming elections?

Breakaway tasks

Remembering

1 Make a list of famous advertising campaigns and their catchphrases (if you can remember them). Discuss your choices with a partner and collate your campaigns and catchphrases as a class.

2 List all the places you can think of where advertisements appear.

Applying

3 Where do you think advertisers will promote their goods and services next? Are there any places they have missed or 'new' places that may become available in the future? Make a list.

Evaluating

4 What are some of the things an advertising agency might have to consider when they are selecting locations for their advertisements?

5 How does the location of an advertisement influence the effectiveness of the campaign? Give examples to support your answer.

Analysing

6 Choose an advertising campaign which you have seen recently and complete the following:

- a List the different types of media which the campaign uses.
- b In a table, compare the ways in which the advertising message is altered depending upon the medium used.
- c Choose at least two of the advertising messages from your campaign and evaluate them using the questions on the previous page. You should be able to find the answers quickly and easily in a good campaign.
- d Use a Venn diagram to compare the two forms of the advertisement.



The target audience is primarily women; the featured model is a woman. Similarly, by highlighting the damaging effect that smoking can have on pregnancies this advertisement targets women who are considering having a child.

The colour of the lettering 'Stop Smoking' suggests danger.

Key words 'improve' and 'improving' are repeated to emphasise the potential benefits of giving up smoking.

The emphasis on dates and times suggests to the audience that there are short-term and long-term benefits of giving up smoking.

Label pointing to hip pocket reminds audience how expensive smoking is; linked directly to their 'hip pocket'.

The catchphrase 'Every cigarette ...' reminds the audience of the potential damage smoking causes.

Contact details tell the audience where to go for more information.

Strands in action

Core tasks

The Gruen Transfer is a television program in which a panel of advertising practitioners discuss how advertisements work to persuade us to buy the product or service. Go to **Pearson Reader** to view *The Gruen Transfer* online. Take a tour through the site to learn how advertising operates in the mainstream media.



1. Listen to the campaign options proposed by the experts, and see if you can come up with your own advertising campaign that targets this particular audience or topic.
2. With a partner, plan an advertising campaign for one of the products featured that would be more suitable than the one shown. You might like to film your version of the advertisement.
3. As a class, divide into three groups. One of the following debate topics will be allocated to each group:
   - Advertising is actually good for us.
   - We should have restrictions on the advertising industry.
   - We are victims of advertising.
   - The ABC should remain advertisement-free.
   - Online advertising is an invasion of privacy.

   Each group will need to divide into two debating teams, one arguing in support of the statement and the other arguing against it. When planning a debate, remember to:
   - brainstorm and note down at least four strong arguments that support your position
   - find evidence to support each of these arguments
   - allocate speaker roles for your team.

   Keep in mind that in a debate the first speaker should state the main contention and outline the direction for the team's arguments, speakers two, three and four should each explain and give evidence to support one point each, and the final speaker should sum up the team's position and remind the audience of the persuasive points the team has made.

   Prepare, rehearse and then present your debates to the rest of the class. You may also like to evaluate your participation in the debate, considering the ways that you as a speaker, and your team as a whole, could have improved.

Extra tasks

1. Working in pairs, prepare an oral presentation on the cost of advertising a product or service. Phone or email at least one of the following media organisations:
   - your local newspaper
   - a radio station
   - a television station
   - a national newspaper
   - an internet media buyer.

   Prepare your questions carefully beforehand and be mindful that you are contacting a workplace. Find out the minimum and maximum costs for advertising with them. How do they sell advertising space and how is it measured? You may also like to enquire about the most popular and least popular spaces available, the price difference for these spaces, and an example of a typical product or service that advertises in these spaces. Present your information in an oral report to the class.
2. Design a collage entitled 'The Language of Advertising.' On a poster, paste a collection of words that have been used by advertisers to promote their goods or services. Try to use a variety of print media to source your words, and present them in a creative way on your poster.

2

The power of words and images



One of the key considerations of the advertising agency and advertisers is to use the right language and visuals to promote a product. In some cases a striking image may communicate an instant message, while other advertisements may rely on words only, or a combination of the two. Often products are made more interesting by the use of lively language.

Colourful copy

The person who writes the words for advertisements is called the 'copywriter'. Copywriting is a specialist job. Copy is the text written for an advertisement or other publication. It contains the central message of the advertisement and the sub-messages being conveyed.

A copywriter should be creative, have excellent grammar, have great management skills and love business. It is the job of the copywriter to pull together all the information provided by the client and decide what language is suitable for the advertisement.

Copywriters and advertisers have to decide whether they will use formal or informal language. This will depend on the image they are trying to convey of the product or service. You would not use the same language to advertise a soft drink and a man's evening dress suit. The example below shows what happens when the wrong language is used.

Wrong	Right
Need a quick burial? Got a body and nowhere to put it? Come to Jones and Son Funerals. We dig 'em so you can dump 'em.	When tragedy strikes you need the comfort of a friend. Jones and Son Funerals can help you in your time of need. We take the hardship out of heartache.

Copywriters also use adjectives and adverbs to make the copy engaging and exciting. Often these words are designed to play on the audience's emotions and make the product sound more appealing.

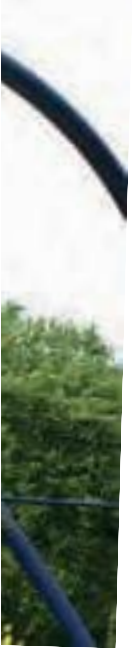


Adjectives describe nouns and can make our writing interesting. They tell us what kind, what colour, how many, or which one. They help to give us a more complete picture of the product or service. In the following examples, the words in italics are adjectives:

The *luxurious* seats make cinema viewing a pleasure.

This *beautiful gold* locket would be a *wonderful* Mother's Day present.

This *giant*, *polished oak* table would suit any dining room.



Writer's TOOLBOX

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 about it.

Adverbs tell us how, when, where or why a thing is done. In advertising, an adverb tells us more about the performance of a product—for example how well it cuts, drives or cleans. Sometimes the quickest way to tell whether a word is an adverb is to check whether it ends in the suffix –ly. If it does, it is probably an adverb. There are also adverbs, such as 'fast' and 'well' that don't end in –ly.

In the following examples, the words in italics are adverbs:

Fly to Tahiti *smoothly* and *safely* with Pacific Line.

Wear your sunglasses *regularly* and stop wrinkles.

We treat all our clients *professionally*.

Catchphrases or slogans

Advertising language is designed to make an impression on its audience. Sometimes an advertisement only has a few moments to grab the audience's attention before they turn the page, change the channel, drive past or click onto a new screen.

The copywriter will often use language tricks to ensure that the advertisement makes an impact on the audience. Some of the most successful advertising campaigns involve catchphrases or slogans that have become so ingrained in the community's consciousness that they are almost as well-known as the products themselves.

Writer's TOOLBOX

A **slogan** is a line of copy that is catchy and easily remembered. It is often repeated at key times during the advertisement to encourage people to identify a particular product. Sometimes it is the 'punchline' to the advertisement, which often means that it is the last line spoken. A really good slogan will often take on a life beyond the campaign. Some, such as 'happy little Vegemites' and 'not happy Jan', become part of the vernacular.

Here are some examples of slogans that you might recognise:

Just do it (Nike)

Oh what a feeling! (Toyota)

If you drink, then drive, you're a bloody idiot. (Transport Accident Commission campaign)

You'll never never know if you never never go. (Northern Territory Tourist Commission)

It's a big ad. (Carlton Draught)

DID YOU KNOW...

'Slogan' comes from the Scottish Gaelic *slaugh* (army) and *gairm* (cry), meaning the battle cry—usually the name of the clan or clan leader—that was chanted in unison over and over as the soldiers advanced into the fray. In time, the term came to be applied to the distinctive and often repeated catchphrases that are a feature of politics and advertising.

Persuasive language

Any language that triggers an emotional response or attempts to change the attitudes of a viewer, reader or listener is known as persuasive language.

Advertisers often use persuasive language to get a desired response from the audience. If people feel that the product or service will benefit them, they are more likely to purchase it. For example, breakfast cereal is designed to fill you up in the morning, but in order to outsell the many other breakfast cereals on the market, each one has to find a 'selling point'.

A selling point is something special about a product that will convince people to buy it instead of another product. Cereal advertisements might therefore claim to 'meet children's daily dietary requirements'. In response, parents (who are the chief purchasers of breakfast cereals) may choose this particular cereal, feeling that they are giving their children a healthy start to the day.



Option A

Our new menu is designed to satisfy you. We have hamburgers, drinks and chips. Our burgers are tasty. They are made from Australian products.

You will really enjoy the new taste.

So come into El Blando's and let us give you a treat.



Option B

Are you looking for a great new taste?

Our new burgers are tasty. Our buns and patties are topped with ingredients. Our vegetables are the very best.

Our chips are made from Tasmanian potatoes. And why not try our orange juice, drinks and milkshakes?

So get on down to El Blando's—the restaurant where you're always welcome!



Option C

Are you looking for a great new taste?

Our scrumptious new burgers are brimming with flavour. Our fresh, home-baked buns and succulent patties are topped with the finest ingredients. We select only the freshest vegetables in order to ensure that you get the very best quality ... and a dining experience to savour.

Our crispy hot chips melt in your mouth and are made from real Tasmanian potatoes. And why not try our freshly squeezed orange juice, ice-cold drinks and old-fashioned milkshakes?

It's the taste sensation you've been waiting for!

So give your taste buds a treat and get on down to El Blando's—the restaurant where you're always welcome!

Breakaway tasks

Remembering

1 Make a list of all the slogans with which you are familiar. See if your partner can guess which product, campaign or company they are advertising.

2 Much of the language associated with advertising is specialist language or jargon. It is important that you are able to use it accurately. Use your dictionary to find definitions the following words:

advertising	affect	campaign
catchphrase	deconstruct	jingle
layout	logo	product
stereotype	target audience	trend

Applying

3 Rewrite the following sentences in your notebook, inserting interesting adjectives to make them more appealing to their audience.

a Our new car offers a _____ and ____ exterior, and a _____ sound system to make it the _____ driving experience.

b It's the _____ holiday experience. We offer _____ service, _____ views, _____ accommodation and a _____ menu.

c With _____ ingredients and a bottle of our _____ sauce, you'll soon have a _____ and _____ Asian dish in just a few minutes.

4 Select the most appropriate adverb from the list to make the sentences below more persuasive.

forward	lovingly	enthusiastically
unmistakably	easily	completely
successfully	anxiously	visibly
attentively	wonderfully	cheaply
somewhere	thoroughly	rapidly
often	stealthily	everywhere

a Sparkle n' Shine means you can clean your bathroom _____.

b Our new brushes will have you painting _____ for weeks to come.

c Our new bathers enable you to move _____ through the water.

Analysing

5 Each of the advertising sentences below is intended to provoke a specific emotion in the reader. Copy the sentences into your notebook. Underneath each sentence write down what it is intended to make the reader feel.

- Good for baby, good for you.
- six months half-price broadband
- Safest car on the road
- Faster, better, stronger
- Holidaying as it should be.
- Let the kids be part of the excitement.
- Hatmakers by Royal Appointment
- Help keep young Australians free of cancer.
- You're 20% better off already.
- Why should your neighbour always have the best lawn?

6 What is the effect of punctuation in the burger advertisements? Think about the exclamation marks and the ellipses.

7 What is the effect of the word 'So' in the burger advertisements?

Evaluating

8 Why do you think the copywriters have varied the length of the sentences in the burger advertisements?

9 a Compare the burger advertisements. Which do you find most effective? Why?

b Option B and C are quite similar. What are some of the key differences? How do these changes affect the impact of the advertisement?

Creating

10 You are the copywriter at an advertising agency. Your job is to write the copy or a slogan for the following products:

- red lipstick
- flavoured coffee
- a new TV show filmed in Australia and aimed at children
- non-stick saucepans
- a new video game aimed at teenage boys.

Consider how the language you choose will help you develop a relationship with the target audience. What evaluation of your product are you making through your choice of words?

11 El Blando's aren't happy with any of the advertisement options provided for them on the previous page. Design an advertisement for them that will persuade people to come into their restaurant and buy their burgers.

Vibrant visuals

Advertisements can tell us just as much with images as they do with words.

Just as we can deconstruct the written language of advertisements, we can also analyse the visual information.

Remember, advertisements are never around for long—marketing gurus have to use strong, striking visual images to capture the attention of the audience and hold it long enough for the message to get across.



'**To deconstruct**' a text means to respond to it in an analytical manner by breaking it down and critically examining each component.

Here are some of the things you might look for when you analyse the visual elements of an advertising text:

Element	Definition
Symbols	Symbols are pictures or diagrams that are used to represent something else. Sometimes the symbol is associated with other images or ideas that help to sell the product. For instance, roses are often associated with romantic imagery.
Body language	Body language refers to the way a person is placed in an advertisement. Body language is designed to tell you a great deal about what is being communicated. Some of the things you could look for include: • *Posture:* What does the stance tell you about the way the person is feeling about the product or service? Are they standing upright or slouching? • *Facial expression:* What message is conveyed in the person's facial features? Are they smiling or frowning? • *Eye contact:* The person's gaze can affect the way we interpret the message. If they are looking directly at the camera, this suggests a relationship with the viewer, as if the person is demanding a response from the viewer.
Camera angles	The position of the camera is often used to convey point of view. In order to make something look powerful and commanding, the camera is positioned below the subject, looking upwards. To create a sense of equality between the subject and the viewer, the camera is positioned at eye level.
Special effects	Special effects are used to create illusions. The growth of computer technology means that pictures or video can be manipulated, altered or enhanced to create the desired message.
Lighting and colour	Bright colours are often used to convey a sense of fun and happiness. Dull colours can convey gloom and sadness. For example, red can communicate danger and white represents purity.
Layout and graphics	The arrangement and choice of text and images is another way for the message to be conveyed. For example, a funeral parlour is unlikely to choose a large font size and wacky style.
Beauty and social standing	Advertisements create a perfect world in which certain people are considered beautiful and others are less attractive. Advertisers may associate their products with successful people who have achieved respectability and wealth within the community. (It is worth remembering that often these pictures have been digitally enhanced to achieve perfection.)
Jargon	The specialist language of a group, profession, skill or organisation

Now that you've learnt about some of the techniques that advertisers use to persuade us visually, look at a real-life example.

Body language
The athlete fully exerting himself. His muscular physique is highlighted. The light falls on his forearms to reveal his determination. He is straining to perform at his best.

Symbolism
The circles around the athlete are meant to remind us of the Olympic rings. He is clearly meant to be aiming at Olympic-level fitness.

Special effects
The neon-coloured rings have been digitally created and placed in the image around the athlete.

Lighting and colour
The black background emphasises the neon colours. The choice of colours is important as they are the main Olympic colours, and they are also the colours of the packaging of the supplements. This encourages readers to make the connection between sporting ability and the product.



Camera angles
The shot is taken from slightly below eye level. This has the effect of adding to the athlete's aura of power.

Slogan
The slogan 'Train to the Power of 3' is mirrored by the three rings and the three supplement packages. It is meant to make us think that the supplements will increase our power in three different ways.

Internet link
The Musashi website at the bottom of the page is clear. This encourages people to visit the website for more information about the product.

Jargon
Each of the supplement descriptions uses the specialist language of the vitamin and health industries. This is designed to make us believe that there is a scientific basis to the claims being made.

Positive language
The advertisement uses positive language to describe the effects of the supplements. Phrases such as 'helps performance' and 'increase the body's pool' reinforce the benefits of the supplement on the human body.

Breakaway tasks

Analysing

1 Using the Musashi advertisement as an example, deconstruct the visual elements of the OXY face scrub advertisement. You could do this on an overhead transparency or the interactive whiteboard so that you can share your insights with classmates. Use a different colour to label and explore each visual element.

Evaluating

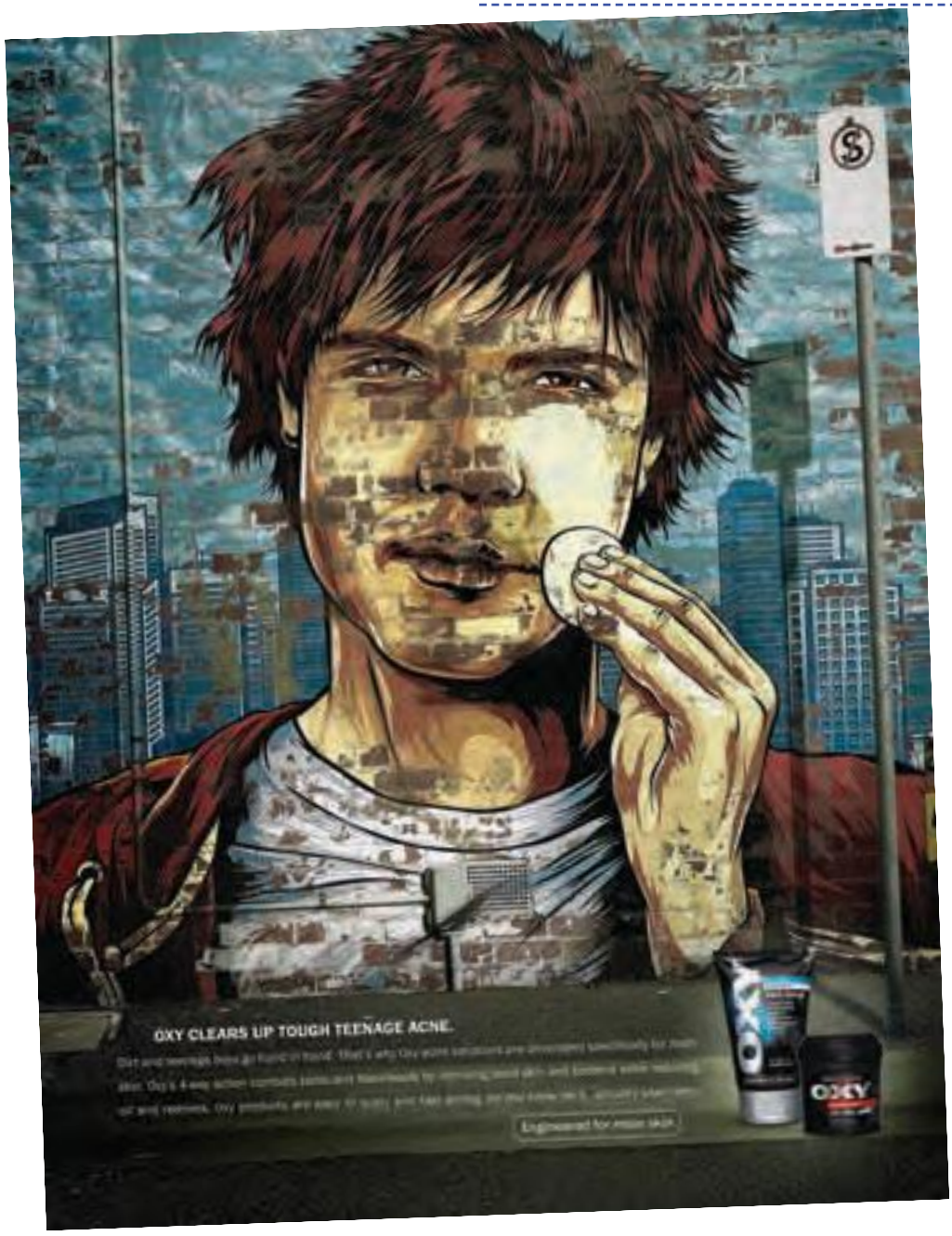
2 To whom do you think this advertisement is appealing? Why? What elements of the advertisement make you think this?

3 Why do you think that this advertisement appeared in a national weekly women's magazine?

Creating

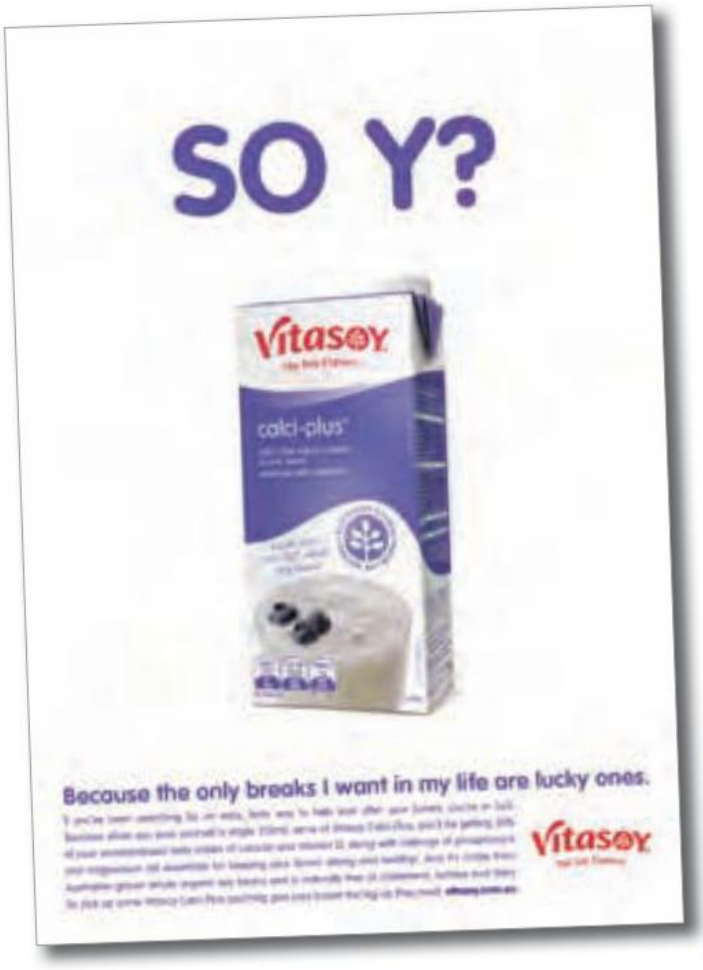
4 If this advertisement were to appear in a magazine aimed at teenage boys, what changes do you think would be made to the visuals and text? Why?

5 If this advertisement campaign also included a product for girls and their mothers, what changes would need to be made? In your notebook, redesign the advertisement and the language that would be used.



Visual techniques

Advertisers use a variety of visual techniques to generate interest and to target particular audiences. These include the careful selection of colour, the placement of the images or logos in the advertisement and the use of eye-catching headlines.



Breakaway tasks

Applying

1 In the advertisement for soy milk the product is centred and surrounded by white space. What is your eye initially drawn to? Why do you think this is the case?

2 Can you identify the puns in this advertisement? How do they work?

Analysing

3 Look closely at the language used in the soy milk advertisement. Who is the advertisement designed to appeal to? What techniques are being used to appeal to this particular group?

4 Look at the Subway advertisement below and answer the following questions.

- a How many products is this advertising?
- b Identify all the positive emotional words in this advertisement.
- c Why is the advertisement predominantly green? What does this colour symbolise?
- d Why is the headline a single word?
- e How has the advertiser used spelling creatively in this advertisement?
- f Why is this advertisement about energy rather than about taste?
- g Who is this advertisement appealing to?

Evaluating

5 Can you think of any reasons why the soy milk advertisement does not need to rely on the use of a celebrity in order for it to be successful?

6 Why might the advertisers have chosen to include a web address for the brand?



Targeting your audience

An advertising campaign is only successful if it reaches the target audience, or the people that the advertisers are hoping to reach. An advertisement for children's dolls is unlikely to appear in a magazine about building. One about a new cooking appliance is unlikely to appear in a children's magazine.

Companies and organisations spend millions of dollars on their advertising campaigns, so it's important that they get it right. Advertising companies need to work out who has the money and the desire to buy the products they are advertising. To do this, they tend to employ market research companies whose expertise is in finding out what products and services appeal to various sections of the population, and which product each section of the population is most likely to buy. They do this in a number of ways:

- conducting surveys (telephone, personal and online)
- tracking sales
- monitoring the number of inquiries about the product
- monitoring product awareness
- monitoring time spent watching and reading online content
- looking at overseas trends
- interviewing target groups
- using 'coolhunters' or style hunters, or trend monitors.

MAC SLATER, COOLHUNTER

By Tristan Bancks

Coolhunters are teens and twenty-somethings with their fingers on the pulse of the freshest, hottest ideas and innovations coming off the street. The people who recognise cool stuff way before anyone else sees it. Big companies rely on coolhunters to tell them what's up and to give feedback on shoes, clothes and technology before they hit shelves. Coolhunters influence what we eat, wear, listen to, drive, ride, watch and buy.

Source: Tristan Bancks, *Mac Slater, Coolhunter 1: The Rules of Cool*, Random House, 2008

The article below appeared in the advertising industry newspaper *AdNews*, which looks at all aspects of the Australian Advertising Industry. Read the article about teenage spending patterns during the global financial crisis (GFC) and answer the questions that follow.

GEN Y SPENDING SLOWED BY GFC

By Michelle Elliott

NEWSPAPER

A majority of Australian teens claim they receive less money from their parents following the economic downturn, causing many teens to rethink their spending, according to a recent study.

The survey found 61% of Australian teens say their parents are giving them less spending money now or none at all. As a result, 39% of teens are consciously spending less.

The research by online virtual world Habbo surveyed more than 61,000 teens aged 12 to 17 from more than 30 countries and asked teenagers for their opinions on the global economic downturn and how it is affecting them.

Shopping for clothes and accessories is the first thing that teens cut back on with 23% ranking that as their top answer, followed by console and PC games (19%), food, sweets and beverages (16%), going to the movies (15%), online entertainment (13%) and music (9%).

'Despite the stereotype of teenagers only being interested in themselves, they are far more aware of the economic, political and social climate than people give them credit for,' said Jeff Brookes, Asia Pacific regional director of Habbo-owner Sulake. 'Our research shows they have deep concerns about their future prospects given the levels of instability that we currently find ourselves in.'

On average, 73% of the world's teens are worried about the economy, 59% fear they will have difficulty finding employment, while 50% know someone who has been made redundant. In Australia, 53% of teens know someone who's been made redundant and 60 per cent have noticed a change in their family's shopping habits.

Source: Michelle Elliott, *AdNews*, 23 October 2009

Breakaway tasks

Understanding

1 Write your own definition of the term 'target audience'.

2 In your own words, explain how the economic downturn affected the spending patterns of teenagers.

Analysing

3 Teenagers are frequently stereotyped as selfish. What evidence is there in the article that teenagers are more socially aware than many adults believe them to be?

Evaluating

4 Look again at the list of items that teens have reduced their spending on. Why do you think that clothing (23 per cent) and console and PC games (19 per cent) have seen the greatest cutbacks?

Celebrities and spokespeople

Sometimes advertisers use celebrities to endorse their products or services. Matching the right celebrity to a particular product is crucial, so that the image presented accurately reflects the advertiser's preferred message for the audience.



Stone's smiling face suggests approval, giving potential buyers confidence in the product.

The slogan on the empty plate is eye-catching. 'feed' is in a much bolder font, suggesting urgency. Emphasis on 'family' indicates the target audience.

The colours of the Italian flag and the words 'Italian Style' combine with the image of the pasta dish to suggest an authentic and tasty dish.

The dominant feature of the advertisement is the mouth-watering pasta dish.

The slogan appeals to potential buyers in two ways: 'Quality food' suggests that the items are tasty and nutritious; and 'costs less' appeals to our desire to save money and purchase a bargain.

Curtis Stone is one of Australia's finest chefs. Trained at exclusive restaurants in London, he returned to Australia to become one of our best known celebrity chefs. His fame was further established when he starred in *Surfing the Menu* with Ben O'Donoghue and then hosted *My Restaurant Rules*. Stone was also a guest on a number of American television shows and has published a series of best-selling cookbooks. He has also produced a range of kitchen items from bakeware to serving ware.



In advertising, '**to endorse**' means to give public support for a good or service.

Breakaway tasks

Analysing

1 Who do you think the target audience for the advertisement might be? What makes you think this?

2 Curtis Stone is never identified by name in this advertisement. Why might the agency have decided not to do this? What does this suggest about their choice to have Stone endorse the product?

3 Imagine the advertisers had decided to use your neighbour instead of Curtis Stone. How would this affect the effectiveness of the advertisement?

4 Why does the image of the pasta dish dominate the advertisement?

Creating

5 Select an international cuisine such as Korean, Mexican or Ethiopian. Use technology to design an advertisement based on the structure provided by the Curtis Stone example.

6 Produce a black-and-white copy of the advertisement you created in Question 5. Write a report to the advertising company explaining why they should support the colour campaign.

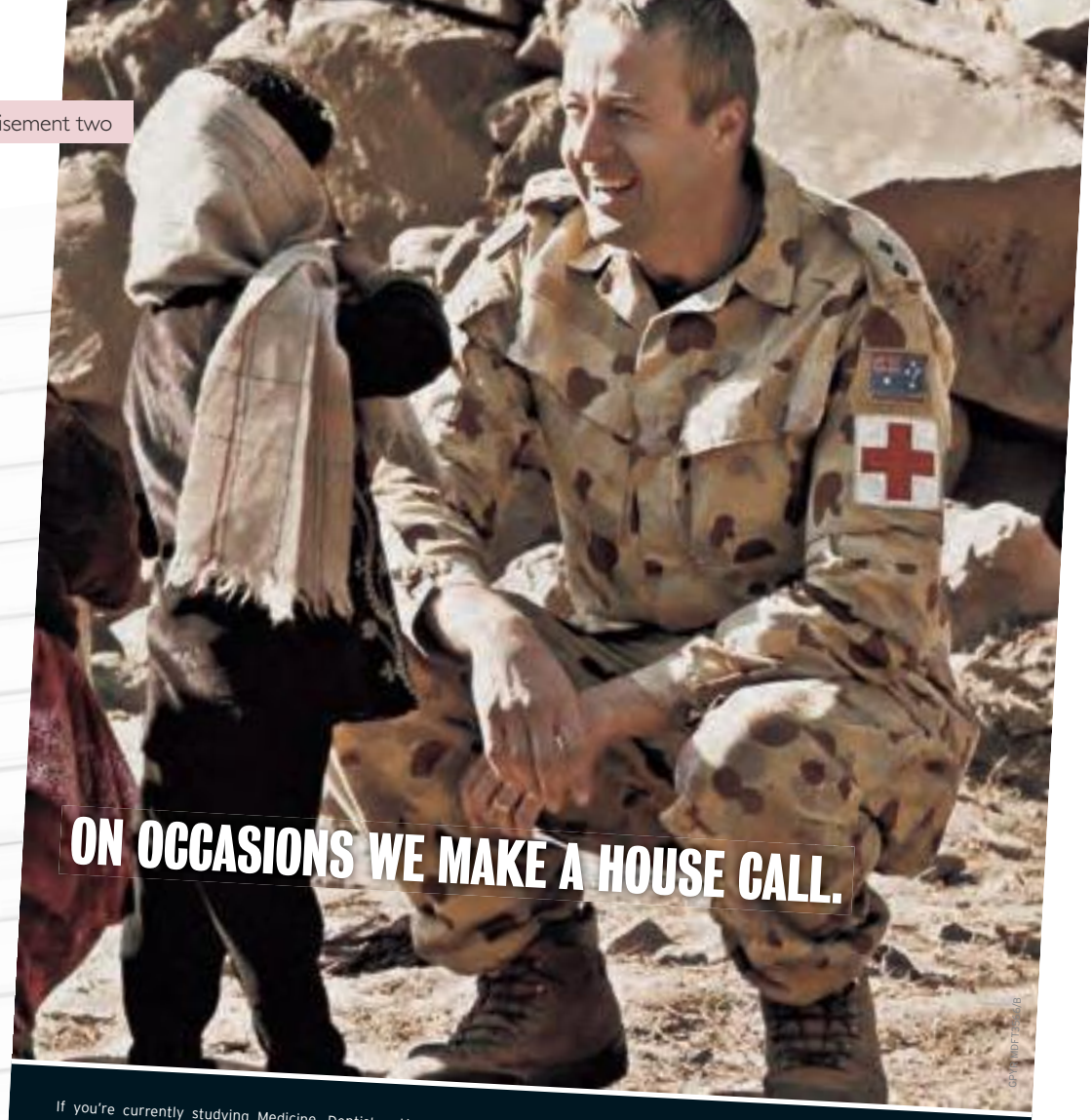
Targeting genders

The advertisements that follow appeared in the same month in different magazines. One magazine was targeted specifically at women and one magazine was targeted specifically at men. The advertisements were different to match their target audiences.

Advertisement one



Advertisement two



Breakaway tasks

Analysing

1. Who, specifically, is the target audience for each advertisement?
2. The advertisements rely on their target audiences being quite well educated. Which words in the advertisements tell you this? Make a list of these words.
3. What qualifications does the target audience need to hold? How do you know this fact?
4. Which words in the text tell you that this is a job for someone who likes adventure or to test themselves?
5. In your notebook draw up a table with two columns. In the left-hand column, write 'Same'; in the right-hand column, write 'Different'. Under these headings, make a list of all the things that are the same in both advertisements and all the things that are different.

Evaluating

6. What values do the advertisements appeal to? What particular personality traits do you see highlighted in each of them?
7. Why have the advertisers decided to use images of children in an armed services recruitment advertisement?
8. Write a short paragraph analysing the symbols used in both advertisements. What do they mean and why would those symbols be highlighted?

Deconstructing advertisements

It is important that you learn to 'read' advertisements critically. You do this by bringing together all of the knowledge that you have about how language is used, how visuals can affect meaning and how emotional messages can be conveyed. Consider the following when deconstructing an advertisement:

- What is the purpose of the advertisement?
- Where do you think it might appear?
- Who do you think the target audience might be?
- Would the advertisement be as effective if you did not recognise the spokesperson?

The two advertisements that follow are from the same company, advertising the same service, but they are aimed at two very different audiences. Look carefully at the way the language and images are designed to capture the interest of a particular group. Read the notes deconstructing the first advertisement.

Look at Advertisement four and use the Breakaway tasks that follow to deconstruct it.

The opening line is aimed at fathers. It appeals to dads to offer protection to their children. Is the choice of a young woman just coincidence in this promotion?

Advertisement three

The text uses different font sizes and capitalisation. The words PROTECTION, FOCUS and FUN stand out. These are affirmative words that create a positive effect.

This advertisement also acknowledges mothers, identifying the benefit of improved 'focus'. This implies that participating in karate will also have benefits in areas such as schooling.

The opening paragraph uses repetition of an idea (safety) and repetition of a word ('focus') to reinforce the main persuasive aspect of the advertisement.

Key words emphasise the positive qualities of karate—the capitals make them stand out.

An incentive is offered to try the class before enrolling their child to appeal to parents.

Dad says it's about
PROTECTION.

Mum says it's about
FOCUS.

But I say it's about
FUN!



The pose suggests confidence as a result of involvement in karate.

Our classes make children safer, but we focus on much, much more than just self-defence.

Children will learn **ANGER MANAGEMENT** and **NON-VIOLENT CONFLICT RESOLUTION.**

'Non-violent' removes any fears that the sport might be vicious or rough.

They will develop vital skills of **CONCENTRATION** and **FOCUS**, as they build **CONFIDENCE** and **SELF-ESTEEM.**

CALL NOW and ask about our introductory program.

A familiar catchphrase is used: 'CALL NOW'.

Try before enrolling to make sure you like what you see.

Ring Claire on
9321 4322

The key adjective ('vital') implies that the skills are essential for life.

Contact details are prominent.

Advertisement four



Breakaway tasks

Analysing

1 What observations can you make about the gender, ethnicity and age group of the models in Advertisement four? What can you say about their stance? Why would the advertisers have chosen to display this particular belt? What are the implications for the target audience?

2 What is the impact of exclamation marks?

3 How does the mention of 'children, women and men' in the first paragraph in small font put potential clients at ease?

Evaluating

4 Why do you think the adjectives 'healthy', 'energetic' and 'fit' are the largest words on the page?

5 Using a pencil, cross out the following words: 'safe and professional', 'variety of' and 'tailored'. Now read the paragraph again. How has the meaning of the text changed?

6 The body of text is broken by a subheading. Why has this been done? Does this subheading tell you more about who the target audience might be?

7 'Let off steam' and 'mindless workout' are colloquial expressions; the language is informal and relaxed in tone. Why do you think the advertisement uses this kind of language?

8 The advertisers have chosen to tell their audience that they run classes for beginners. How might this additional information influence an audience?

9 The advertisement ends with a catchy slogan. Which words do you find most effective, and why?

Creating

10 Design another advertisement for the karate club. Your target audience is people over fifty. Think about what image might be appropriate for this target group. What do you think they might like to achieve by joining the group? What are the key phrases that will appeal to them? Make sure you use interesting vocabulary and an eye-catching layout. Produce your designs electronically and display them around the classroom.

Strands in action

Core tasks

Read the advertisement below.

The new Comet Novis is a car with four doors and wheels. It comes in seven different colours.

It is better than the competition, the Zippy Flyer.

The car has good brakes and can stop quickly if it needs to.

There is room for seven people and a dog.

It also has a CD player.

1 With a partner, decide who the target audience for this product would be. Individually, try to rewrite the advertisement using persuasive language to make it more appealing.

2 Compare your advertisement with your partner's. How are they different? Choose the most persuasive words or phrases to write your final copy together.

3 Add visual elements to your advertisement such as colour, a headline or a logo. This may be completed in your notebook or on the computer.

4 Choose a different audience for the car. With your partner, rewrite the advertisement to appeal to this new audience.

Extra tasks

1 You have had the opportunity to think about a number of elements that go into the construction of an advertisement. Now it's your turn to deconstruct an advertisement in detail. Using the Colgate advertisement on the next page, consider the following questions.

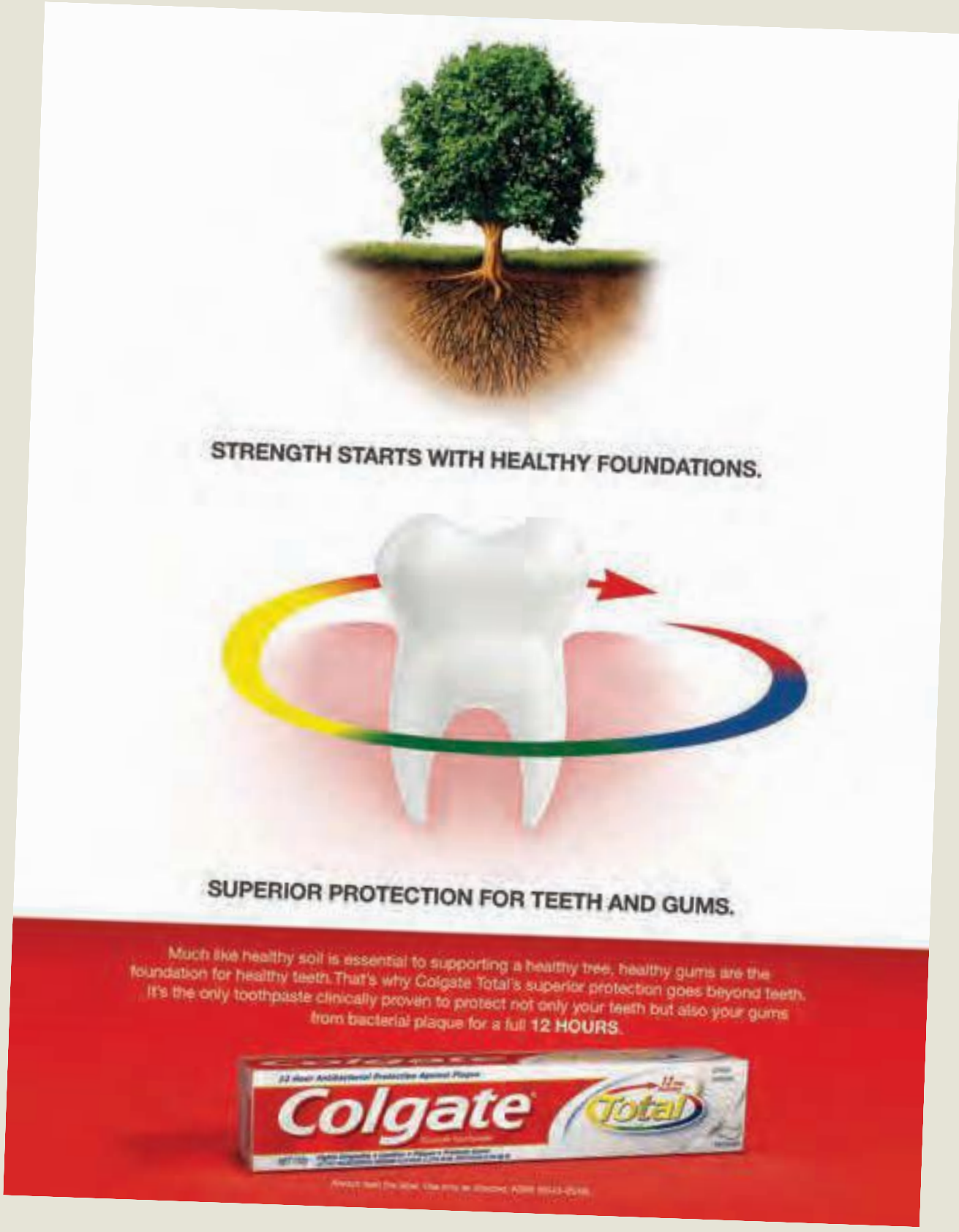
- What market is this aimed at? Which words tell you this?
- What message about health is being given?
- What do you notice about the background of the advertisement?
- What do you notice about the graphics in the advertisement?
- What analogy is being used in the advertisement?
- What is the key message of the advertisement?
- What is the effect of these abstract nouns: 'strength', 'protection', 'supporting'?

2 Using the answers to these questions as a guide, write two to three paragraphs explaining how the techniques used in the advertisement are designed to persuade the target audience. Remember that each paragraph should be about one main idea and that you will need to support your opinions with evidence from the advertisement.

3 Choose an advertisement from a newspaper, magazine, or an online source and deconstruct it. Select carefully, as your advertisement needs to include both visual and copy elements. Your deconstruction should include explanations regarding:

- the purpose of the advertisement (what exactly is being sold)
- the audience targeted by the advertisement (how you know this is the targeted group)
- the copy in the advertisement, including any headlines or slogans used, and their effectiveness
- the visual elements used and why they might have been chosen.

Using poster paper, place a copy of your advertisement in the centre (enlarge it if you need to) and write your deconstruction around it, clearly identifying the elements referred to in your explanation. Present your completed analysis to the class.


STRENGTH STARTS WITH HEALTHY FOUNDATIONS.
SUPERIOR PROTECTION FOR TEETH AND GUMS.
Much like healthy soil is essential to supporting a healthy tree, healthy gums are the foundation for healthy teeth. That's why Colgate Total's superior protection goes beyond teeth. It's the only toothpaste clinically proven to protect not only your teeth but also your gums from bacterial plaque for a full 12 HOURS.
Colgate
Total

3

Non-print advertising media



After the Second World War (1939–45) returned soldiers were determined to provide a safer, more affluent world for their children. The post-war economy grew quickly and this meant that people had more disposable income. The boom in technology brought about by the war meant that the number of products and services available to consumers also increased. Over the second half of the twentieth century first television, and then the internet, followed the use of radio as powerful advertising tools.

Radio

Before television, radio was the key medium for spreading information and providing entertainment. Advertisers produced jingles and ongoing storylines in advertisements to promote their products.

People often listen to commercial radio as they drive to and from work, and during the day while they are at work. Statistics show that radio is twice as effective at reaching an audience as television during business hours.

Generally, radio broadcasting is divided into breakfast, morning, afternoon, drive and evening sessions. Each of these sessions has a specific target audience. The host and the production team of a radio station plan their programs to cater for their audience, and the marketing staff work to attract advertisers who want to reach this target audience.

DID YOU KNOW...

The expression 'soap opera', used to describe TV shows such as *Home and Away*, comes from the days when radio shows about domestic dramas were sponsored by detergent or soap manufacturers, such as Colgate-Palmolive.

Writer's TOOLBOX

A **jingle** is a short song or tune usually associated with a particular advertisement. Often a jingle is catchy and, being hard to forget, reminds the audience subconsciously of the product being promoted.

Breakaway tasks

Applying

1 Find examples of current radio jingles, or use the internet to search archive databases for jingles that were popular in the past for products such as Coca-Cola or Vegemite.

2 Draw a line to connect the radio session with the products or services most likely to be advertised at that time.

Evening	McDonald's breakfast menu
Morning	Lunch specials at a hotel
Afternoon	Building products
Midnight to dawn	Car repairers
Breakfast	Travel opportunities
Drive	Dating services

3 Listen to commercial radio and add another two advertising items to each of the radio session times above.

Analysing

4 Record a program from either AM or FM radio. Identify the target audience of the program. Make a list of the advertisements that are aired during the program. On average, how long are these advertisements? How are they appropriate for the target audience?

5 If there is any music with the advertisements, how does it enhance the message? Is the music part of the background or is it a feature? Is there a jingle or just instrumentation?

Creating

6 With a partner, develop a catchy new jingle to promote a new product. Use music to enhance your jingle. Perform your jingle for your class.



Television

TV broadcasting began in Australia in 1956, to coincide with the Olympic Games which were being held in Melbourne.

Suddenly, advertisers could reach a new audience through a new medium. TV commercials soon followed, and a mass audience could be targeted instantly and effectively.

The first simple commercials used a direct selling technique and reflected the sales style that had been developed for radio. For example, the host of the show held up the product and mentioned its benefits and price. Sometimes a jingle was played as a way of introducing the segment.

DID YOU KNOW...

The ABC does not carry advertisements because it is the national broadcaster and cannot be seen to have any commercial affiliations with products or service providers.

As technology advanced and TV consumers came to expect more, the nature of commercials became more sophisticated. Agencies became used to the opportunities that were available in the new visual medium, and advertisers were happy to spend more in order to create appealing commercials, and to make their product stand out.

Catchphrases, jingles, the appearance of celebrities and personalities, humour, fear and so on, were often used to bring the product to the audience's attention.



Because television was a new medium, advertisers applied some of the principles they used in cinema and radio advertising.

Advertisers began to experiment with the exciting opportunities that this dynamic and powerful medium presented to them. Gradually they became used to the notion that they were reaching into people's living rooms and lives and shaping the cultural constructs of their existence. The use of simple musical accompaniments, familiar faces and short pithy advertisements meant that most of the audiences' senses were assailed in the brief 30 to 45 seconds it took to air an advertisement.

DID YOU KNOW...

One of the most successful advertising campaigns in Australia was for Aeroplane Jelly. The advertisements first made an appearance in 1927.

Improved consumer appliances such as washing machines and lawn mowers reached the market and were heavily advertised. As TV assumed a central role in home life, TV advertising became an important way of getting people to spend their money on these new products.

TV advertisements are only effective if they reach the target audience. They need to screen at times when the target audience is watching and during the shows that appeal to the audience. Advertisements are affected by the ratings of a show and the demographics of the audience to which the show appeals.



The term '**ratings**' is used to describe the estimated size of an audience that has viewed a particular program. The higher the ratings are, the larger the audience that has watched the show.

The term '**demographics**' is used to describe the statistics of a population or group based on characteristics such as gender and age. Advertisers use these groupings to target the sale of a product.



Remembering

1 How did the invention of TV completely change the world of advertising?

2 List some techniques used in the early days of TV to sell goods and services.

Understanding

3 Ask your parents which TV advertisements they remember from their childhoods. Do they remember the Milky Bar Kid, Rita the Eta Eater, Palmolive Detergent 'You're soaking in it', or Colgate's Mrs Marsh? What particular aspects of these or other advertisements do they remember? Why have those aspects stuck in their minds?

4 Have a class discussion about which current TV advertisements you enjoy and which you hate. What are the reasons for your choices? Make a class list.

Analysing

5 Why would advertisers need to consider the demographics and ratings of TV shows before choosing the time slot for the product or service they wish to promote? Provide examples of particular programs and suitable advertisements to support your answer.

Internet

Technological advances have begun to have a major impact on the way people shop, communicate and seek out information. The internet as we know it is only twenty years old and is revolutionising how people live and how products are advertised. The consumer revolution is just beginning.

Advertisers are embracing the notion that if a consumer sees an advertisement on the internet, they should be provided with a link to a secure site which will allow them to buy it on the spot. Delayed gratification is a thing of the past. The electronic consumer wants to know that the item is theirs, that their payment is secure and that it will be delivered to their doorstep in a matter of days.

The internet makes it possible to contact a target audience immediately and, more importantly for sales, it makes it possible for consumers to buy the product immediately.

Most organisations have their own websites on which they advertise their products and through which they can be contacted. Your school, for example, has a site that explores your learning community and provides information for current and prospective parents, as well as providing students access to learning resources.

Online advertising encourages advertisers to experiment with the ways in which they connect with their audiences. Simply saying the product is good is not enough anymore. Many sites allow the consumer to view the product in detail, read the comments made by previous users, link to sites that rate the items and get more information.

Product placement on other people's sites is another way of attracting customers. Advertisers search out sites that offer high traffic and high visibility opportunities. Sites often ask for advertisers who want to target their particular kind of customer. So, for example, if you were a home goods store you might buy advertising space on a home and garden site.

It is estimated that there are over 300 million regular users of the internet and tens of billions of advertisements running every month. The use of innovative technology means that advertisers can reach their audiences in a variety of formats including banner advertisements, video clips and email.

DID YOU KNOW...

In 2007 an estimated $23 billion was spent on internet advertising alone.

Writer's TOOLBOX

'**Spam email**' refers to unrequested junk mail that has been sent electronically to a mass audience.

Cinema

For more than a hundred years, Australians have been enjoying films at cinemas. In fact, Australia has one of the highest per capita attendances in cinemas anywhere in the world. For advertisers, it is a potentially rewarding avenue for getting their message across—a darkened room, the audience, with a sense of anticipation, ready to be entertained, sit with their eyes focused on the giant screen ahead. There are few distractions for them: no remote controls to jump stations, no mouse to click on an image that appears on the computer monitor and no need to switch radio stations. It is a captive audience ready to have an advertiser's message delivered to them.

Using the latest digital technology and the best sound systems available, advertisers are able to develop advertisements aimed at the various audiences. They may be short, sharp messages or longer episode-like advertisements, but the advertisers are hoping to persuade someone in the audience to buy their product or service.

Breakaway tasks

Applying

1 Go on the internet for 15 minutes and visit as many sites as you can. In particular, use search engines and news sites. Keep a tally of the types of advertisements that come up on your screen as you surf. Which advertisements do you think are most effective? Why? Is it their placement? Or their content?

2 Go on the internet and see whether there is a website dedicated to your favourite food product. Follow the links and make a list of the types of advertising used on these pages.

3 Visit at least three websites dedicated to the travel industry, including one that is the tourist bureau for a particular country or region. What sort of information can you find? Do they target particular groups of travellers? Which ones? How do they do this? Is one group given preferential treatment? Is the information easy to find? What kinds of links are offered?

Evaluating

4 Examine some print advertisements and some non-print advertisements.

- a How does the language used in the print media vary from the language used in the non-print media?
- b Summarise your findings in a table or graphic organiser of your choice.

5 a What are the challenges for advertisers in online advertising?

- b What are the opportunities for advertisers in online advertising?

6 a Is language *more* or *less* important than the visual message?

- b Does this vary dependent on the use of print or non-print media?
- c How do you think language has evolved in advertising?

7 Why might an advertiser choose to promote their product or service at the cinemas?



Strands in action

Core tasks

1 Draw up a table with these column headings: 'Audience', 'Key TV viewing times for this audience' and 'Types of TV commercials that might appeal to this audience'. In the first column, list five TV audiences such as school children, stay-at-home parents, elderly people, shift workers, sports enthusiasts. Complete the table, providing at least five examples of different advertisements for each audience type.

2 Your task is to determine the numbers and types of advertisements that are on TV over the period of a week. Record which TV programs you watch and make note of the advertisements.

a Design a chart to keep a record of the different advertisements that you see during a session of TV viewing. Your chart should include the day, time, channel, program and the type of advertisement viewed. Use the following codes to help you:

IA information advertisement—an advertisement that attempts to be informative, for instance about wasting water, drink-driving or gambling

NP new product—an advertisement for a new product

FB familiar product—an advertisement for an established brand

O other—an advertisement that does not fit into any of these categories.

b Calculate what percentage of the time you spent watching TV consisted of watching advertisements.

- Add up the number of hours you spent watching television.
- Convert the number of hours into minutes.
- Add up the number of minutes you spent watching advertisements.
- Apply the following formula: Number of minutes spent watching advertisements ÷ total number of minutes spent watching TV × 100%.

c What are the different percentages for each type of advertisement? Represent this information as a pie chart.

d Which program or channel showed the most advertisements per hour? Use a bar graph to represent this information. Display the results of your research in the classroom.

Extra tasks

1 Do an internet search for your favourite product. Enter the phrase 'advertisement campaign' in your search engine. Write a report describing how the advertisements for your product have changed throughout the years. (The older the product, the more responses you will get.) Describe in your report:

- how and why the product's packaging has changed over time
- the different slogans, text (copy) and music used
- the choice of setting and actors used in the campaign
- the target audience and if this has remained the same over time.

2 Based on your knowledge of the types of products that appeal to certain audiences, design a new product targeting pre-school children (aged three to five). Your information pack about your product should include:

- a picture (or model) of your product, fully labelled to demonstrate its capabilities
- a written explanation of how the product works and why it appeals to the target audience
- recommendations regarding how best to advertise your product, including preferred days and times for a TV advertisement and preferred websites for an internet advertisement.

3 In pairs, develop a thirty-second radio advertisement for a product of your choice. Write a script that includes the characters and their dialogue, the imagined setting, possible sound effects and a jingle. Keep in mind the target audience for your product when writing the script. Rehearse your script ensuring that it lasts exactly thirty seconds and then record it.

4

Case study: Arnott's biscuits

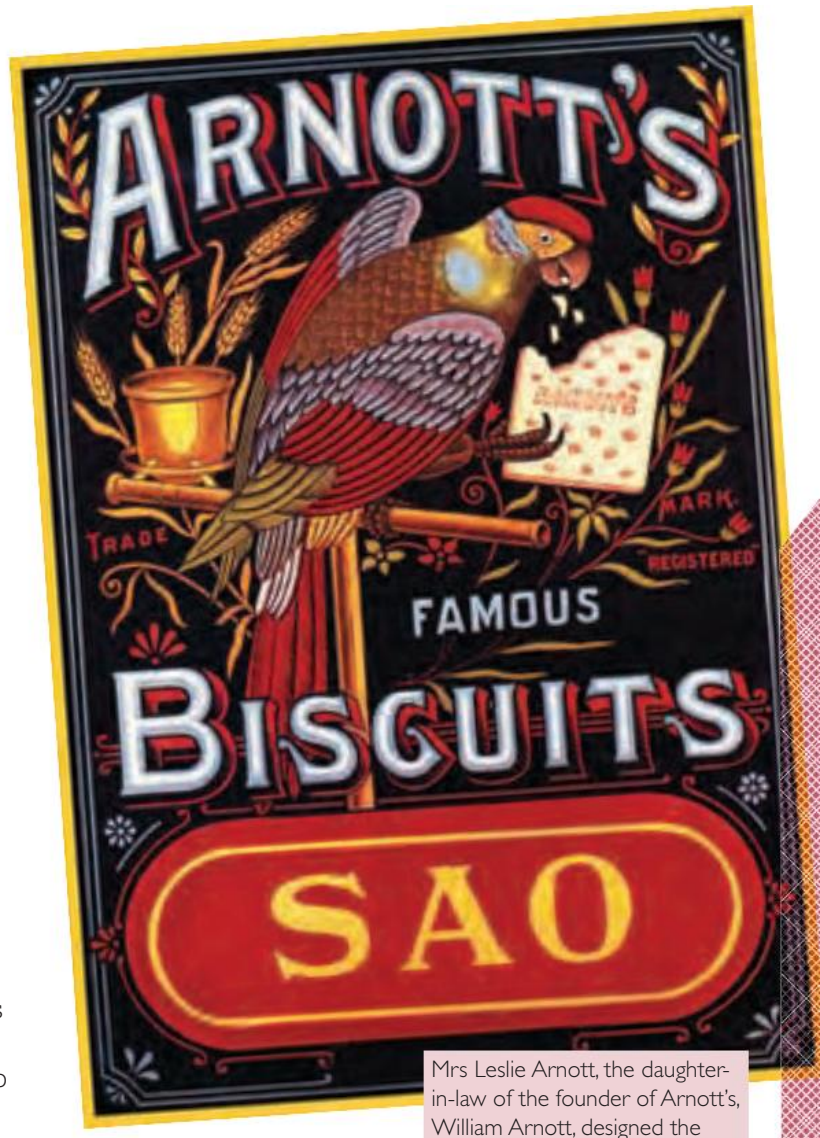
Have you ever:

- eaten a Tim Tam?
- tried a Tiny Teddy?
- tucked into an Iced VoVo?
- gnawed a Monte Carlo?
- nibbled on a Sao?

If you have grown up in Australia, you probably answered yes to at least one of these questions.

Australians have been enjoying Arnott's products since 1865. In order to meet the demands of an ever-changing public, Arnott's advertisements have had to change over time to appeal to target audiences.

Arnott's Milk Arrowroot biscuits were launched in 1882. The accompanying advertising campaign called 'Living Pictures' encouraged parents to send in photographs of their healthy-looking children who had been raised on these biscuits. At the time, Arrowroot was considered to be nutritious for growing babies.



Mrs Leslie Arnott, the daughter-in-law of the founder of Arnott's, William Arnott, designed the company logo in 1888.



Arnott's poster of shop front, c. 1906

DID YOU KNOW...

- An Arnott's product can be found in 97 per cent of all Australian households.
- Nine out of ten Australians buy an Arnott's product every time they do their regular shopping.
- Every second, twenty-eight Arnott's packs are sold in shops throughout Australia.

Children who were selected to appear in the newspaper advertisements won a small amount of money and a tin of Arrowroot biscuits.

The campaign ran for over sixty years.

DID YOU KNOW...

During the First World War (1914–18), Arnott's sent biscuit supplies to soldiers fighting on the battlefront. In the Australian War Museum in Canberra there is a biscuit that a soldier had used as a letter because he did not have paper!

Advertising campaigns

1920s

Australia experiences a massive boom in business (the 'Roaring Twenties').

Arnott's increases its range of biscuits to 150 types. New biscuits include Monte Carlo and Orange Creams.

1930s

During the era of the Great Depression, Arnott's decides to open its factory for only three or four days each week rather than make staff redundant.

1940s

During the Second World War, the range of biscuits available is reduced from over 150 types to only nineteen.

The company also produces sweet biscuits for the army and thick, dry biscuits that last for months at sea.

1950s

Post-war migration increases Australia's population. There is a boom in industry and an increase in wealth in the country.

TV airs for the first time in 1956.

1960s

Supermarkets begin to replace the corner store as the primary place for purchasing food items.

Other types of packaging begin to replace the biscuit tin.



Promoting health in the community campaign, c. 1929



Advertisement for Milk Arrowroot biscuits, 1930s



Advertisement for Sao biscuits, 1931

Breakaway tasks

Remembering

1 Why did Arnott's reduce its business hours in the 1930s?

2 When was TV introduced in Australia?

Understanding

3 Look at the image of the parrot. What is it eating? Is this an appropriate symbol for Arnott's?

4 Why do you think the range of biscuits available dropped from over 150 types in the 1920s to just nineteen in the 1940s?

5 Which branches of the Armed Forces benefited from Arnott's biscuits during the Second World War?

6 Based on the information provided, what do you think happened to sales and to the range of products available in the 1950s?

7 Why do you think packaging changed in the 1960s?

Applying

8 Why do you think the Arnott's campaign was so successful?

9 Can you name any of Arnott's competitors? List them.

10 Why were biscuits at that time sold in tins?

11 Find examples of company symbols or logos that you think are effective. Make a collage of the symbols and display them around the classroom. Which stand out the most and why?

Analysing

12 Look at the advertising posters used by Arnott's. What images of Australian life are being presented?

13 How does Arnott's appeal to families?

14 What other groups does the company target?

Evaluating

15 How has Arnott's kept up with the changing demands of consumers?

Creating

16 Using a photograph of yourself or a member of your family, design your own 'Living Pictures' campaign poster using symbols from the twenty-first century to illustrate the goodness of Arrowroot biscuits.

Strands in action

Core tasks

1 Design a new logo for your school or update the old one. You might like to use a computer-based graphic design package to assist you. Try to incorporate your school's history and some elements of the surrounding area.

2 Conduct research on another long-lived brand name such as David Jones, Milo, Dunlop or Cadbury. Prepare your own history of the products and advertising campaigns run by the company.

Extra tasks

1 In pairs, design a new print advertising campaign for Arnott's biscuits. Your campaign should focus on one particular product, target the preferred audience and be marketed for distribution in the lead-up to Easter. Consider your use of copy and visual techniques carefully when constructing your campaign. The campaign should consist of at least two different advertisements.

2 Prepare an oral presentation on the history of advertising. Use the internet to research and report on:

- early forms of advertising, including some examples of typical products and how they may have been promoted
- the movement from radio to television advertisements, and how products were initially promoted in these mediums
- the major differences between early and current forms of advertising.

3 In small groups, plan a short TV commercial (approximately forty seconds) for a new potato chip flavour being introduced. Discuss your target audience and the key message you wish to deliver to them. Write a brief script and include information about the props or costumes required. Rehearse and then perform your advertisement while a member of your group films you. Show your completed advertisement to the class.

5

Advertising to raise awareness



Red noses show support for SIDS research.

Not all advertising is designed to directly promote and sell goods and services. It can also be used to change the way people think or feel. Sometimes organisations use advertisements to raise public awareness of issues affecting our community.

Advertising in Australia

Government departments often run campaigns to heighten awareness of perceived areas of need in the community. By addressing these issues, the government hopes to alter behaviour that could otherwise cause great problems. For example, campaigns against gambling, smoking and drink-driving are designed to encourage people to change behaviour that could have negative side-effects for themselves, their loved ones and their community.

Similarly, charities like the Red Cross use advertising to draw attention to their programs and to raise funds.

Businesses and organisations often use a variety of strategies to get their message across. An advertising campaign might use TV commercials, newspaper advertisements and radio broadcasts to get the message to as many people as possible.

One of the most common forms of advertisement is the billboard. This style of advertising can be found peppered throughout cities, along roadsides and on the walls of buildings. These advertisements need to be eye-catching and memorable.

The Transport Accident Commission (TAC) is dedicated to reducing the number of deaths and accidents on our roads. Its campaigns tend to be hard-hitting for maximum impact. The TAC's campaigns involve powerful and confronting imagery—usually with the re-enactment of accidents—and a memorable, pithy (concise and meaningful) slogan.

People are frequently asked to donate to worthy causes through various forms of advertising. Because of this, advertising agencies have had to become more creative in the ways in which they try to attract attention to the cause they are promoting. In recent years, causes have been promoted not through wordy campaigns but through the use of symbols. This began with the introduction of the 'Red Ribbon Campaign', which began in 1987 in order to raise awareness of and funding for AIDS research. Gradually the notion of wearing a ribbon became both fashionable and a simple way of showing support. These ribbons are easy and relatively cheap to produce, so the cause makes a good profit from their sale.



Breast cancer organisations have developed many variations on the simple pink ribbon.

In Australia similar innovations include Bandana Day (to support children with cancer) and Red Nose Day (fundraising for SIDS and Kids, which deals with Sudden Infant Death Syndrome). Both organisations produce a range of products for sale throughout the year and both focus on one 'special' item on a particular day. These days have become part of the national calendar.

The 'Make Poverty History' campaign introduced a bracelet in 2005 with the words 'Make Poverty History' on it. These bracelets, originally rubber, showed that the wearer endorsed the cause and had donated to the organisation.



The AIDS red ribbon promoting awareness and support for people living with AIDS



This extremely successful campaign set a trend and was widely copied.

Breakaway tasks

Understanding

1 Why do advertisers run campaigns for charities?

Analysing

2 Use the internet to research at least five different slogans used by the TAC in advertising campaigns over recent years. Create a chart to compare:

- a the issue involved and the key message being sent
- b the target audience, including a breakdown based on age and gender
- c your view regarding the effectiveness of the campaign.

Where to from here?

In the last hundred years advertising has come a long way. It would have been unimaginable for someone in the 1900s to wear clothes with obvious labels advertising the maker. But in the twenty-first century we take it for granted that people will walk around with brand names and logos emblazoned on their clothes.

So in what direction will advertising go in the twenty-first century? It is hard to predict. Over time, advertising has gone from being an innovation to being a major force in daily life.

At sporting events there is advertising around the ground, on the ground, on the player's apparel, on the ball and on the scoreboard. In America, the half-time advertising spot during the coverage of the annual Super Bowl is now a multi-million dollar extravaganza and the debut of the key Super Bowl advertisement is eagerly awaited by millions of football fans. In the AFL, the players, teams and equipment are all sponsored by commercial companies. Formula 1 car racing could not operate without the companies that sponsor the teams and advertise their goods as the cars go around the track. It would seem that there is nothing and nowhere left for advertisers and yet people talk about the role of advertising in sport increasing during the next decades.

In films, the placement of products has become both a science and an art form. Much time and effort goes into researching which products will fit into which films and how such products can be shown to their best advantage. When your favourite character lifts a soft drink can to their lips and you can clearly read the label, this is no accident. That film time has been bought and paid for by the soft drink manufacturer.

Advertisers are continually finding new places and times to show us their products. And it is up to us, the consumers, to embrace or reject them, as we always have!



Strands in action

Core tasks

1 Your task is to design a public service campaign. Choose an issue for which you would like to raise awareness. You could search the internet for issues relating to public health such as diabetes, skin cancer, mental health, bullying or gambling. You could consult organisations such as:

- RSPCA
- Greenpeace
- Fred Hollows Foundation
- The McGrath Foundation
- SIDS and Kids
- Amnesty International
- Doctors without Borders (Médecins sans Frontières)
- Oxfam
- Guide Dogs Australia
- beyondblue.

a Your first task is to conduct research about your issue. For example, if you were looking at the Royal Flying Doctor Service, you would need to know when it was founded, by whom, what it originally did, what it does now, who uses it and what services it offers.

b Employing all you know about targeting audiences, using persuasive language and inserting appropriate visuals, design a poster campaign for your selected public service issue. You should design at least two posters, targeting different audiences but sending the same message.

2 Design a new product that meets the needs of a particular group in the community. Then design a marketing campaign that is appropriate for the new product. The campaign should encompass at least two different types of media and you should be able to clearly demonstrate how your product will reach its target audience through this campaign and these media.

3 Design a poster campaign that would appear on billboards and in magazines. You need to design one poster in black and white and one in colour. You can choose an existing product or design your own. You may need to use a range of computer software for multiple tasks. Consider carefully which program would be most suitable.

Extra tasks

1 Write, edit and present a three-minute speech to a board of executives explaining how you are planning to promote their product in your new advertising campaign. Work with a partner to check, rehearse and refine your speech.

2 Write a jingle for a new product that is being advertised on radio and in a limited television campaign. The product is for safety products for building workers.

3 Make a sixty-second television advertisement for a non-profit organisation to raise awareness for their cause.



Journalism can never be silent: that is its greatest virtue and its greatest fault. It must speak, and speak immediately, while the echoes of wonder, the claims of triumph and the signs of horror are still in the air.

Henry Anatole Grunwald (1922–2005), journalist

JOURNALISM

Chapter overview

Can writing change the course of history? The media have become a powerful force in our society and writers and journalists have investigated the world, written about it and sometimes changed it. They have interpreted the events, the times, the people, and the actions and influences that mould our society. Journalists have helped shape our world and the way we see it.

1

Words can change the world



The images of the brutality of South Africa's apartheid laws shocked the international community, which led to widespread trade restrictions by the United Nations (UN), ultimately helping to bring an end to apartheid.

Writers and journalists do not work in isolation or solely for themselves. They write for an audience. Should writers and journalists be able to change the way people think or act with their writing?

It can be argued that, along with visual artists, writers and journalists have had the biggest impact on their own society and on the societies of others. With the development of mass media, writers, journalists and photojournalists have been able to change the world.

The rise of the power of the journalist is a result of two important events in Western society: the Industrial Revolution and the great increase in literacy levels that started in the late eighteenth century.

The Industrial Revolution meant that industrial techniques could be applied to producing newspapers. Books could be printed more easily and by the tens of thousands and, just as importantly, newspapers, magazines and journals could also be printed in large numbers, both cheaply and quickly. A daily edition meant that newspapers could comment on and influence current events, keep people informed and updated and provide a forum for a variety of ideas.

DID YOU KNOW...

The total number of newspapers published in the United Kingdom increased by 250 per cent from 1810 to 1850. In the United States of America the number of newspapers grew from 376 in 1810 to 2226 by 1900.

A literate population was also important. Why mass produce newspapers if no one can read them? The Industrial Revolution also saw a massive increase in the growth of cities and eventually the growth of schools and education systems which led to a steady increase in the rate of literacy in the Western world.

With developments in camera technology photographic images became an important part of journalism. Some news photos have highlighted the need to change laws, shaped the way the international community has treated nations and even spurred on dramatic changes in governments.



It is images such as this Lewis Hine photo of a young girl in a factory in 1913 that have earned journalists and photojournalists the title 'society's watchdogs'.

Breakaway tasks

Understanding

1 What two events caused the rise of journalism?

Analysing

2 With a partner, conduct an internet search to find out more about the international sanctions that were put in place against South Africa in the 1970s and 1980s. What do you think was the UN's intention by imposing sanctions?

Evaluating

3 'The pen is mightier than the sword' is often stated. What do you think it means?

4 Do you agree or disagree with the statement above? Why?

5 Do you think it is possible to change the world by writing about it?

6 If it is true that journalists and writers can change the world, do you think it is desirable? What sort of responsibilities do you think might come with or should be attached to this power?

What is mass media?

There is always great discussion about the power of the media.

How do we define the media? It is generally taken to mean the institutions that collect and distribute information to a mass audience. The critical word here is 'mass'. While a newspaper is considered part of the media, a tennis club newsletter is not. A newspaper is available to a large number of people at the same time, while a tennis club newsletter is usually confined to the members of the club and is not available to the general public.

The common understanding of what constitutes the media is newspapers, magazines, television, radio and some elements of the internet. The development of the internet and new digital technologies has blurred the old lines that traditionally defined the media.

On the internet there are news sites run by traditional media organisations, such as newspapers or television stations. There are also online sources of information presented as news on blogs and sites that are set up and run by non-traditional organisations.

Social networking sites are another source of information on the internet.

Breakaway tasks

Remembering

1 Define the media.

Understanding

2 Name three traditional media organisations that have websites.

3 Name three social networking sites or blogs.

Evaluating

4 Do you consider social networking sites or blogs part of the media? Why or why not? What influence do you think they have on the wider community?

John Pilger

It is often argued that information is power. Writers, journalists and the media have the opportunity to collect, write and distribute information, so they therefore have power. Many writers also feel that with that power comes a duty and a responsibility.

John Pilger is an Australian journalist who has written on international issues over the last thirty years.

TELL ME NO LIES

By John Pilger

'It is my duty,' wrote the correspondent of *The Times* at the liberation of Belsen*, 'to describe something beyond the imagination of mankind.' That is how I felt in Cambodia in the summer of 1979. The ghostliness of Phnom Penh, the deserted houses, the flitting figures of skeletal orphaned children, like tiny phantoms, the millions of dollars in Cambodian banknotes washing through the empty streets in the monsoonal downpour, the stench of death from wells jammed with bodies and the nightly chorus of distress: these are indelible.

* Belsen was a German concentration camp run by the Nazis.

Source: John Pilger, *Tell Me No Lies*, Random House, 2004

The 'Tell Me No Lies' article had a huge impact on public perception of Cambodia. Within one day of being published in the *Daily Mirror* in the United Kingdom, £50 000 (about A$100 000+) had been donated to charities organising relief aid to Cambodia. By the time Pilger's TV documentary based on his writings

and travels in Cambodia had been completed a year later, A$45 million had been raised to help the people of Cambodia recover from the repressive regime of Pol Pot (1975–9). Many people credit Pilger's work with causing the British Government to oppose the recognition of the dictator Pol Pot by the United Nations. Pilger's writing certainly 'changed the world' for the people of Cambodia.

Breakaway tasks

Remembering

1 Where is Phnom Penh?

Analysing

2 What do you think *The Times* correspondent quoted in the extract meant?

3 Why do you think Pilger starts his paragraph with that quote?

4 Write down all the adjectives Pilger uses. How does Pilger use the adjectives to create a feeling? Would the writing have the same effect without them?

Evaluating

5 Do you agree with *The Times* correspondent that journalists have a duty to describe and inform the world of events such as the massacres in Cambodia? Why?



Cambodia, 1974

6 Which do you think conveys the atmosphere better, the words in the article or the photograph? Give reasons for your choice.

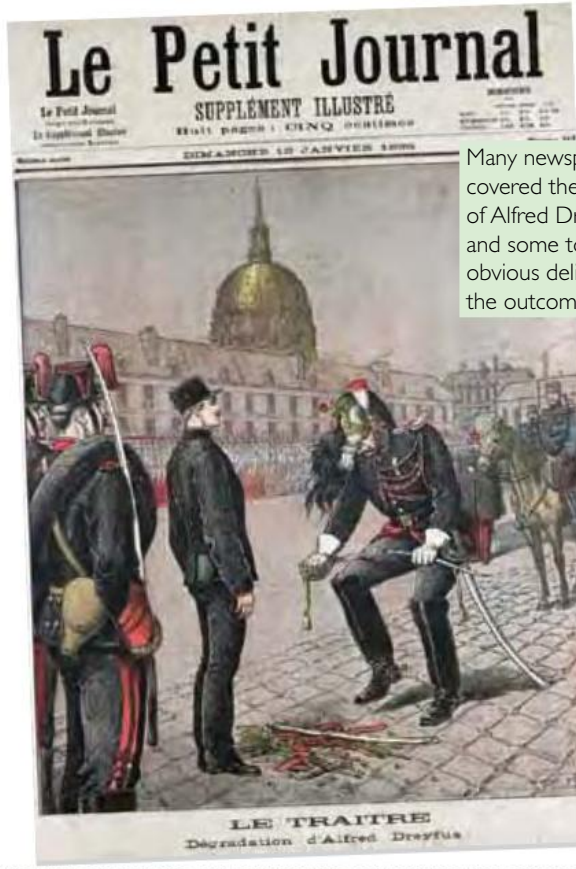
7 What are the strengths and weaknesses of words and images when it comes to informing us? Do you think one or the other is more powerful? Can they be combined?

Émile Zola

One of the most famous instances of the written word having the power to bring about change is the famous letter the French novelist Émile Zola wrote to the Paris newspaper *L'Aurore* in January 1898. The newspaper ran the letter on the front page under the headline 'J'Accuse' (I Accuse).

Zola chose to write in the form of an open letter to the French president and he wished to right what he saw as an obvious injustice.

Zola was accusing the French army of anti-Semitism (discrimination against Jews) and illegally detaining Alfred Dreyfus who was an artillery officer in the army. Dreyfus had been accused of spying for France's enemy, the Prussians. He was tried and found guilty of spying and treason, although the evidence was very flimsy and contradictory. He was dismissed from the army and he spent more than a decade in the hellish French penal colony in South America called Devil's Island.


Le Petit Journal

SUPPLÉMENT ILLUSTRÉ

LE TRAITRE

Dégradation d'Alfred Dreyfus

Many newspapers covered the trial of Alfred Dreyfus and some took obvious delight in the outcome.

Writer's TOOLBOX

An **open letter** is one addressed to a particular person but published in an open forum such as a newspaper.

An increasingly large number of people felt that the army was covering up and protecting the real culprit, who was an upper class 'gentleman', and that the army was using Dreyfus as a scapegoat because he was Jewish and not well connected.

There were unsuccessful appeals but Dreyfus's family never gave up protesting his innocence. However, it was not until Zola's letter that public attention was drawn to the injustice and Dreyfus was freed.

When looking at the extract from Zola's letter you need to take into account the literary tradition of the time, which favoured flamboyant and flowery writing. You also need to keep in mind the audience for whom Zola was writing.

An open letter is hard to write because the writer is writing for two audiences. The obvious audience is the person the letter is addressed to, but there is also the audience of the general public, or at least the readership of the newspaper or public forum in which the letter will be published.


L'AURORE

Littéraire, Artistique, Sociale

J'Accuse...!

LETTRE AU PRÉSIDENT DE LA RÉPUBLIQUE

Par ÉMILE ZOLA

LETTRE

Writer's TOOLBOX

A **scapegoat** is person who is wrongly punished to deflect blame from the real culprit.

J'ACCUSE ...!

By Émile Zola

Mr President,

Would you allow me, in my gratitude for the benevolent reception that you gave me one day, to draw the attention of your rightful glory and to tell you that your star, so happy until now, is threatened by the most shameful and most ineffaceable of blemishes?

You have passed healthy and safe through base calumnies; you have conquered hearts. You appear radiant in the apotheosis of this patriotic festival that the Russian alliance was for France, and you prepare to preside over the solemn triumph of our World Fair, which will crown our great century of work, truth and freedom. But what a spot of mud on your name—I was going to say on your reign—is this abominable Dreyfus affair! A council of war, under order, has just dared to acquit Esterhazy*, a great blow to all truth, all justice. And it is finished, France has this stain on her cheek, History will write that it was under your presidency that such a social crime could be committed.

Since they dared, I too will dare. The truth I will say, because I promised to say it, if justice, regularly seized, did not do it, full and whole. My duty is to speak, I do not want to be an accomplice. My nights would be haunted by the spectre of innocence that suffer there, through the most dreadful of tortures, for a crime it did not commit.

And it is to you, Mr President, that I will proclaim it, this truth, with all the force of the revulsion of an honest man. For your honor, I am convinced that you are unaware of it. And with whom will I thus denounce the criminal foundation of these guilty truths, if not with you, the first magistrate of the country?

…

I accuse Major Du Paty de Clam as the diabolic workman of the miscarriage of justice …

I accuse General Mercier of being an accomplice, if by weakness of spirit, in one of [the] greatest iniquities of the century.

I accuse General Billot of having held in his hands the unquestionable evidence of Dreyfus's innocence and of suppressing it …

I accuse General De Boisdeffre and General Gonse as accomplices of the same crime …

I accuse General De Pellieux and commander Ravary of performing a rogue investigation …

I accuse the three handwriting experts, sirs Belhomme, Varinard and Couard, of submitting untrue and fraudulent reports …

I accuse the offices of the war of carrying out an abominable press campaign …

Finally, I accuse the first council of war of violating the law by condemning a defendant with unrevealed evidence, and I accuse the second council of war of covering up this illegality, by order, by committing in his turn the legal crime of knowingly discharging the culprit.

While proclaiming these charges, I am not unaware of subjecting myself to articles 30 and 31 of the press law of July 29, 1881, which punishes the offense of libel. And it is voluntarily that I expose myself.

As for the people I accuse, I do not know them, I never saw them, I have against them neither resentment nor hatred. They are for me only entities, spirits of social evil. And the act I accomplished here is only a revolutionary mean for hastening the explosion of truth and justice.

I have only one passion, that of the light, in the name of humanity which has suffered so and is entitled to happiness. My ignited protest is nothing more than the cry of my heart. That one thus dares to translate for me into court bases and that the investigation takes place at the great day! I wait.

Please accept, Mr President, the assurance of my deep respect.

* Esterhazy was the one many believed was the real traitor. By acquitting him the inquiry was confirming Dreyfus's apparent guilt.

Source: *J'Accuse*, Émile Zola, 13 January, 1898
Translation by David Short



Portrait of Alfred Dreyfus, 1859–1935, French army officer tried for treason

Breakaway tasks

Remembering

1 Who was Alfred Dreyfus?

2 Of what was Dreyfus accused?

3 What is one of the reasons Dreyfus was made a scapegoat?

Analysing

4 Write in your own words the meaning of these words: benevolent, ineffaceable, blemish, calumnies, radiant, apotheosis, abominable, spectre, revulsion and denounce.

5 Use your definitions from Question 4 to find new words to replace Zola's original words. Rewrite the section using your own substitutions. You may have to modify some phrases. Which version do you prefer? Does your version keep the meaning and passion of Zola's?

6 Many people say Zola's actions were brave. What crime was Zola admitting he was committing? Do you think what he did was courageous?

Evaluating

7 Rewrite the first and second paragraphs of Zola's letter in modern English for young Australian readers.

8 What words or phrase does Zola use to accuse his list of perpetrators? How does he express his evaluation of them directly or indirectly?

9 How does Zola use the 'personification of innocence' to express his opinion?

10 Zola did not know the Dreyfus family and the trial had no immediate effect on him, yet he wrote the letter and exposed himself to criminal charges. What may have been the reasons for him to write the letter?

11 Do you think journalists and writers should take action like this?

Zola's impact

Zola's letter had its intended impact. Zola was arrested for libel, which is what he wanted, so that at his trial evidence of Dreyfus's innocence could be presented. On legal advice, Zola went to England and returned when he heard that Dreyfus had a new trial. The Dreyfus Affair had far-reaching consequences. It changed the promotion system in the French Army, making it more democratic, it drew attention to the discrimination of minority groups, and it saw the emergence of writers and intellectuals who used the mass media to allow their voices to be heard.

One of the most important aspects of Zola's letter is that it was one of the first times the world had seen the power of the mass media and the written word to effect immediate change. The media and writers now had the two necessary conditions to make their voices heard and to be able to make a difference. There was the technology to publish daily newspapers that could report on immediate events and there was a large literate audience waiting to devour writing.

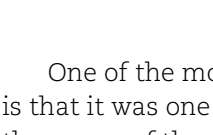
'J'Accuse' has become an expression of journalistic outrage that goes across language barriers. It also ushered in the modern era of reporting in which words can act as agents of change and give a voice to people who would otherwise remain mute.

Seymour Hersh

Seymour Hersh is an American journalist who started his career in the 1960s. He continues to write and break stories of international significance.

He has written mainly from war zones and his writing is concerned with and exposes how armies and states conduct themselves, particularly when they are at war. Hersh has broken stories about atrocities and these have had major repercussions for the United States of America and its allies. He believes that it is the journalist's role to give voices to those who are not being heard; that journalists have a duty and obligation to expose what they see as crimes, wrongs or unethical behaviour. He also believes that the general public has a right to know what is being done on its behalf by governments and its people such as the army, the justice system and other institutions.

Seymour Hersh has broken two of the most significant stories concerning the behaviour of the US Army in the past forty years: the massacre of civilians in the village of My Lai in 1968 during the Vietnam War (1964–75) and the abuse of prisoners in 2004 in the US Army prison of Abu Ghraib in the Iraq War.



'**To break a story**' is journalistic jargon for being the first writer or media outlet to publish the story. Breaking a major story is the goal of most journalists.

In the late 1940s and 1950s the Vietnamese, Cambodian and Laotian people fought a war of Independence against France which was the colonial power. In 1954 the French were defeated and French Indochina was divided into Vietnam, Cambodia and Laos. Vietnam itself was divided into the Communist North and the South. Fighting broke out between North and South Vietnam. The United States of America, not wanting South Vietnam to become Communist, committed large numbers of troops to the Vietnam War in the early 1960s. This war caused huge divisions in American society and many felt America had no right to be fighting in Vietnam. In the 1970s America began withdrawing troops and left Vietnam altogether in 1973. Two years later the North won the war and the country was united.



US troops burn a village in South Vietnam, 15 November, 1965



Seymour Hersh, 1972

In 1969, Hersh was a young reporter when he heard that a US infantry company, Charlie Company, had massacred Vietnamese civilians in the village of My Lai. His investigation revealed that the soldiers had killed between 300 and 500 children, women and old men in cold blood, killing them in fields, huts and ditches. His writing and reporting caused a worldwide sensation and resulted in the trial and imprisonment of the lieutenant in charge, William Calley.

As with Zola's 'J'Accuse' in the 1890s, it is not just the immediate effect that makes Hersh's writing so important. The public exposure of the American atrocities caused many people to question the behaviour of American troops and so to question the war itself. The peace movement gained momentum and Hersh's words significantly changed public opinion about the war.

Hersh's writing is very different in style to Zola's, although we can argue the intent was much the same—to expose what the writer felt was a wrong that was being committed. Hersh was writing in a different time and place to Zola and to a different audience. He was not writing an open letter but a piece of investigative journalism, but just like Zola he also broke conventions. Many people believed that journalists should write in an objective style, and that journalistic writing should not include opinions or embellishment, just the facts.



'**To be objective**' means to be impartial and not influenced by personal feelings.

'**To be subjective**' means viewing something from a personal point of view.

Hersh was writing in a new style, one that later became known as 'New Journalism'. This style was, of course, still based on fact, but the writers believed that every piece of writing contained elements of the personal in it. They believed it was not possible to be objective and that a writer had an obligation to emphasise the fact that this was a piece written by a journalist (whose very presence at the event sometimes influenced the event itself) who was approaching the subject from a particular point of view. This approach has been interpreted differently by writers. Some place the writer at the centre of the piece by writing in the first person; others like Hersh try to build a total picture of the experience and write as if they and the readers were there and experiencing the event. Here is an extract from Hersh's article about My Lai.

THE MASSACRE AT MY LAI

By Seymour Hersh

Nobody saw it all. Some, like Roy Wood, didn't even know the extent of the massacre until the next day. Others, like Charles Sledge, who served that day as Calley's radioman, saw more than they want to remember.

But they all remember the fear that morning as they climbed onto helicopters at LZ Dotti for the assault on Pinkville. They all remember the sure knowledge that they would meet face-to-face for the first time with the enemy.

Calley and his platoon were the first to board the large black army assault helicopters. They were heavily armed, each man carrying twice the normal load of rifle and machine gun ammunition. Leading the way was Calley, who had slung an extra belt of M16 rifle bullets over his shoulder. There were nine helicopters in the first lift-off, enough for the first platoon—about twenty-five men—and Captain Medina and his small headquarters unit of three radiomen, some liaison officers and a medic. It was sunny and already hot when the first helicopter started its noisy flight to My Lai 4. The time was 7.22 a.m.; it was logged by a tape recorder at brigade headquarters. A brief artillery barrage had already begun; the My Lai 4 area was being 'prepped' in anticipation of that day's search-and-destroy mission. A few heavily armed helicopters were firing thousands of small-calibre bullets into the area by the time Calley and his men landed in a soggy rice paddy 150 meters west of the hamlet. It was harvest season; the green fields were thick with growth.

The first platoon's mission was to secure the landing zone and make sure no enemy troops were left to fire at the second wave of helicopters—by then already airborne from LZ Dotti. As the flight



US troops and an interpreter interrogate a woman in her village, South Vietnam, 1967

of helicopters hovered over the landing area, the door gunners began spraying protective fire to keep the enemy—if he was there—busy. One of the helicopter's pilots had reported that the LZ was 'hot', that is, Vietcong were waiting below. The first platoon came out firing. But after a moment some men noticed that there was no return fire. 'I didn't hear any bullets going past me,' recalled Charles Hall, a machine gunner that day. 'If you want to consider an area hot, you got to be fired on.'

Source: John Pilger (editor), *Tell Me No Lies*, Random House, 2004

Breakaway tasks

Remembering

1 Who was the officer in charge of the My Lai massacre?

2 How was the My Lai area 'prepped'?

3 From where did the helicopters leave?

Understanding

4 How do journalists like Hersh see the role of a journalist?

5 What are two of the characteristics of New Journalism?

6 What do you think Hersh means by the phrase that some soldiers 'saw more than they want to remember'?

Analysing

7 Hersh starts his article with the simple sentence: 'Nobody saw it all'.

- a What effect do you think this has on the reader? Does it make you want to keep reading? Why?
- b How does this sentence work as a comment on the situation that Hersh is investigating?

8 Hersh uses many military terms.

- a Write out each term used.
- b What effect does the use of military language have on the reader?
- c Do you think it draws the reader further in or distances the reader from the investigation? Why?

9 'It was harvest season; the green fields were thick with growth.'

Hersh uses very short sentences but his words can evoke powerful images or scenes. Find two other sentences where Hersh uses economical language to build or set a scene. How does he use language to do this?

Evaluating

10 Hersh and other New Journalists wrote as a personal response to an incident or investigation. Do you think it is desirable or even possible for a journalist to remain objective? Should objectivity be a desirable goal for a journalist?

Abu Ghraib

Thirty-five years after publishing his account of the My Lai massacres, Seymour Hersh once again broke a story that exposed soldiers behaving badly and even immorally. Just as with his My Lai writing, Hersh's articles on the American prison guards in the United States military prison outside Baghdad made Abu Ghraib a name known throughout the world. As with My Lai, it led to American soldiers being convicted and imprisoned and it effectively ended the careers of a number of others.

NEWSPAPER

TORTURE AT ABU GHRAIB

By Seymour Hersh

In the era of Saddam Hussein, Abu Ghraib, twenty miles west of Baghdad, was one of the world's most notorious prisons, with torture, weekly executions, and vile living conditions. As many as fifty thousand men and women—no accurate count is possible—were jammed into Abu Ghraib at one time, in twelve-by-twelve-foot cells that were little more than human holding pits.

In the looting that followed the regime's collapse, last April, the huge prison complex, by then deserted, was stripped of everything that could be removed, including doors, windows, and bricks. The coalition authorities had the floors tiled, cells cleaned and repaired, and toilets, showers, and a new medical centre added. Abu Ghraib was now a U.S. military prison. Most of the prisoners, however—by the fall there were several thousand, including women and teenagers—were civilians, many of whom had been picked up in random military sweeps and at highway checkpoints. They fell into three loosely defined categories: common criminals, security detainees suspected of 'crimes against the coalition', and a small number of suspected 'high-value' leaders of the insurgency against the coalition forces.

Last June, Janis Karpinski, an Army reserve brigadier general, was named commander of the 800th Military Police Brigade and put in charge of military prisons in Iraq. General Karpinski, the only female commander in the war zone, was an experienced operations and intelligence officer who had served with the Special Forces and in the 1991 Gulf War, but she had never run a prison system. Now she was in charge of three large jails, eight battalions, and thirty-four hundred Army reservists, most of whom, like her, had no training in handling prisoners.

General Karpinski, who had wanted to be a soldier since she was five, is a business consultant in civilian life, and was enthusiastic about her new job. In an interview last December with the *St. Petersburg Times*, she said that, for many of the Iraqi inmates at Abu Ghraib, 'living conditions now are better in prison than at home. At one point we were concerned that they wouldn't want to leave.'

A month later, General Karpinski was formally admonished and quietly suspended, and a major investigation into the Army's prison system, authorised by Lieutenant General Ricardo S. Sanchez, the senior commander in Iraq, was under way. A fifty-three-page report, obtained by *The New Yorker*, written by Major General Antonio M. Taguba and not meant for public release, was completed in late February. Its conclusions about the institutional failures of the Army prison system were devastating. Specifically, Taguba found that between October and December of 2003 there were numerous instances of 'sadistic, blatant, and wanton criminal abuses' at Abu Ghraib. This systematic and illegal abuse of detainees, Taguba reported, was perpetrated by soldiers of the 372nd Military Police Company, and also by members of the American intelligence community. (The 372nd was attached to the 320th M.P. Battalion, which reported to Karpinski's brigade headquarters.) Taguba's report listed some of the wrongdoing:

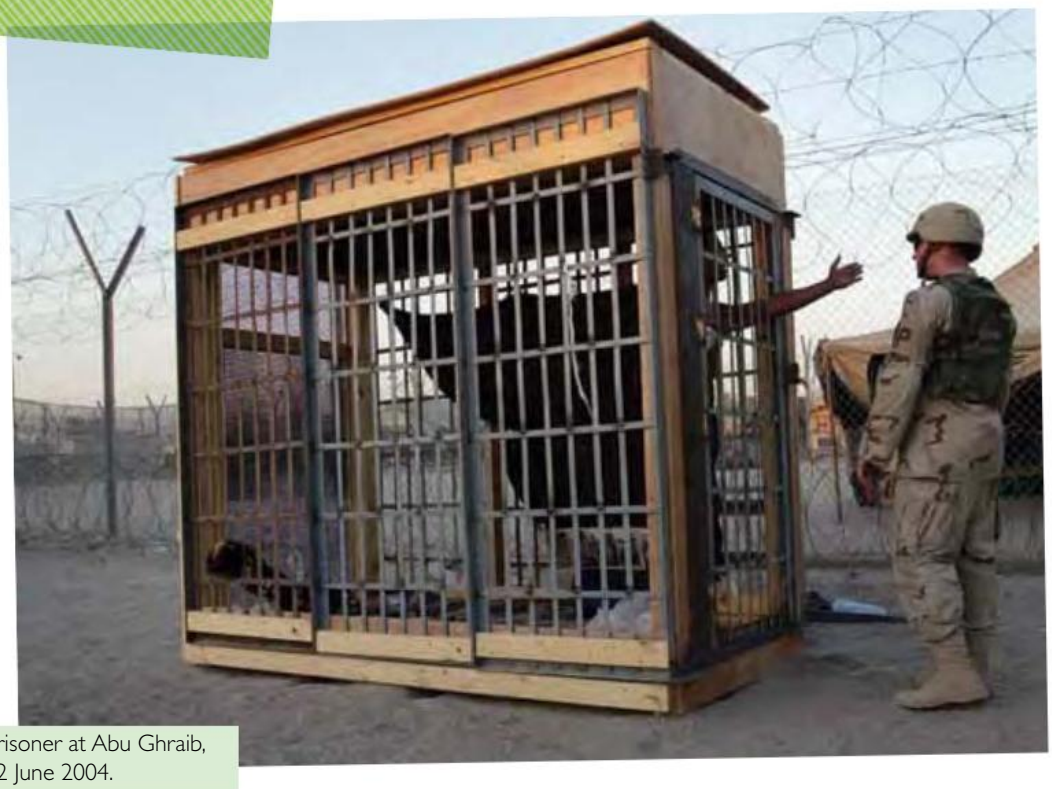
'Breaking chemical lights and pouring the phosphoric liquid on detainees; pouring cold water on naked detainees; beating detainees with a broom handle and a chair; threatening male detainees with rape; allowing a military police guard to stitch the wound of a detainee who was injured after being slammed against the wall in his cell ... and using military working dogs to frighten and intimidate detainees with threats of attack, and in one instance actually biting a detainee.'

There was stunning evidence to support the allegations, Taguba added—'detailed witness statements and the discovery of extremely graphic photographic evidence.'

Source: Seymour Hersh, *The New Yorker*, 10 May 2004



Iraqi prisoners awaiting release hold up copies of the Quran at Abu Ghraib prison. After the shocking images of the Abu Ghraib torture scandal, the US military wanted to show things had changed, 19 June 2006.



Prisoner at Abu Ghraib, 22 June 2004.

Breakaway tasks

Remembering

1 Where is Abu Ghraib?

2 What did the report into Abu Ghraib find?

3 Who was General Karpinski and what happened to her?

Understanding

4 Why was Abu Ghraib such a notorious prison?

5 Summarise the wrongdoings that were occurring in Abu Ghraib.

Analysing

6 Look at the fourth paragraph that describes General Karpinski. How does Hersh describe her? Why do you think he chose that particular quote?

7 Look at the opening sentence of the next paragraph.

- a What effect does this sentence have on the quote from Karpinski?
- b What comment is Hersh making regarding Karpinski and competence?

Evaluating

8 Some critics have labelled Hersh a traitor for his writings. Hersh says the public has a right to know what its army is doing. Talking about one of his informants Hersh says:

> The war, the older woman told me, was not the war for democracy and freedom that she thought her young family member had been sent to fight. Others must know, she said.

Do you think the public has a right to know or are there some things that should be kept secret? Include reasons for your position in your answer.

9 Compare Hersh's writing on My Lai to his work on Abu Ghraib. What similarities or differences can you see? Which style do you prefer and why?

DID YOU KNOW...

Hersh has won the Pulitzer Prize for International Reporting, and the Polk Award for Journalism five times. Most recently in 2004, Hersh was given the George Orwell Award for Distinguished Contribution to Honesty and Clarity in Public Language.

Joe Sacco and the artist journalist

In this module we have looked at four examples of journalistic writing that have had an immediate impact on the world. Other journalistic pieces may not have such an immediate impact, but they still have an impact on us. Rather than look at a single incident in a moment in time, these journalistic pieces are created after a period of reflection, and attempt to place the event in context or explore its wider meaning. This is not writing created by historians, however. It is still journalism and contains elements of reporting, but it is reporting that covers a longer period of time.

Some reporters supply both words and images in their reports. Unlike the photojournalist who creates images and the reporter who writes articles, these artist journalists combine the two in a way that calls into question how we see reporting and newsgathering. Photojournalists use cameras to capture images and we tend to regard these images as objective or real. Artist journalists, however, many of them influenced by the New Journalism writings of reporters such as Seymour Hersh, see an important place for personal and subjective reporting. Reporters such as Joe Sacco combine reporting with personal observation and oral histories gathered from the wider area of conflict (in Sacco's case usually from war zones). Artist journalists raise questions about our expectations of reporters and the idea that someone may be able to report the 'truth' in all situations.

Joe Sacco was born in Malta in 1960 and moved to Australia when he was a year old. He lived in Australia until the age of twelve when his family moved to Los Angeles. Sacco started writing at university where he completed a Bachelor of Arts in Journalism. He became disillusioned with traditional journalism and concentrated on his hobby, which was cartooning. After travelling in Europe and the Middle East, Sacco saw an opportunity to combine his training with his hobby and he started producing graphic reporting from areas of conflict such as Israel and Bosnia. Sacco has won many awards for his work, including an American Book Award and an Eiser Best Graphic Novel.

INTERVIEW: JOE SACCO

By Laila El-Haddad



I think the whole concept of getting the story would be interesting to the reader, because I want to demystify it a little bit and give the reader a sense that they're travelling along with me trying to find these things out. I want to give the reader a taste of my experiences.

…

The most challenging aspect was the sheer length of time it was going to take. When I realise it's a very long and involved book I just sort of project myself a few years into the future and say 'do I have what it takes to do this? Is this book going to keep my interest?' The length of time is difficult but the book seemed to be worth that sort of time.

…

The rewarding part comes in fits and starts. When you really have something in your mind's eye and draw it right and I feel like I'm living and breathing it. That's what's rewarding—when you can sort of really feel it.

Source: *Al Jazeera*, 18 January 2010

Breakaway tasks

Remembering

1 Where was Joe Sacco born?

2 Look at the extract of the graphic novel on the next two pages. Where was Sacco stranded?

Understanding

3 Why is Sacco stranded? How can he get out?

4 Look up 'mystify' in your dictionary. What do you think Sacco wants to demystify?

Analysing

5 What does Sacco mean by 'We were back at square one'?

6 What was the jolt Sacco had and what had he come to understand.

Evaluating

7 What points do you think Sacco is trying to make in the extract of the graphic novel?

8 How do you think Sacco combines words and images to convey his views?

9 Do you think graphic reporting is an effective way to communicate events? What do you think might be some of its strengths and some of its limitations?


THE BLUE ROAD: AN ASIDE
I told you before, the Blue Road could get dicey. At a certain point the Serbs started demanding to check the ID's of convoy passengers.
In one incident, they blocked the return of a convoy to Sarajevo for hours because a certain journalist non grata had ridden it into Gorazde.
UN
The French suspended journalists from their convoys and that left me stranded in Sarajevo. And you shoulda heard me, alternately bad-mouthing the Frogs and snivelling for updates from their captains and colonels.
OUI OUI... JE SUIS ME AGAIN, MON CAPITAINE.
ANY CHANGE?
ON TAKING JOURNALISTS TO GORAZDE?
MAYBE NEXT WEEK?
BUT YOU SAID THAT LAST WEEK.
The public information officer at the UNPROFOR headquarters wanted to be helpful, but—
IF THE FRENCH DON'T WANT TO TAKE YOU, YOU'RE DEAD IN THE WATER
A lift with Russian peacekeepers wouldn't be a problem, but they had to check with—
— THE FRENCH.
J. SACCO 10 98
66



Source: Joe Sacco, *Safe Area Gorazde: The War in Eastern Bosnia*, Random House, 1992

Strands in action

Core tasks

1 The Australian press has long demonstrated the power of the word and the word combined with the image. Over the past forty years significant cases have included:

- Lindy and Azaria Chamberlain
- John Laws and 'Cash for Comment'
- The Australian Wheat Board scandal
- Children overboard and SIEV X
- The Four Corners program 'Moonlight State' broadcast on the ABC.

Research one of these significant cases and the effect of investigative journalism on the case. If you wish to look at a case not listed above, you will need to discuss this with your teacher. In your report you need to cover:

- who did the investigating and the writing
- how the investigation started and what its aims were
- whether or not the investigation achieved its aims
- what the outcome of the investigation was.

You will also need to provide a sample of the reporting and your personal response to it.

2 Organise a class debate on the topic 'Journalists must have morals and ethics to investigate those who have neither'.



Lindy and Michael Chamberlain leaving the Alice Springs Court, February 1982. Lindy was convicted in October 1982 of having murdered her baby daughter, Azaria at a campsite at Uluru. Lindy Chamberlain always maintained her innocence and that it was dingo that had killed her baby. Her conviction was later overturned in 1988.



In 2000, Sydney radio station 2UE talkback host John Laws was implicated in the 'Cash for Comments' scandal. He was implicated in making undisclosed deals with big businesses to comment favourably on them in his daily radio show.



Chief executives of the Australian Wheat Board apologising for their firm's conduct, 2006 (the Australian Wheat Board made payments to the Iraqi Government of over $220 million in return for wheat contracts).

Extra tasks

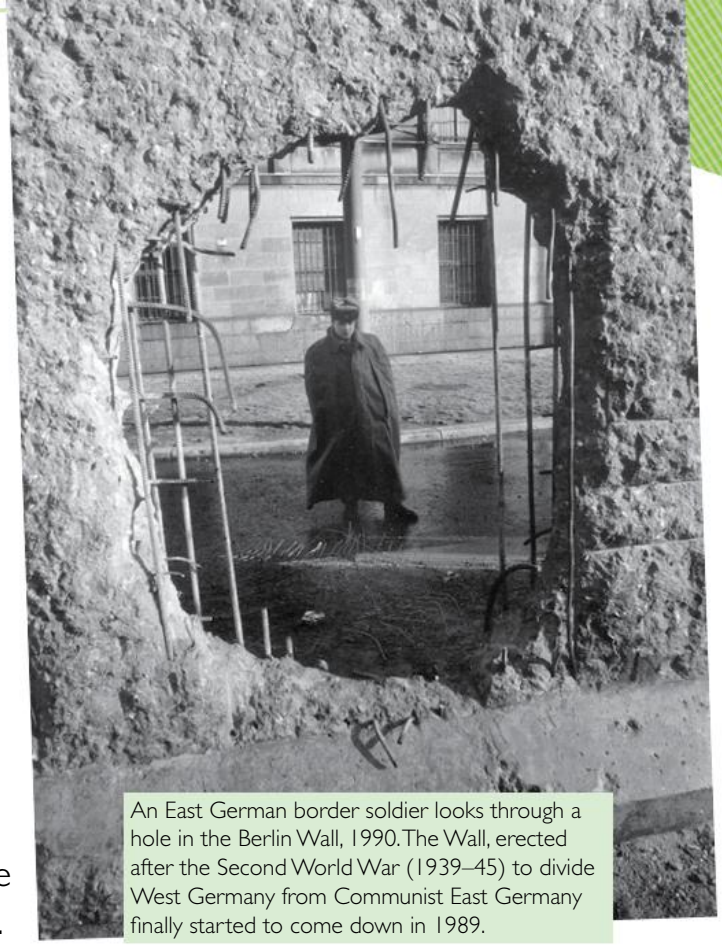
1 Investigate the Dreyfus case further. Write an account of Dreyfus's time while he was imprisoned on Devil's Island. You can choose from the following styles:

- a month of diary entries kept by Dreyfus
- a series of three letters from Dreyfus to his family
- a series of three letters from Dreyfus to Émile Zola
- an article for a newspaper on prison conditions by the paper's foreign correspondent.

2 Using Hersh's writing as your base, write out the My Lai extract as though it was a television news report you were viewing. You will need to write in the present tense as though you were watching the report. Start your piece with the words: 'We see an army helicopter rising from the ground.'

2

A picture is worth a thousand words

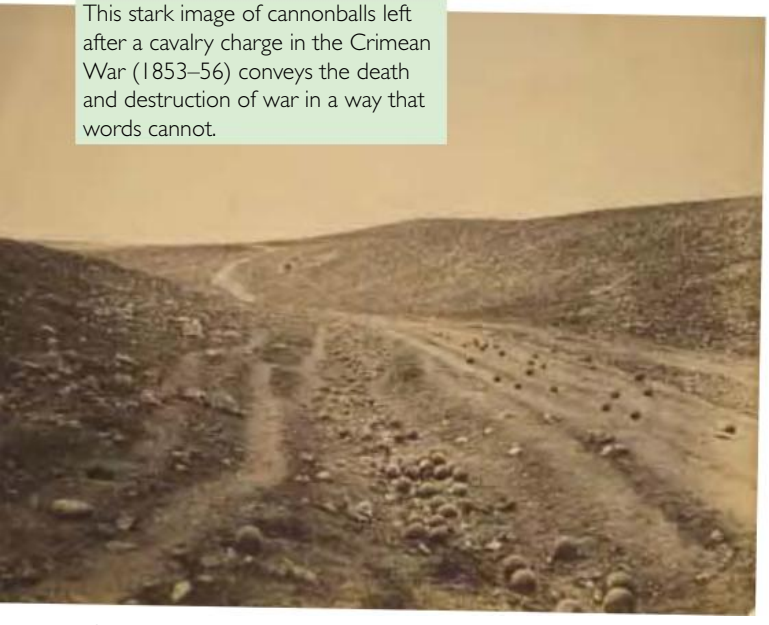


An East German border soldier looks through a hole in the Berlin Wall, 1990. The Wall, erected after the Second World War (1939–45) to divide West Germany from Communist East Germany finally started to come down in 1989.

Images are another powerful tool used by journalists to cause change. After we have read an article and absorbed the information from the words, it is often an accompanying image that lingers. A single image can encapsulate an idea in a way that alerts the world to a problem, issue or crisis.

Photojournalism developed largely as a twentieth-century phenomenon. While photography had been developed in the nineteenth century, it initially required large amounts of equipment and time.

In the 1920s, the German camera company Leica made a compact handheld 35mm camera. This could be carried anywhere and operated quickly and easily. It was much imitated and soon most photojournalists had one.



This stark image of cannonballs left after a cavalry charge in the Crimean War (1853–56) conveys the death and destruction of war in a way that words cannot.

DID YOU KNOW...

The first photograph was taken in 1825—it was a view from a window. The image took hours to capture and was very blurry. Early photographs could not include humans or animals because they could not stand still for so long!

Now photographers were as mobile as journalists. There was a huge increase in magazines devoted to news and accompanying photos; the most famous of these was *Life*. By the 1930s very few wars, crime scenes, natural disasters or human calamities went unrecorded by camera.

Why do we love the visual image when it comes to news, reporting and journalism? Many people argue that the camera and photographs are objective, while no matter how hard they try a journalist's words will always be subjective.

Some people say 'the camera never lies'. The debate over whether this is true is complex. It can be said that the camera is just recording what is in front of it. But it can also be said that while the camera may capture a reality, what it captures has been chosen and selected by the photographer. Out of all the things available to photograph, the photographer chooses one particular image. The photographer chooses what to exclude, and how to frame the shot. The image can

also be manipulated, cropped and adjusted. Also the breakthroughs in CGI (computer-generated imagery) and other techniques to alter images via photoshopping and other computer software may affect the integrity of the image. Certain images might not support a newspaper's position and will therefore be discarded.

Breakaway tasks

Remembering

1 When was the first photo taken?

2 Which camera changed photojournalism?

Analysing

3 'The camera never lies.'

a Do you agree or disagree with this statement? Why?

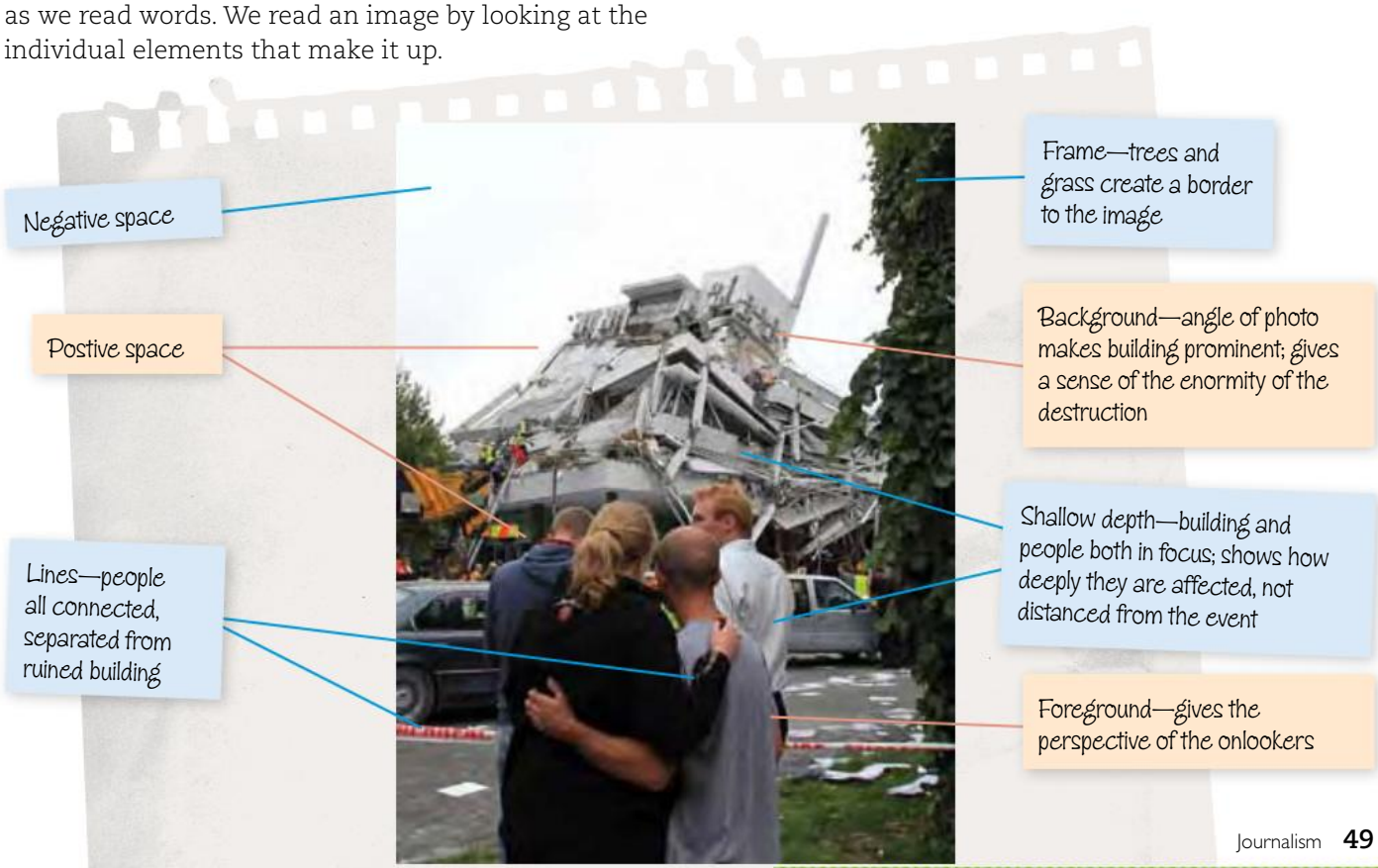
b Can you think of instances where you believe a camera has told a lie; that is, it has not reflected reality? You can use examples from the news or personal experience.

Visual language of photojournalism

We read photographic images to create meaning just as we read words. We read an image by looking at the individual elements that make it up.

When analysing a visual image we draw on the elements of visual language.

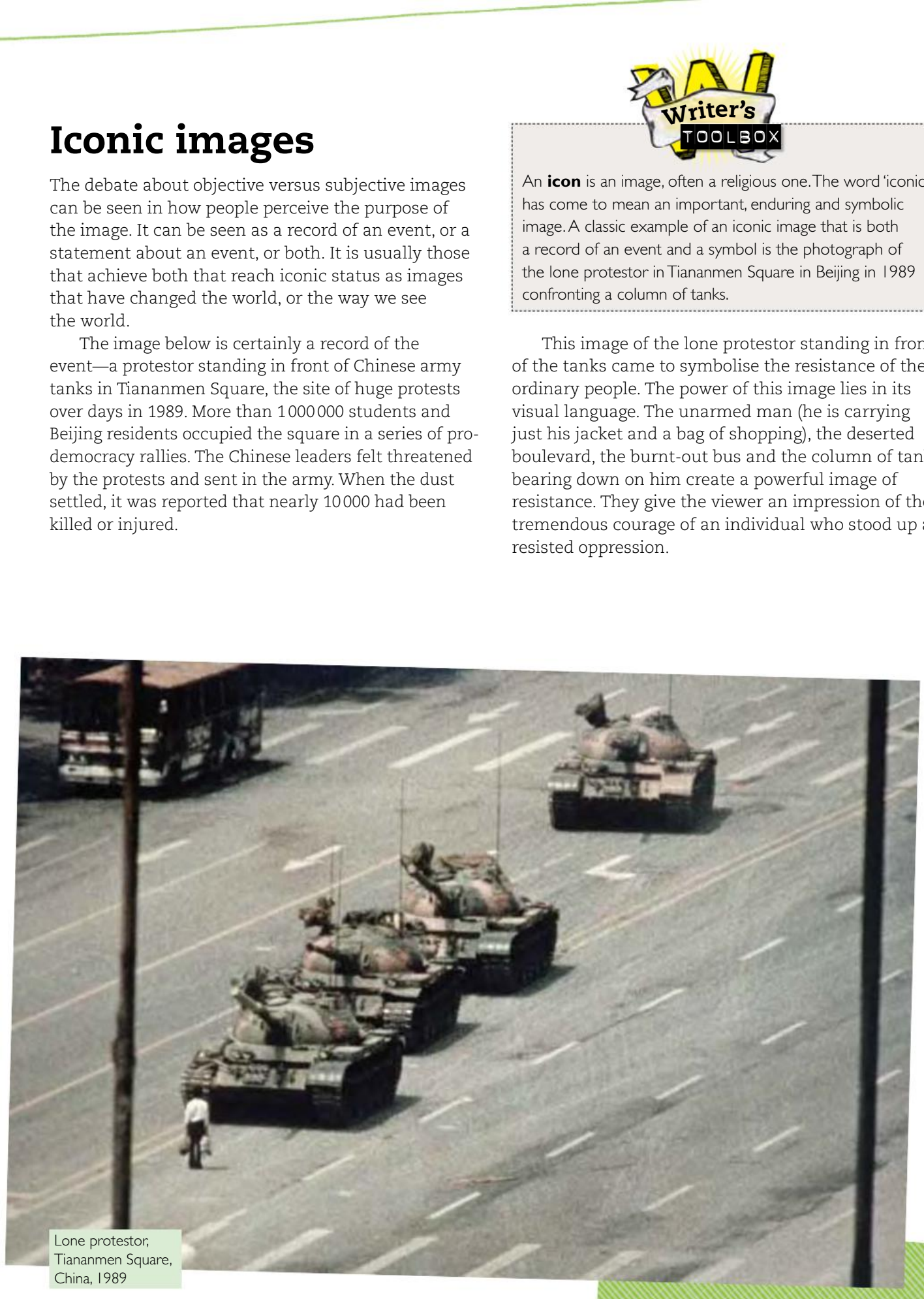
- **Space**—an area or shape within the image. We often talk about positive and negative space, not to be confused with positive and negative qualities. Positive space can be an object or shape and negative space is the area surrounding the postive space. In the photograph below the negative space is the grey sky and the positive space is the building.
- **Line**—the lines that run through an image or formed by objects in the images, such as poles, wires, windows, buildings and so on. Lines often lead our eye to an object.
- **Frame**—the edges or borders of the whole image, or borders within the image.
- **Foreground**—the area of the image that is closest to the viewer.
- **Background**—the part of the image that appears further away.
- **Depth of field**—what is in focus. Shallow depth of field usually means only the foreground object is in focus and the background is blurry. Deep focus means that objects both close and far away are sharp and clear.
- **Text**—any writing you can see.



Iconic images

The debate about objective versus subjective images can be seen in how people perceive the purpose of the image. It can be seen as a record of an event, or a statement about an event, or both. It is usually those that achieve both that reach iconic status as images that have changed the world, or the way we see the world.

The image below is certainly a record of the event—a protestor standing in front of Chinese army tanks in Tiananmen Square, the site of huge protests over days in 1989. More than 1 000 000 students and Beijing residents occupied the square in a series of pro-democracy rallies. The Chinese leaders felt threatened by the protests and sent in the army. When the dust settled, it was reported that nearly 10 000 had been killed or injured.



Lone protestor, Tiananmen Square, China, 1989

Writer's TOOLBOX

An **icon** is an image, often a religious one. The word 'iconic' has come to mean an important, enduring and symbolic image. A classic example of an iconic image that is both a record of an event and a symbol is the photograph of the lone protestor in Tiananmen Square in Beijing in 1989 confronting a column of tanks.

This image of the lone protestor standing in front of the tanks came to symbolise the resistance of the ordinary people. The power of this image lies in its visual language. The unarmed man (he is carrying just his jacket and a bag of shopping), the deserted boulevard, the burnt-out bus and the column of tanks bearing down on him create a powerful image of resistance. They give the viewer an impression of the tremendous courage of an individual who stood up and resisted oppression.

Breakaway tasks

Remembering

1 Where and when was the photograph of the man standing in front of the tank taken?

2 How many protestors were involved in the Tiananmen Square demonstrations?

Analysing

3 List the visual elements you can see in the Tiananmen Square image.

4 Use adjectives to describe these visual elements. Write a short personal response to the photograph.

5 This image of Sam the koala and a fireman have come to stand for the suffering caused by the terrible bushfires in Victoria in 2009. What else can this image represent?



6 Write down the emotions you feel when you look at this image. What is it about the image that makes you feel this way? Look at colours, the positioning of the fireman and the koala, both individually and in relationship to each other and other elements.

Photographic essays

Many iconic photographic images are of a specific moment. They capture a particular crisis or event.

There is also another form of photojournalism that tries to capture a concept, an idea or even an emotion, rather than a specific incident. This can take the form of a single image or a photographic essay.



A **photographic essay** is a series of photos linked by an idea, concept, emotion or issue, which may be social, political or personal.

The photographic essay came into being in the 1930s. The technology of photography had been refined, cameras were handheld and could be quickly set up and used, and film was readily available. A number of photos could be taken before the camera had to be reloaded. At this time, magazines in the United States of America started to employ photojournalists.

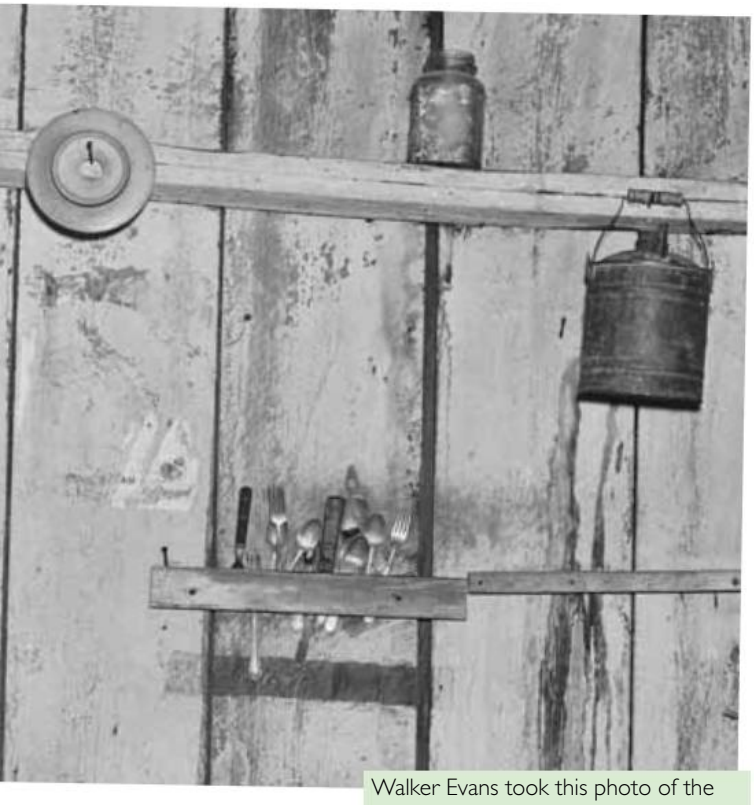
The 1930s saw one of the worst economic depressions in the world. In the United States of America more than 25 per cent of people were out of work, considerably more in the rural areas.

The government set up the Farm Security Administration (FSA) to try to alleviate rural poverty and to put funds into fixing the problems caused by the Depression on farms. The FSA employed a number of photojournalists to document rural poverty and build public sympathy for the FSA's work. The work of these photojournalists became what many consider to be one of the great collections of documentary photos.

These images tried to capture the feeling of poverty, to tell the stories of the rural poor and to bring public sympathy to them. Rather than being tied to a specific incident, these photos were linked by a concept—poverty and its effect on people. The images build up stories around them. We can look at the person in the image and imagine what their life has been like and we can try to imagine what will become of them. We can place ourselves in their shoes and sympathise with them and their predicament.



Walker Evans documented rural poverty in the southern states of America. This is Allie May Burroughs of Alabama, 1936.



Walker Evans took this photo of the kitchen wall in Bud Fields's home, Alabama. There were three adults and three children living in the house, 1936.

Breakaway tasks

Remembering

1 What was the percentage of unemployed people in the United States of America in the 1930s?

2 Which government department employed many photojournalists?

3 What were they documenting?

Understanding

4 What is the difference between news photojournalism and a photographic essay?

Analysing

5 Look at the photo of Allie May Burroughs.

- a Use two nouns and three adjectives to describe her.
- b What is she wearing? What is her hair like? Describe her face and expression. Do you think she is happy?
- c Describe the background. Do you think the lines made by the boards are significant?
- d Allie May is looking directly at the viewer. What effect does this have?
- e Could you date the photo just by looking at it? Do you think this image is tied to the Depression of the 1930s or is it a universal image of poverty and desperation? Why do you think this?

6 Look at the image of the kitchen wall.

- a Describe the family's kitchen possessions.
- b Describe the visual elements you see in the image, including objects. What effect do you think the vertical and horizontal lines of the boards have? Do they draw the viewer's attention to anything in particular?

7 Compare one wall of your kitchen to the wall in Fields's kitchen.

Creating

8 Using the image of Allie May Burroughs, write a short biography of her life so far. What do you think the future might hold for her?

9 Look at the kitchen wall. Using that as inspiration, draw or describe a wall in the Fields's living room and a wall in their bedroom.

10 Draw your kitchen wall from the answer in Question 7.

Breakaway tasks

Gideon Mendel (1959–) is an internationally acclaimed photojournalist. Born in Johannesburg South Africa, Mendel has won several World Press Photo awards and his images have been published in many leading international magazines.

Mendel took the photo below in 1992 in the United Kingdom. Analyse the image using the elements of visual language described earlier in this module.



Analysing

1. What is the positive space in this image? What is the negative space? What effect does the combination of positive and negative space have on the viewer?
2. Describe the lines in the image. What directions do they run in? Where and to what do they draw your eye?
3. Is there a frame within the frame? If there is, what effect does it have?
4. There is a striking juxtaposition in this photograph.
   a. Use a dictionary to define the word 'juxtaposition'.
   b. Describe the juxtaposition in the photograph.
   c. Do you think it is deliberate? Why/Why not?

Evaluating

5. Using your answers to the above, write a short personal response to the image. How did it make you feel and why? Do you think it is effective in drawing attention to the plight of the homeless?
6. What judgements do you think the photographer is making through the construction of the photograph?

Creating

7. Write a short piece describing the rest of the man's day and night.
8. Describe four photos you think could accompany this photo as part of a photographic essay.

Strands in action

Core tasks

Dorothea Lange took this image in 1936. It shows Florence Thompson, who was thirty-two years old, married and the mother of seven children. Florence Thompson lived with her family in a camp for pea pickers in California. Her family moved around America, living in their car and looking for work. When this photo was taken the family had sold the tyres of their car for food. They were stuck in the camp with no work, no transport and the only food they had were vegetables dug from the frozen fields and small birds the children could catch.



Dorothea Lange, 'Migrant mother', 1936

1 Use the following visual elements to analyse and respond to the image:

- space
- line
- frame
- focus
- positioning of the subjects
- colour or black and white.

2 Investigate the history of photojournalism and prepare a report for the class. You can present your report in a format you have negotiated with your teacher, such as a piece of writing, a slide presentation or a poster. Your report will need to contain information and images from at least three of the following photojournalists.

- Damien Parer (Australia)
- Lewis Hine (United States of America)
- Lee Miller—war photos (United States of America)
- Lu Guang (China)
- Peter Magubane (South Africa)
- Don McCullin (United Kingdom).

You will need to cover:

- how they started
- where they worked and who they worked for
- their particular style and what was distinctive about them
- two of their most famous photos, why the images are famous and an analysis of the images
- whether their photos have contributed to change in their country or the world.

Extra tasks

1 Create a photographic essay with a minimum of ten images and a maximum of twenty. Select a topic. It may be a social issue such as homelessness, the environment or racism. It may be a concept such as conflict, loneliness, family or friendship. It may be an idea such as a day in the life of your town or suburb, or a local event or character. Write out a plan stating what you are trying to achieve and how you will go about it.

You can present your images as prints or in a slide presentation. Write a short caption for each. When you have finished you will need to evaluate whether or not you have achieved what you set out to do.

2 Look at the image 'Migrant mother'. Write a story of the next six months in her life.

3 Look at the image 'Migrant mother'. Imagine that it is part of a larger photograph. Draw the rest of the photograph. As a guide, imagine that the existing image is only one quarter of the full image.

3

Mobile journalism

The rise of digital technology has seen a massive change in how journalists gather information, the tools they use and how they write. It has even called into question the idea of who or what a journalist is.

Digital technology refers to computers, the internet, digital still cameras, digital video cameras, digital sound recorders, advanced mobile phones and so on. The new digital technologies have made information sharing easier than ever before via websites, blogs and social networking sites.

Until recently, getting published was quite hard. An author who had written a book had to find a publisher willing to spend money on publishing it. Journalists had to find a publication that would pay for and print their stories. Now the internet enables anyone to publish, although often for no payment.



DID YOU KNOW...

According to *The Blog Herald*, by the end of 2009 there were more than 70 million blogs in the world! World leading blogging nations were the United States of America at 30 million, Korea at 15 million and China at 5 million. Australia had 400 000 blogs.

A reporter for the French newspaper *Libération* writing his story in the Bosnian war zone.



Defining journalism

With the new technology, a journalist is able to send their story back to the office from anywhere in the world, include images and video, and have a story published or broadcast for the world to see within minutes of it being written. Journalists are able to travel light and move swiftly. We no longer need to wait until the evening television news or the next day's newspaper to find the latest breaking news.

At what cost do we have this constant access? Some argue that we can keep our fingers on the pulse of world events and that having so many potential journalists has meant a great democratisation. They argue that everyone's voice can be heard and that there are no longer selected people who write and are published—the person in the street can also have their voice and opinions heard.

Critics of this argue that there is too much unfiltered information and that the digital revolution in journalism has lead to plethora of information that is unverified, unsourced, unedited and often untrue. The British comedian Ben Elton in an interview with *Sydney Morning Herald* said:

> '... and it's worse now that everyone's a journalist with their ... blogs and Twitter. The world's become one glorious nightmare of amateur opinions. Partly it's a great democracy and partly it's a lot of trainspotters [amateur enthusiasts] [messing] up the airwaves. Once something is out there on Google, some non-truth, it's there forever as well.

Source: *Sydney Morning Herald*, 14 November 2009

Breakaway tasks

Remembering

1 Name three digital technologies.

2 How many blogs are there estimated to be in the world?

Understanding

3 How have digital technologies changed journalism?

4 Write two benefits and two costs associated with the impact of new technology on journalism.

Analysing

5 What are two points Ben Elton is making regarding journalism? Do you agree with him?

Evaluating

6 The French philosopher Jean Baudrillard (1929–2007) said, 'Too much information stuns us into passivity'. What do you think he means by this? Could this apply to internet journalism?

7 Baudrillard also said, 'Information can tell us everything. It has all the answers. But they are answers to questions we have not asked.'

Discuss this statement in the context of internet journalism.

The blogosphere

The immediacy of the new digital media and journalism can be seen in the blog and blogging. A blog is a website or section of a website that a writer continually updates.

In some ways a blog is like a diary, a place where a writer can express their thoughts on a regular basis. But the audience for a diary is usually just the author, while a blog is published online and so is available for anyone to read and comment on.

A blog also has an element of interactivity. Many blogs have a comments section or at least a way to contact the author.



The word '**blog**' is a contraction of the words 'web' and 'log'—'web' stands for the world wide web and 'log' means a regularly updated record or chronicle. Bloggers are people who write blogs.

Some bloggers are also journalists and many newspaper websites also contain blogs. In these cases, the blogs are an extension of the traditional media.

However bloggers are not journalists or professional writers. While many bloggers just want to write and have their voices heard, there are also those whose blogs alert the world to events that the traditional media misses or cannot get reporters to. One of the most famous of these is Salam Pax who wrote 'Where is Raed?', a blog about the war in Iraq.

Pax lived in Baghdad and posted his thoughts about living through Saddam Hussein's rule and the Iraq War (2003–). The traditional media relied on him to keep them informed and to keep information flowing.



DID YOU KNOW...

Salam Pax is a pseudonym (a made-up name) as the writer feared for his life if he was identified. The name he chose was very appropriate, as 'salam' means peace in Arabic and 'pax' means peace in Latin.

This is an extract from his blog of 22 March 2003. Please note that the spelling and grammar have been left as in the original blog.

BAGHDAD BLOG

By Salam Pax

4:30pm (day 3)
half an hour ago the oil filled trenches were put on fire. First watching Al-jazeera* they said that these were the places that got hit by bombs from an air raid a few miniutes earlier bit when I went up to the roof to take a look I saw that there were too many of them, we heard only three explosions. I took pictures of the nearest. My cousine came and told me he saw police cars standing by one and setting it on fire. Now you can see the columns of smoke all over the city.

Todat the third in the war, we had quite a number of attacks during daytime. Some without air-raid sirens. They probably just gave up on being able to be on time to sound the sirens. Last night, after waves after waves of attacks, they would sound the all-clear siren only to start another raid siren 30 minutes later.

The images we saw on TV last night (not Iraqi, jazeera-BBC-Arabiya) were terrible. The whole city looked as if it were on fire. The only thing I could think of was 'why does this have to happen to Baghdad'. As one of the buildings I really love went up in a huge explosion I was close to tears.

today my father and brother went out to see what happening in the city, they say that it does look that the hits were very precise but when the missiles and bombs explode they wreck havoc in the neighborhood where they fall. Houses near al-salam palace(where the minister Sahaf took journalist) have had all their windows broke, doors blown in and in one case a roof has caved in. I guess that is what is called 'collateral damage' and that makes it OK?

We worry about daytime bombing and the next round of attacks tonight with the added extra of the smoke screen in our skies.

* Al Jazeera is an independent television news network in the Middle East.

Source: Salam Pax, Baghdad Blog



Breakaway tasks

Remembering

1 What is a blogger?

2 What does Salam Pax mean?

Understanding

3 What is the difference between a diary and a blog? How do you think this difference might affect the writing?

Analysing

4 Read the extract from Pax's blog. What clues do we have that the writing is done in a hurry?

5 What effect does the use of incorrect grammar have on you as a reader?

Evaluating

6 Compare Pax's writing with Seymour Hersh's writing on My Lai in Module 1. What similarities or differences can you see? Do you think they have a similar purpose and audience?

Creating

7 Imagine you are reading Pax's blog as it is happening and there is a comments section on his blog. Write a reply to his blog.

Strands in action

Core tasks

1 Go to **Pearson Reader** to visit the news section of a website from the following media organisations: a major Australian daily newspaper, a major Australian commercial television station, ABC television, SBS television and ABC radio. Pick a major news story of the day and answer the following questions.



a Is your story on all of the websites? If not, why do you think some sites have ignored it?

b How is the information presented on each site? What similarities or differences can you see?

c Look at the opening sentence of each story. Does each contain the same information? What differences are there? Is the writing style different? If so, why do you think that might be?

d Who do you think is the audience for each website? Do you think the writing reflects the readers?

e Look at the story in the print edition of a major Australian daily newspaper. Is it the same as the online version? Are there links or added sections?

f Is there an area for readers to comment? How many replies are there for each site? Compare the writing in the comments section.

2 Thanks to the internet everyone can now be a journalist. Is this good or bad? Write three arguments in favour of this statement and three arguments against it—you will need to gather evidence to support your statements. Now write a conclusion giving your personal response to the statement.

Extra tasks

1 **a** Rank the following sources of news in terms of trustworthiness of information: a commercial radio station, a major daily newspaper, ABC radio, a commercial television station and SBS television.

b Give reasons for your ranking. Now compare your rankings with a partner. What similarities or differences are there?

c Interview a parent or teacher and get their responses. Do they differ from yours? If they differ, why do you think that is?

2 Imagine a natural disaster has struck the area in which you live. Yours is the only house left with an internet connection. Write a blog that covers a period of three days. Remember, you are the only source of information that the world has from inside the disaster zone, it is up to you!

3 What would happen to the world's news-gathering sources if the internet crashed? Write a short response to this question.

4 'Social networking sites such as Facebook will eventually take over from traditional news sources such as newspapers and television.' Do you agree or disagree with this statement? Why? Write a short speech to the class to try and convince them of your opinion.



4

You, the journalist

To be a good journalist, you need to develop certain attributes. You should be able to write quickly and accurately. You should have a good 'nose' for news and all of your writing should be your original work.



Writer's TOOLBOX

Copying the writing of others is called '**plagiarism**'. You plagiarise when you use what someone else has written and claim it as your own work. This is one of the worst crimes a writer can commit.

Defining news

One of the most important characteristics a journalist can have is an awareness of what is newsworthy. A good journalist has 'a nose for news'.

So what is 'news'? Generally, news is broken into two main types: hard news and features. Even though stories may be written and reported differently depending on the medium—for example, TV news will report differently to radio, newspaper or online news—the distinction between hard news and features still remains within each medium.

Hard news is the 'news of the day'. It refers to stories that are current. A plane crash, an earthquake, a war and a challenge to the Prime Minister are all examples of hard news. Hard news is very time-sensitive; for example, a car crash three weeks ago is not hard news.

Features often build on hard news. They are not as time-sensitive and are often published in a weekend edition of a newspaper, a weekly current affairs television show or a weekly or monthly magazine. They often investigate the causes behind, or effects of, hard news. The impact on a family or community of a car crash, an investigation into racial abuse, or the environmental impact of coal-mining are all examples of news features.

In general what is considered to be news has the following characteristics. It is an event that:

- occurred recently
- had an impact on a number of people (for example, the power going out in your house is not news, but the whole city blacked out is)
- involved the public needing to know or the public being interested
- happened locally or had a local impact (for example, interest rates rising in Argentina probably only becomes news in Australia if it affects Australian exports)
- involved people the public wants to know about (for example, a shopper getting a parking ticket is not news but the Police Commissioner parking illegally is)
- was unexpected or unusual (there is an old news saying: 'Dog bites man' is not news, 'Man bites dog' is).

?DID YOU KNOW...

Most of the time, we use the words '**journalist**' and '**reporter**' interchangeably. However, many news organisations maintain a distinction—a reporter covers the hard news and a journalist writes the features.

Breakaway tasks

Remembering

1 What are the attributes of a good journalist?

2 According to some people, what is the difference between a reporter and a journalist?

Applying

3 Look at four stories on the first five pages of a major daily newspaper. For each story, write down which of the above characteristics of news are in the story.

Analysing

4 Compare the stories on the first four pages of your local weekly free paper with the first four pages of the major daily newspaper in your area. Do the stories in both meet the characteristics of the news? What similarities or differences can you see between the stories?

Writing the news

As a journalist, you need to be absolutely clear about two things before you start writing—your purpose and your audience.

Purpose

There are a number of reasons to write a story, for example to inform the public, to expose shady deals or to entertain. If a writer is interested and engaged by a story, then the readers will be too.

Audience

Your writing will differ according to your readers. You would approach writing an article on skateboarding very differently if the audience is online skateboarding fans compared to the readers of a local newspaper.

The story

The basics that you need to cover in any news story are who, what, where, when and why.

- Who did it and who did it affect?
- What happened?
- Where did it happen?
- When did it happen?
- Why did it happen? (reasons behind the event or behaviour of those involved)

A good story will contain all of these elements. Consider this example.

> Today a Year 9 boy, Louis Chen, was accused of cheating on a maths test at Main St High School. Chen was discovered by his Maths teacher with notes hidden in his shoes. When asked why, Chen said, 'I've always been bad at maths and I need any help I can get'.

Breakaway tasks

Remembering

1 What are the five basics that need to be covered in a news story?

Understanding

2 Break the story of Louis Chen into the five basics.

3 Pick two stories from today's paper (online or hard copy) and write out how the five basics are covered.

Theory of writing

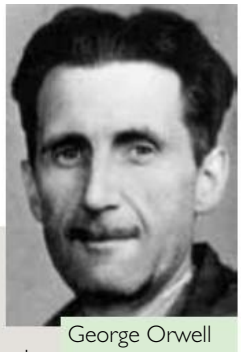
George Orwell (1903–1950) provides us with six rules that he says will keep our writing clear and functioning well to communicate our ideas.

THE SIX RULES OF WRITING

By George Orwell

1 Never use a metaphor, simile, or other figure of speech, which you are used to seeing in print.
2 Never use a long word where a short one will do.
3 If it is possible to cut a word out, always cut it out.
4 Never use the passive where you can use the active.
5 Never use a foreign phrase, a scientific word, or a jargon word if you can think of an everyday English equivalent.
6 Break any of these rules sooner than say anything outright barbarous.

Source: George Orwell, *Politics and the English Language*, Penguin Books, 1946



George Orwell

DID YOU KNOW...

George Orwell was a famous British author and journalist of the 1930s and 1940s. He is most famous for his novel, *Nineteen Eighty-Four*, but his many novels, essays and articles are considered to be the best portrait of British culture of the time. Many of his 'made up' words and phrases, such as 'big brother', have become part of our everyday language.

Openings

One of the most important parts of writing, particularly in journalism, is the opening paragraph. The opening should engage your audience. If readers do not like the opening, it is unlikely they will read further. Good ways to open your writing include an appropriate quote, a personal anecdote or a statement that may shock the reader. For example, George Orwell, one of the finest journalists and writers of the twentieth century, started his article 'Shooting an Elephant' like this.

> In Moulmein, Lower Burma, I was hated by large numbers of people—the only time in my life I have been important enough for this to happen to me.

This opening paragraph leads us to ask a number of questions. We are drawn into the writing to see if and how they will be answered; for example, 'Why was Orwell in Burma? Why was he hated? How was he so important?'

Middle paragraphs

Once you have grabbed your reader's attention with a snappy opening, you should use the body of your article to expand on the five basics and convey the purpose for which you are writing. Remember, you are trying to communicate an idea and your readers should be focusing on that idea—*what* you are writing about is more important here that *how* you are writing. Some journalists say that the writing should be nearly invisible and it is the idea that should stand out. Clearly choosing the right word to convey the news you are reporting on is very important, so take care to ensure that complicated language does not obscure the reporting.

The following extract uses clear language to report on the return to base camp of Edmund Hillary and Sherpa Tensing after their conquest of Mount Everest.

THE CONQUEST OF EVEREST

By James Morris

> There was a sudden rush up the snow slope in the sunshine to meet the assault party. Hillary, looking extraordinarily fresh, raised his ice axe in greeting. Tensing slipped sideways in the snow and smiled, and in a trice they were surrounded. Hands were wrung ecstatically, photographs taken, there was the whirr of the ciné camera, and laughter interrupted congratulations.

Source: *The Times*, 8 June 1953

Conclusions

The conclusion should sum up your ideas and the information that you have conveyed in the article. It should never introduce new information. A good conclusion leaves the reader satisfied by the article—their questions have been answered and they understand what has been conveyed to them. Some conclusions relate back to the opening. 'Shooting an Elephant' concludes:

> I often wondered whether any of the others grasped that I had done it solely to avoid looking a fool.

Other articles like to tell what happened after the key events. In the case of 'The Conquest of Everest', the author lets the reader know what the two mountaineers did when they were on top of the mountain.

THE CONQUEST OF EVEREST

By James Morris

> To the north the route to the summit on which pre-war Everest expeditions pinned their hopes looked in its upper reaches prohibitively steep. Tensing spent the fifteen minutes on the summit eating mint cake and taking photographs, for which purpose Hillary removed his oxygen mask without ill effects. Tensing produced a string of miscellaneous flags and held them high, while Hillary photographed them. They included the Union Jack, the Nepal flag, and that of the United Nations. Tensing, who is a devout Buddhist, also laid on the ground in offering some sweets, bars of chocolate, and packets of biscuits.

Source: *The Times*, 8 June 1953

Breakaway tasks

Remembering

1 Where was Orwell in 'Shooting an Elephant'?

2 What is more important than *how* you are writing?

3 What were the names of the two mountaineers who first conquered Everest?

Understanding

4 Why are an opening and closing sentence so important?

5 What must a conclusion never do?

6 Why did Tensing leave food on the mountain?

Analysing

7 Look at Orwell's rules. What do you think he means by each one? Why do you think each rule will make communicating your ideas better?

8 What effect does the closing sentence of 'Shooting an Elephant' have on the reader?

9 What emotions are being conveyed in the two Everest extracts?

Creating

10 Write an opening sentence for a news report on public transport in your city. You may wish to write in the traditional style of newspaper reporting, or you may wish to write in the New Journalism style.

11 Now turn your opening sentence into an opening paragraph.

The final product

SPACE SHUTTLE QUITS THE FINAL FRONTIER

By Brad Norington

There will be a lot of sad faces at NASA when the *Atlantis* space shuttle soars high above the Florida coast on its final mission.

If launch conditions permit, *Atlantis* and its crew of four astronauts will blast off from Cape Canaveral early on Saturday, Australian time.

Affection for the 30-year shuttle program runs deep among NASA's teams of scientists, technicians and astronauts.

But their bigger lament will be about the uncertain future of the overall US space program.

In the year of the 50th anniversary of president John F. Kennedy announcing plans to send men to the moon, the end of the shuttle era is a painful reminder of upheaval facing a US government agency that once led the way in space exploration.

Begun under Dwight Eisenhower and developed under successive presidents, NASA's space program was intended as a demonstration of US technological superiority and became a source of immense national pride. Winning the space race against the Soviet Union was a key part of US strategy during the Cold War.

NASA now stands accused by its critics of lacking direction and purpose. With the shuttle program gone, several thousand staff and many more sub-contractors are about to lose their jobs.

The US under Barack Obama's administration will rely on Russian Soyuz spacecraft to transport its astronauts to the International Space Station, while sending cargo into space will be left to private companies.

Told by the White House and US congress that its focus in future must be deep-space exploration, key questions for NASA remain unanswered.

Where will the money come from for expensive super-size rockets necessary for deep-space travel? And despite ambitious talk of future landings on Mars and nearby asteroids, what precisely is the planned destination for NASA's next generation of spacecraft?

…

The 30 years of shuttle history, starting with *Columbia*'s first flight in 1981, is a remarkable tale of achievement—and tragedy.

…

The shuttle has performed operations and returned safely 132 times but always had its limitations: as a low-orbit spacecraft it could never venture far from Earth. It was essentially a workhorse; not a vehicle for pursuing NASA's broader objective of exploring deep space.

Cost was also an issue. The bill for each shuttle trip has remained close to $US1.5 billion despite early dreams of a drastically reduced sum once launches became a regular event.

NASA also faced dealing with an ageing fleet: *Atlantis*, the last shuttle in operation for this week's final 135th launch, was commissioned in 1985. At some point, if the program had continued, NASA would have needed a fleet overhaul. The shuttle's most nagging problem, however, had been a design flaw that contributed directly to the loss of two spacecraft and deaths of 14 astronauts.

…

The *Columbia* disaster forced a temporary shutdown of the program and ultimately its demise. President George W. Bush endorsed a replacement program in 2004 called *Constellation* that sought to gradually phase out the three surviving shuttles and redirect NASA funds into new missions: a resumption of moon landings and the first manned flight to Mars. When Obama took over as President in 2009, the *Constellation* program was behind schedule because of under-funding by congress and technical difficulties associated with developing *Ares 1*, a proposed powerful new rocket.

Obama's solution, after a review uncovered a huge funding shortfall, was to cancel *Constellation* last year. He kept the program's long-term goal of deep-space exploration using heavy lift rocket boosters but dumped moon landings.

…

Critics who have condemned Obama's revamp include many who are regarded as heavyweights in the history of US spaceflight. People such as Neil Armstrong, the first man to walk on the moon in 1969.

…

The brunt of Armstrong's complaint was directed not so much at the shuttle shutdown as the decision to abandon *Constellation* and endorse budget cuts that he believes will prevent the US leading space exploration in the foreseeable future.

…

After 30 years, three shuttles remain: *Discovery* and *Endeavour* have already been mothballed for exhibition in museums, and *Atlantis* faces a similar fate after its 12-day voyage. The crew chosen for the last launch are Commander Chris Ferguson, pilot Doug Hurley and mission specialists Sandy Magnus and Rex Walheim.

Australia can claim its own piece of shuttle history with Andy Thomas, the Adelaide-born aerospace engineer and astronaut selected four times for missions aboard *Endeavour* and *Discovery* between 1996 and 2005.

Thomas, now 59, orbited the Earth more than 2400 times and spent 177 days in space. He had to become a US citizen to qualify for NASA training but rates nonetheless as Australia's first astronaut.

The first launch for Thomas aboard *Endeavour* remains his most memorable and exhilarating: he vividly remembers the shuttlecraft's rattle at blast-off and peering from his window seat to see a giant plume of exhaust smoke below. 'It is the ride of your life,' he says.

Thomas's longest single stretch in space was on his second mission in 1998 when *Endeavour* docked with Russia's Mir space station. He returned to Earth from that trip with the *Discovery* crew after completing 141 days in space and 2250 orbits.

On his third mission aboard Discovery in 2001, Thomas spent 6 1/2 hours outside the shuttle installing components on the ISS.

His last voyage on *Discovery* in 2005 was NASA's first shuttle mission after the Columbia disaster. Thomas tested new procedures for shuttle safety, including repair techniques for the thermal protection tiles to avoid a repeat of *Columbia*.

Thomas, who married fellow astronaut Shannon Walker and still works for NASA's astronaut office, supports the decision to retire the shuttle.

'Its time has come,' he told *The Australian*. 'The decision was made by the Bush administration after the *Columbia* accident when the writing was on the wall.

'It is time for the shuttle to be retired. It has completed its major mission, which was to build a space station. It's been a remarkable workhorse.'

Thomas accepts the shuttle has proved very expensive in both human and economic terms. After mastering low-orbit missions, he believes NASA is now ready for a new era of deep-space exploration. What's missing so far is assurances from Washington of deep pockets to fund the technology.

'There's a bumpy road ahead,' Thomas says.

Source: *The Australian*, 7 July 2011

Breakaway tasks

Understanding

1 Make a copy of the article and annotate it to identify each of the elements that are required in a news article.

2 What is the purpose and intended audience of the article?

4 Draw up a table in your notebook with the headings Who?, What?, Why?, Where? and When? Complete the table with examples from the article.

Analysing

5 Is the language the author has chosen for this article clear and appropriate? Justify your response with quotes from the article.

6 What do you think of the conclusion to the article? Does it fulfil its role adequately? Why?

7 Does this article comply with Orwell's 'Six rules of writing'? Do you think we are meant to take Orwell's rules completely seriously?

Evaluating

8 How successful is the opening of this article? Why?

9 Write a short critique of the article as a whole, making a judgement about its success. Use examples from the article to prove your contention.

Journalists and audiences

While it may sound obvious, it is very important for the journalist to consider the audience they are writing for, the person who will be reading the work, and why they are reading it. Clearly, there are often different audiences for different media; that is, a different group of people may read a newspaper to those who read a magazine or an online blog. And even when it is the same person reading the work, the reason they are reading it and their expectations of the writing will vary. A reader or audience brings expectations with them—the reader would not expect a joking, informal writing style when the topic is a human tragedy or a devastating financial crisis, for example.

The various sections of a newspaper—sport, business, fashion, the Arts, sport, international news, local news, real estate, cars, food and entertainment—all have a variety of styles to match the audiences and their expectations.

Breakaway tasks

Remembering

1 Name at least three sections of a newspaper.

Analysing

2 Over the next three days collect an article from at least three different sections of newspaper.

a Which audience do you think each article was written for?

b Look at the opening paragraphs of two articles from different sections. How does the writing differ?

Evaluating

3 Look at the sections you have collected. What style of writing appeals to you most and why?

Strands in action

Core tasks

1 Investigate an issue that is important to students at your school. It may be a school-based issue such as canteen food or uniform policies, or a wider issue such as the environment, recycling or lack of sports facilities in your town. Write a piece of feature journalism to be published in your school's newsletter, magazine or local paper.

2 Complete hard news stories for the following headlines:

- High school student wins Academy Award
- Entire English class disappears
- New law: driver's licences at 14!
- Man bites dog.

3 Write the opening paragraph for a news story for at least three of the following sections of a newspaper, magazine or for a website or blog. You may make up the event and any details you like (within reason).

- International
- Fashion
- Music
- Environmental
- Political
- Business, economics or finance
- Food and dining

4 It is fifty years in the future and you have been asked to write a news article that looks at what has happened to space travel in the time since the shuttle missions ceased. Plan and write your article.

Extra tasks

1 Record the television news tonight and rewrite the voice-overs to three of the stories. Play it back to the class with your voice-over.

2 Find a photo from a print news story (an older story is better). Write a new story to go with the photo. Place the photo with the two stories under it on the board. See how many in the class can pick the original story.

3 Examine the writing styles of a writer from the sports section, one from the political section and one from the entertainment section of a major daily newspaper. Write a story about your first day in a new school in the style of one of these writers.

Shakespeare 'was not of an age, but for all time!'

Ben Jonson (1573–1637), dramatist



Introduction to Shakespeare

Chapter overview

There are few authors who have had the staying power of William Shakespeare. His works have been translated into every living language and, even today, over 400 years after he died, you can guarantee that somewhere in the world there are actors on stage taking on Shakespearean roles. The man was a marvel: brilliant, funny, tragic, historical, analytical, critical ... his plays have it all.

Shakespeare took stories from history and legends and made them riveting, stimulating and full of messages as relevant now as they were in his era. Even though the language of Shakespeare is sometimes difficult to grasp, his characters experience the familiar torments of love, betrayal, jealousy and greed. You will find that Shakespeare's tragic and comical plots are still as powerful today as they were in the seventeenth century.

1 Background to the Bard



The Bard of Avon in the portrait is considered the only depiction of Shakespeare drawn when he was alive. Shakespeare is estimated to have been forty-six years old at the time of drawing.

Shakespeare, also known as 'the Bard' or 'the Bard of Avon', is widely taught and even more widely quoted. Some critics suggest that Shakespeare did not write all thirty-seven of his plays (there were actually thirty-eight but the manuscript for *Cardenio*, written around 1612, was lost). Not much is known about Shakespeare's life. To understand the man, we can only make some educated guesses.

DID YOU KNOW...

The term 'bard' originally referred to the singers and composers of epic poems, and soon became a popular term for a poet.

Born in Stratford-upon-Avon in the Midlands of England, William Shakespeare was the son of John Shakespeare, a leather tradesman, and Mary Arden. They were married in 1557. William would probably have gone to the local King Edward VI Grammar School (a free school but one with an extraordinarily elevated reputation). There is no evidence he went to university.

At eighteen, William married twenty-six-year-old Anne Hathaway, who was pregnant. The following year, in 1582, their daughter Susanna was born. When Susanna was three, Anne gave birth to twins: Judith and Hamnet. Hamnet died when he was eleven.

Shakespeare moved to London in about 1588. He returned only once to his family before his retirement in 1613. He gained attention in London, but not all of it was positive. In 1592, the critic Robert Greene referred to him as an 'upstart crow'.

Shakespeare's first poem, 'Venus and Adonis', was published in 1593 and his second, 'Rape of Lucrece', a year later. By 1599 he had written fifteen plays.

DID YOU KNOW...

Up until the 1980s, only three portraits of Shakespeare were accepted as genuine likenesses of the playwright. In 2006, upon inheriting the portrait above, which had been in his family in Ireland for centuries, Alex Cobb recognised the subject to be Shakespeare and instigated the painstaking processes required for authentification. Three years later there was found to be sufficient evidence to support Cobb's theory. Professor Stanley Wells, Chairman of the Shakespeare Birthplace Trust believes it is this portrait that is the source for the engraving for the First Folio of Shakespeare's work in 1625. What do you think? Have a look at the First Folio cover on the next page.



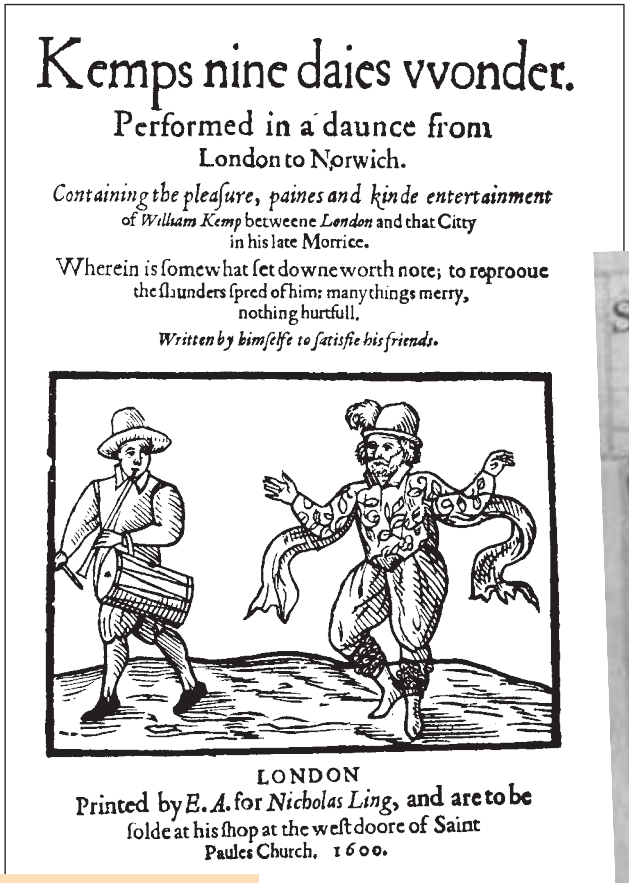
Anne Hathaway's cottage in Stratford-upon-Avon is a very popular tourist site for Shakespeare fans. Shakespeare is said to have courted Anne in the orchard on the then 90-hectare property.

In 1599, the Globe Theatre (of which Shakespeare was co-owner) was built on the banks of the River Thames, outside the city of London. Shakespeare wrote plays and acted there. He was a passionate actor, which may have contributed to the intimate and detailed way in which he constructed his characters.

Shakespeare became part owner of a company of actors called the Lord Chamberlain's Men (because of the patronage of the Lord Chamberlain). The company was so popular that members of the aristocracy, and even royalty, would attend their plays. After Elizabeth I died in 1603, James I was so delighted with the company that he renamed it the King's Men.

Shakespeare continued to write many plays, which led to his increased popularity. Indeed, he was one of the few writers of the time who saw his own works published and sold. This popularity saw the King's Men take over the Blackfriar's Theatre in 1608 as a permanent base, and the following year Shakespeare published the first edition of his sonnets.

Shakespeare's last play, *Henry VIII*, was finished in 1612 and he retired to Stratford the following year. In 1613, his precious Globe Theatre burned to the ground, but it was rebuilt and reopened the year after. The first collection of Shakespeare's plays was published seven years after his death and was called the First Folio.



Kemps nine daies vvonder.

Performed in a daunce from London to Norwich.

Containing the pleasure, paines and kinde entertainment of William Kemp betweene London and that Citty in his late Morrice.

Wherein is somewhat set downe worth note; to reproove the slaunders spred of him: many things merry, nothing hurtfull.

Written by himselfe to satisfie his friends.

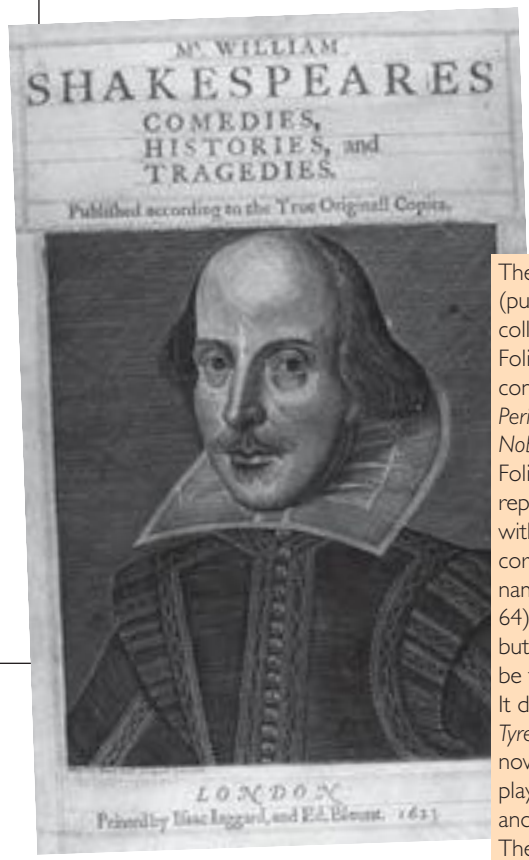
LONDON

Printed by E. A. for Nicholas Ling, and are to be solde at his shop at the west doore of Saint Paules Church. 1600.

The Lord Chamberlain's Men was the pre-eminent acting group of its time.

DID YOU KNOW...

The Lord Chamberlain is a senior member of the royal household, who is responsible for arranging the entertainment for the king or queen and their household.



Mr. WILLIAM SHAKESPEARES COMEDIES, HISTORIES, and TRAGEDIES.

Published according to the True Originall Copies.

LONDON

There were four folios (publications) of Shakespeare's collected plays. The First Folio (1623), as shown here, contained all his works except *Pericles*, *Prince of Tyre* and *Two Noble Kinsman*. The Second Folio (1632) was primarily a reprint of the First Folio but with more modern spelling and correct stage directions and names. The Third Folio (1663–64) contained seven other plays but six are not considered to be the work of Shakespeare. It did contain *Pericles*, *Prince of Tyre* but *Two Noble Kinsmen* is now accepted as a collaborative play between William Fletcher and William Shakespeare. The Fourth Folio (1685) was essentially a rewrite of the Third Folio with some modernisations.

Writer's TOOLBOX

A **sonnet** is a short poem of fourteen lines. It consists of three quatrains (groups of four lines) and a final couplet (two lines). Shakespeare wrote 154 sonnets.

DID YOU KNOW...

The Third Folio is the rarest of the folios because the unsold copies were destroyed by the Great Fire of London in 1666.



This is an engraving of the Globe Theatre from about 1616. The shape of the theatre is very different from our theatres today, where the stage usually faces the audience. In the Globe Theatre, the audience would surround three sides of the stage.

While there are no specific birth or death records, it is generally accepted that William Shakespeare died on his fifty-second birthday on 23 April 1616. In Shakespeare's day when a graveyard was full, the gravedigger would dig up an old corpse and burn it so that another could be buried in its place. To avoid this, Shakespeare wrote his own epitaph:

> Good Friends, for Jesus' sake forbear,
> To dig the bones enclosed here.
> Blest be the man that spares these stones,
> And curst be he that moves my bones.

To this day no one has disturbed his grave.



The final resting place of William Shakespeare, Holy Trinity Church, Stratford-upon-Avon

It's important when you're studying Shakespeare to get an idea of why he was considered so radical, why he wrote about particular subjects, and why he was so popular. To his audience, Shakespeare was like a popular television show is to audiences now—he spoke the language of his audience, told their stories and gave them something to think about.

Breakaway tasks

Remembering

1 Recall at least three facts about Shakespeare's life that you found the most interesting.

Understanding

2 From the information you have read, create a timeline of Shakespeare's life. Include major events in both his personal and professional life.

Applying

3 Imagine that you are a tour guide, employed to take eager Shakespeare fans to the major sights associated with his life. Write a commentary detailing the major places to stop and visit on your tour and why they were so important to the Bard.

Analysing

4 What do you think the following statement means? 'Shakespeare was a passionate actor, which may have contributed to the intimate and detailed way in which he constructed his characters.' Would you agree with this interpretation?

Evaluating

5 Apart from the biographical facts, there is little known about what kind of man Shakespeare was. In small groups discuss this issue and make some suggestions about what type of person you would need to be to have lived his life. Make a list of possible characteristics that you could attribute to Shakespeare based on your knowledge of his life.

Creating

6 Pretend you are Shakespeare's wife, Anne Hathaway. It is 1616 and you have seen your husband only once since he left to go to London. Using sources from the internet, create a scrapbook of your husband's career that reflects your admiration of him even though you rarely see him.

7 Choose a time during Shakespeare's life in London and write a letter from him to Anne about what he is experiencing and how he feels about it.

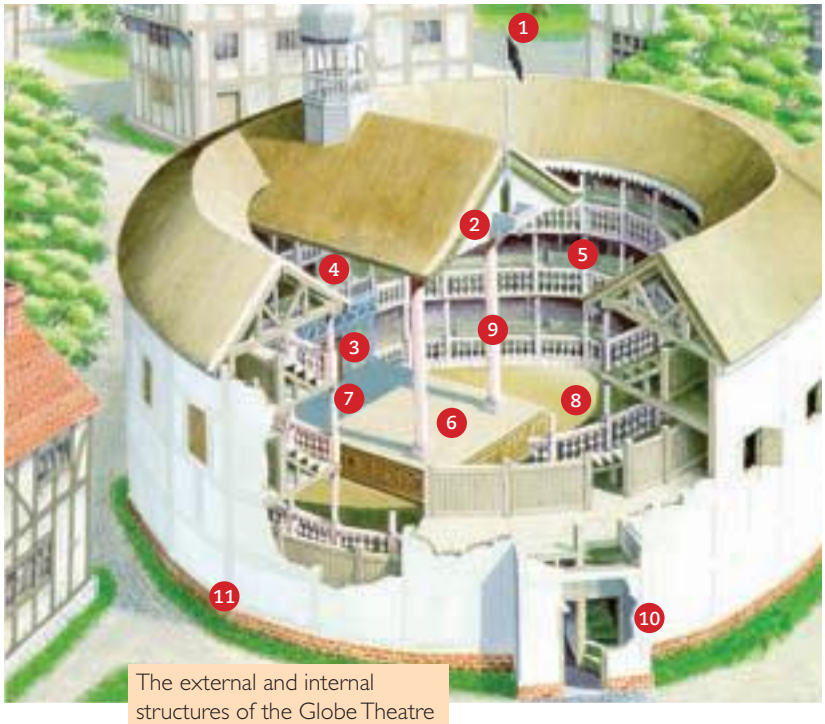
Shakespeare's theatre: the Globe

Attending the Globe Theatre in Shakespeare's time was not the same as going to the theatre now.



The rebuilt Globe Theatre on the edge of the River Thames

The Globe Theatre was designed to allow 3000 people to see a play at the same time. While we expect to sit down to watch a performance these days, the majority of Shakespeare's audiences paid one penny to stand in the yard at the centre of the playhouse to watch the play. Those who took this option were called 'groundlings'.



The external and internal structures of the Globe Theatre

The numbers below correspond to the numbers on the diagram.

1 **Flag**—This signified the type of play being performed: black for tragedy, white for comedy and red for history. The flag was flown high enough so it could be seen from afar.

2 **The 'heavens'**—This ceiling over the stage protected the actors from too much sun or rain and represented the sky and the heavens. The hut was also used for storage and sound effects, such as alarm bells, cannon fire and thunder. Actors could be lowered from the 'heavens'. Gods and ghosts could appear and seemingly fly around.

3 **Tiring house**—These dressing and storage rooms lay behind a curtain; so called because actors could change their attire between scenes.

4 **Upper stage**—The 'chamber' was used for most bedroom and balcony scenes.

5 **Galleries**—There were three covered seating sections. Audiences paid more to sit on the tiered wooden benches under a thatched roof to keep out of the sun and rain. For an additional penny, a patron could rent a cushion to sit on.

6 **Outer stage**—This is where the main action of the play took place. It was often called an 'apron' stage because audiences could sit around all three sides. The stage was intentionally built about 1.5 metres high so the audience could not jump onto the stage.

7 **Inner stage**—This stage was used mostly for indoor scenes and background action. It had a curtain that could be opened or closed for scene changes. It also allowed characters to eavesdrop, an important theatrical device.

8 **Open yard**—Audiences paid one penny to stand here and watch the performance, rain or shine. The floor of the 'yard' was sloping so that the groundlings at the back could see over the heads of the people standing in front.

9 **Support pillars**—These wooden pillars were painted to look like marble. Actors used these pillars to hide on the main stage and observe other characters while sneaking 'asides' to the audience.

10 **Entrance**—'Gatherers' stood at the single entrance to collect the admission fee. Patrons put their pennies into a box, hence the term 'box office.'

11 **Brick foundation**—The Globe's foundation needed to be constructed out of brick as it was built on wet, marshy land close to the River Thames.

Other features

The Globe Theatre was state-of-the-art at the time and offered audiences staging innovations they had never seen before.

- The staging allowed for actors to be lowered by ropes from the 'heavens'. The ability to make gods and ghosts appear and seemingly fly around the stage would have been quite a special effect. It also allowed for props to be hung over the stage and, given that there was no scenery, this became an important technique for the setting. This is why the audience is often told where a scene is taking place in Shakespeare's plays and why each scene ends with a denouement and the players exit (exeunt) the stage.



A **denouement** is like a concluding statement in which everything that has occurred in a scene is made clear to the audience.

- There were trapdoors in the stage floor, which opened down upon a gallery the size of both stages above; it was called 'hell'. From here the witches in *Macbeth* could rise and cast their sinister predictions, and Ophelia could be lowered into her grave in *Hamlet*.
- Special effects were used at the Globe Theatre. Fireworks could be set off during the performance to dramatise battle scenes. Music was an innovation in Globe productions and would have added to the intensity of the scene. A cannon could even be fired from the stage, which would have made a spectacular impact. Unfortunately, a misfired cannonball during a production of *Henry VIII* on 29 June 1613 hit the thatched roof and the theatre burned down!

Breakaway tasks

Remembering

1 What were some of the innovations of the Globe Theatre?

Understanding

2 What do you think Shakespeare was trying to achieve with his new innovations in the theatre?

Applying

3 Picture yourself on the outer stage of the Globe Theatre. The theatre is full to capacity. Look around you and describe what you see.

Analysing

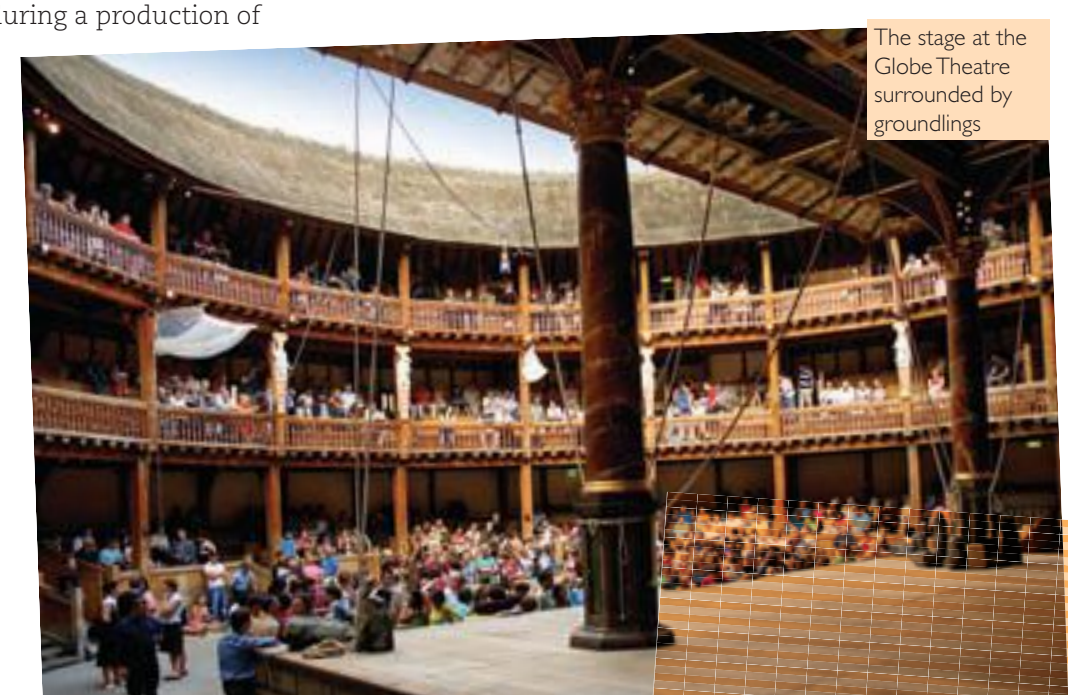
4 Complete a PMI about the Globe Theatre from what you have read. Your PMI should include one positive fact (Plus), one thing lacking (Minus) and one Interesting aspect of productions staged there.

Evaluating

5 Use the internet or your library to find a picture of a modern theatre, or recall one that you have attended. List the advantages and disadvantages of the Globe Theatre compared to a modern theatre.

Creating

6 Elizabethan actors had to play to an audience that was all around them, not just in front. Write a short instructional pamphlet for aspiring actors, giving them acting tips for engaging the whole audience in their performance. Make sure your pamphlet outlines the clear steps required for achieving this goal.



The stage at the Globe Theatre surrounded by groundlings

Strands in action

Core tasks

1 Select one of the following aspects of Shakespeare's world to research and present an oral report to the class:

- The Renaissance
- The House of Tudor
- Elizabethan England
- World exploration during the Renaissance
- Art and literature during the Renaissance
- Life in Renaissance England.

Your findings should be based on no fewer than four resources and you must complete a bibliography for your teacher.

The presentation should explain not only the particular aspect that you have chosen to study, but also why this aspect is important in understanding Shakespeare's struggle, fame, fortune and literary longevity. It would be useful to create a slide or visual presentation to support your report and, to help your peers recall your information, a half-page of notes as a handout that reflect the most important ideas in your report.

2 As a class, produce a questionnaire and conduct a survey (of your year level or a year level higher than yours) to find out how open people are to the idea of reading or studying Shakespeare's plays. To complete this task you will need to:

- brainstorm questions and ideas for the layout of the questionnaire
- try to structure your questions quite specifically so that all that is required is a yes/no answer, or a circle or tick as a response
- include one section where participants can give feedback on ways in which Shakespeare study could be made more enjoyable or less daunting
- collate and discuss the results as a class
- write a brief report (three to four paragraphs) evaluating the student responses and your role in the process.

Make sure when you are preparing your presentation that you concentrate on reading for pause, pace and vary the pitch of your voice to make it interesting to listen to.



Remember the **666 rule** for slide presentations—no more than six text-based slides in a row, no more than six points per slide and no more than six words per point. This means the slide presentation will support your presentation—not replace it by having large parts of your talk typed out. It means the audience will be listening to you, not just reading a written account.

Extra tasks

1 The period in which Shakespeare lived, the Renaissance, was a time of tremendous invention. Use the internet and the library to discover at least three Renaissance inventions. Describe them and put them in order of importance. Explain the reasons for the order you have chosen.

2 Choose one author who has modernised a Shakespearean play and create a brief biography of this person for the class. Select a small excerpt from one of their works and read it dramatically for your peers.

3 In small groups, go to **Pearson Reader** and choose one play due to be performed in the upcoming season at the Globe Theatre. Read a detailed summary of the play and obtain the text (online or at the library) from one important scene. Use this information to write a one-act play centred on a director instructing the main cast of this play in the upcoming production at the Globe Theatre. You may also decide to act it out for the class.



2

Translation



Shakespeare uses a number of words that are unfamiliar to a modern audience. Learning the meanings of these words will give you greater access to his works. Here is a table of some of the more frequently used words and phrases in Shakespeare's plays.

Shakespeare's word	Modern English
alack	alas; oh no!
anon	soon
art	are
attend	go along with
aught	should
avaunt	go away; leave
ay/aye	yes
behold	look
betimes	early; in time
borne	carried
by your leave	if you please
charged	burdened with; asked
countenance	face
cousin	literally a kinsman or a friend
doth	does
ere	before
exuent	to exit (more than one person)
fare thee well	goodbye and good luck to you
fie	for shame (ridiculing)
hail	a respectful greeting
hark	listen

Shakespeare's word	Modern English
hath	has
hence	from here
hither	to here
how now	informal greeting
i'faith	in good faith; truly; honestly
knell	sounding of a death bell, funeral bell
kinsman	family member; relative
lo	to draw attention to something; to point something out
mark	notice
morrow	morning
prithee	please; I would like you to …
sirrah	sir (but said with force)
thane	landowner—above common man
thee	you
thence	to there
thither	there
thou	you (are)
thy	your
whence	from where
wilt	will
ye	you

Poetic devices

Shakespeare's language is the language of poetry. He wrote three times as many lines of poetry than prose, so he uses a lot of poetic devices. Often a very long speech can be distilled into not much action, but it connects with us more deeply through the use of poetic devices.



Poetry is literature that has been structured in verse or rhythm, while **prose** is a piece of writing or a speech in narrative form.

Metaphor and simile

Metaphors and similes serve the same function: they compare two things to help an audience deepen their understanding of the thing or person being compared. There are two parts—the tenor and the vehicle. The tenor is the object to which characteristics are being attributed and the vehicle is the object from which characteristics are being attributed. The difference is that metaphors are unstated comparisons while similes are made obvious by the words 'like' and 'as'. For example:

Metaphor: He was a rat.
Simile: He was like a rat.

In this comparison a man (tenor) is being compared to a rat (vehicle).

When we think of a rat, what do we see, hear or smell? That's what this man is to this author and the metaphor recalls that in an instant. Such is the value of the metaphor and simile—the speed with which we make a connection.



Metaphors and **similes** are very useful for transmitting a lot of information quickly. When you are trying to analyse the effect of a metaphor, unpack the connotations (implications) of the metaphor. Similarly, when you are writing metaphors, choose the most appropriate vehicle to get your ideas across to your reader quickly.

Extended metaphors

Metaphors can be extended over many lines of prose. They retain the same tenor and vehicle, but the attribution continues and serves to drive home the message of the initial metaphor. For example, in *As You Like It*, a stage performance is the vehicle for describing life (the tenor).

> 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.
>
> (*As You Like It*, Act II, Scene 7)

This metaphor continues for another twenty-three lines in which Shakespeare details each phase or 'act' of our lives.

Personification

Another poetic device that Shakespeare used frequently and to great effect was personification. In personification an object or thing is given human qualities. In doing so, it animates that object or thing and so allows the audience to connect with it more easily. For example:

> Nor heaven peep through the blanket of the dark to cry, 'Hold, hold!'
>
> (*Macbeth*, Act I, Scene 5)

Heaven has no eyes for peeping, yet the author chooses to give it the human capacity to do so. What does heaven peeping and crying out mean to you? Can you see it in your mind? Try to describe this same effect without using personification and you will see the value of this poetic device.

Imagery

Imagery is the creation of mental pictures, which enable the reader to 'see' characters, their facial expressions and their setting. It is a very powerful device by which the reader is brought into close contact with the subject of the play or poem. Most of Shakespeare's imagery is created from everyday life and nature. There is direct description:

> Her azure veins, her alabaster skin,
> Her coral lips, her snow-white dimpled chin.
>
> (*The Rape of Lucrece*)

There is imagery using metaphors:

> My mistress' eyes are nothing like the sun;
> Coral is far more red than her lips' red;
> If snow be white, why then her breasts are dun;
> If hairs be wires, black wires grow on her head.

(Sonnet 130)

And even imagery that is downright unflattering:

> You seem to understand me,
> By each at once her choppy finger laying
> Upon her skinny lips. You should be women,
> And yet your beards forbid me to interpret
> That you are so.

(*Macbeth*, Act 1, Scene 3)

Malapropism

In Shakespeare's comedies there is frequent use of malapropism. Malapropism is the use of the wrong word for the purpose of being funny. For example, Dogberry in *Much Ado About Nothing* says:

> O villain! thou wilt be condemned into everlasting redemption for this.

(*Much Ado About Nothing*, Act IV, Scene 2)

In this case the malapropism is the use of the word 'redemption' which means to be saved or released from the consequences of sin. Someone cannot be 'condemned into' redemption, as redemption is a positive. A person might be 'condemned into' perdition (hell).

Allusion

Shakespeare was widely read and knew his history well. His plays and poems are full of references to historical events, other cultures, other texts and other people. Allusions are a way of evaluating someone or something. For example, in *The Merchant of Venice*, Shylock refers to Portia (disguised as a learned lawyer, called Balthazaar) as a 'Daniel come to judgement', which is an allusion to the story of Susanna and the elders from the Old Testament. Susanna is wrongly accused by the elders of promiscuity when she refuses to be blackmailed by them. She is arrested, but Daniel says the elders should be questioned. The allusion to Daniel suggests that he is young and smart. Indeed the Babylonian name Balthazaar that Portia has assumed means 'Daniel'. Knowing the meaning of an allusion can therefore deepen our knowledge of the character.

DID YOU KNOW...

You can use the internet to find allusions to well-known texts.

It is not necessary to identify the allusions in Shakespeare's works in order to enjoy his plays, but understanding them will deepen your relationship with the text. Many of the allusions are to the Bible, as Catholicism and Protestantism were powerful influences upon English society in Shakespeare's time. These references can be missed today, but most would have been well known to Shakespeare's audiences. For example:

> Judge not, that ye be not judged, for what with judgment ye judge, ye shall be judged, and with what measure ye mete, it shall be measured to you again.

(Matthew: 7:1–5).

This is alluded to in *Measure for Measure*:

> Haste still pays haste, and leisure answers leisure;
> Like doth quit like, and Measure still for Measure.

(*Measure for Measure*, Act V, Scene 1)

Punctuation

Shakespeare's plays are scripts—they are meant to be spoken and acted out. The punctuation indicates how the actors should speak their lines, when to pause and for how long. You read to the punctuation, not to the end of the line. Look at the following example.

> By day and night he wrongs me; every hour
> He flashes into one gross crime or other,
> That sets us all at odds: I'll not endure it:
> His knights grow riotous, and himself upbraids us
> On every trifle. When he returns from hunting,
> I will not speak with him; say I am sick:
> If you come slack of former services,
> You shall do well; the fault of it I'll answer.

(*King Lear*, Act 1, Scene 3)

You see only one full stop at the end of a line so all the other lines carry across and should be read accordingly.

Different punctuation marks require different lengths of pauses. For commas (,) and brackets ( ) a shorter pause is required (you take half a breath), for all other marks, you take a full breath.

Contractions

Shakespeare's poetry has a very complicated rhythm because he used an 'iambic pentameter'.

Iambs

A line of poetry is divided into 'metric' groups called 'feet'. There are seven kinds of metric feet. They are identified by how many syllables they have and where the emphasis/stress in each word falls. An unstressed syllable is marked with a '⏑' and a stressed syllable is marked with a '/'. Shakespeare wrote in iambs, which are two-syllable metric feet where the first syllable is unstressed and the second is stressed (⏑ and /). For example comPARE, aRISE, beHOLD, inSIST.

Pentameter

'Pent' means five so 'pentameter' means five metric feet in one line. If those metric feet are iambs, that means there are ten syllables in each line and every second syllable is stressed to give rhythm to what you are saying. For example:

⏑ / ⏑ / ⏑ / ⏑ / ⏑ /
Shall I compare thee to a summer's day?
⏑ / ⏑ / ⏑ / ⏑ / ⏑ /
Thou art more lovely and more temperate.

(Sonnet 18)

When writing within a rigid structure it is necessary to play with words so they fit into the pattern, hence the use of apostrophes for contraction. In Shakespeare's day the suffix 'ed' was usually pronounced as a syllable, so that the word 'allayed' would have had three syllables. Depending on the need, Shakespeare may have contracted this to two syllables using an apostrophe: allay'd. There are two further examples of contraction in the last line:

In me thou seest the glowing of such fire
That on the ashes of his youth doth lie,
As the death-bed whereon it must expire,
Consum'd with that which it was nourish'd by.

(Sonnet 73)

Shakespearean sonnets had fourteen lines of iambic pentameter (140 syllables in all), perfect every time.

DID YOU KNOW...

Shakespeare wrote 154 love sonnets in his time. How many iambs is that?

Speeches

Plays have four kinds of speech: two that are made to the audience and two that are used to address other characters. You need to know which you are saying in order to present it correctly.

Dialogue

The bulk of any play is dialogue—one character talking to another. You need to be 'in character' to do this, that is the type of person that the other characters know. For example, Iago (from *Othello*) is thought to be one kind of man to some characters and a completely different man to others. Depending on who he is talking to, his manner and demeanour change.

Monologue

A monologue is a lengthy speech by one actor, usually to the other characters or some other object. Portia's mercy speech in *The Merchant of Venice* is an example of a monologue. Other examples include:

- Helena—*A Midsummer Night's Dream* (Act III, Scene 2, 145–61)
- Berowne—*Love's Labour's Lost* (Act V, Scene 2, 315–34)
- Leontes—*The Winter's Tale* (Act II, Scene 1, 36–52)
- Sebastian—*Twelfth Night* (Act IV, Scene 3, 1–20)
- Adriana—*The Comedy of Errors* (Act II, Scene 1, 87–101)
- Macbeth—*Macbeth* (Act I, Scene 7, 1–25)

DID YOU KNOW...

References to Shakespearean quotes can be expressed in this way: (I, ii, 54–59) instead of (Act I, Scene 2, 54–59).

Aside

An aside is a line spoken by an actor to the audience only. It is meant to give the audience more information than the characters on stage have. For example, in plays where identities are hidden there are many asides to remind the audience who the person really is.

Soliloquy

A soliloquy is a speech in which a character, alone on stage, expresses their reflections aloud. It allows the character to convey their most intimate thoughts and feelings directly to the audience. The other characters do not know what we discover through a soliloquy. Some examples of soliloquies include:

- Hamlet—*Hamlet* (Act I, Scene 2, 131–61)
- Antony—*Julius Caesar* (Act III, Scene 1, 254–75)
- Gloucester—*Richard III* (Act I, Scene 1, 1–41)
- Henry—*Henry V* (Act IV, Scene 1, 229–83)
- Viola/Cesario—*Twelfth Night* (Act II, Scene 2, 17–41)
- Bottom—*A Midsummer Night's Dream* (Act IV, Scene 2, 100–18).



Remembering

1 Why is Shakespearean language so difficult to understand? Provide three examples of unfamiliar words used by Shakespeare and their modern-day meanings.

Understanding

2 Explain the purpose of the punctuation used in Shakespeare's plays. Who do you think this punctuation was intended to help?

Applying

3 Shakespeare's words were carefully structured and rhythmic, and also quite mathematical. Working in pairs, explain how his sonnets ended up with a total of 140 syllables by using a mathematical equation. Break your answer down to the lowest possible factor and label your equation appropriately.

4 Underline the 'tenor' and the 'vehicle' in each of the following statements, before identifying them as either metaphors or similes:

a The prosecutor, a peacock fanning his feathers, strutted slowly from the courtroom.

b Her eyes were as blue as the ocean she so adored.

c Eleanor was a machine, incapable of allowing a chink to appear in her armour.

d The streets were a tangled mess, a cobweb from which they could not escape.

e The stranger was mole-like, foraging for information.

5 Explain the following use of personification by indicating what is being personified, how it is being personified and how it affects you as the reader.

a Grim-visaged war hath smoothed his wrinkled front (*Richard III*)

b Find a time for frighted peace to pant (*Henry IV*, Part I)

c Music crept by me upon the waters (*The Tempest*)

6 For each of the following, decide on an allusion you could use to subtly judge the subject. (You might find an online search helpful.)

- mother
- activist for climate change
- peace-maker
- lover.

For each allusion, explain the story and what it says about them.

Analysing

7 Choose one of the monologues or soliloquies listed previously.

a Read it aloud to yourself.

b Write a paragraph or two explaining the meaning of your chosen monologue or soliloquy.

c Rewrite the monologue or soliloquy in your own words.

d Rehearse and perform both the original monologue or soliloquy and your own version to the class.

Evaluating

8 Why do you think Shakespeare's allusions often related to biblical stories or verses?

Creating

9 Write your own soliloquy. Pretend you are the Shakespearean character Macbeth, and you are considering whether or not you should murder the king and take the throne. Write a one-to-two paragraph speech, keeping in mind that a soliloquy is designed to tell the audience the innermost thoughts of a character. You may like to experiment with Shakespearean language and try to include some of his frequently used phrases.

Strands in action

Core tasks

1 Translate the following Shakespearean sentences into modern English. You might need to look up some words in the dictionary and rearrange the sentence for it to make sense.

- 'Thou art resolved?' (*Pericles*)
- 'Soft, what light through yonder window breaks?' (*Romeo and Juliet*)
- 'Pray you, where lies Sir Porteus? Marry, at my house.' (*The Two Gentlemen of Verona*)
- 'And thou that art his mate, make boot of this ...' (*Henry VI*)
- 'And if thou canst awake by 4 o' the clock, I prithee, call me.' (*Cymbeline*)
- 'Tis not four days gone since I heard thence.' (*Coriolanus*)
- 'By your leave; I cry you mercy: give your worship good morrow.' (*The Merry Wives of Windsor*)
- 'And whither go they?' (*Troilus and Cressida*)

2 Now choose one of the monologues or soliloquies from this module. You should be able to locate a copy of this speech on the internet very quickly. Rewrite the speech you have chosen into modern English and read it dramatically to the class.

Extra tasks

1 Use one of the poetic devices outlined to give someone your view of:

- your parent
- the ocean
- winter in the park
- dawn
- fear
- being in love.

2 Form small groups and do some research on the internet to find out the meaning of one of the following metric feet:

- trochee
- pyrrhic
- dactyl
- spondee
- anapaest
- amphimacer.

Present a short lesson to the class on your chosen 'foot', using examples to help them understand it.

3 Which of the following extracts is a metaphor and which is a simile? Identify the tenor and vehicle of each. For each of the metaphors identified, explain what is said about the tenor by examining the nature of the vehicle. Create a slide presentation with graphics to explain the relationship between the tenor and the vehicle and how it affects you as a reader.

a 'That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruin'd choirs where late the sweet birds sang.'
(Sonnet 73)

b 'And appetite, an universal wolf' (*Troilus and Cressida*)

c 'Our bodies are our gardens to the which our will are gardeners' (*Othello*)

d 'So we grew together,
Like to a double cherry, seeming parted,
But yet an union in partition,
Two lovely berries moulded on one stem'
(*A Midsummer Night's Dream*)

4 Read the description below of the battlefield after the Battle of Agincourt (1415) between the British and French. What do you 'see' when you read these lines? How does it make you feel? Describe the same scene without the imagery. Exchange it with a partner. Does it have the same impact? Rewrite this scene using modern English language. What metaphors might be used for a modern battle scene?

> For many of our princes—woe the while!—
> Lie drown'd and soak'd in mercenary blood;
> So do our vulgar drench their peasant limbs
> In blood of princes; and their wounded steeds
> Fret fetlock deep in gore, and with wild rage
> Yerk out their armed heels at their dead masters,
> Killing them twice.

(*Henry V*, Act IV, Scene 7)

3

Shakespeare's plays

Shakespeare's thirty-seven plays can be divided into three categories. All plays are structured similarly, but each category has features you can identify.



Comedy	Tragedy	History
All's Well That Ends Well	*Antony and Cleopatra*	*Henry IV, Part I*
As You Like It	*Coriolanus*	*Henry IV, Part II*
The Comedy of Errors	*Hamlet*	*Henry V*
Cymbeline	*Julius Caesar*	*Henry VI, Part I*
Love's Labours Lost	*King Lear*	*Henry VI, Part II*
Measure for Measure	*Macbeth*	*Henry VI, Part III*
The Merry Wives of Windsor	*Othello*	*Henry VIII*
The Merchant of Venice	*Pericles, Prince of Tyre*	*King John*
A Midsummer Night's Dream	*Romeo and Juliet*	*Richard II*
Much Ado About Nothing	*The Tempest*	*Richard III*
The Taming of the Shrew	*Timon of Athens*	
Twelfth Night	*Titus Andronicus*	
	Troilus and Cressida	
	The Winter's Tale	

Shakespeare's comedies

- The central story in Shakespeare's comedies is about love.
- The lovers must overcome obstacles to their union. Often there are misunderstandings that need to be cleared up before they can be together. The processional ending (where everyone is paired up and parades out) is often a conclusion to Shakespeare's comedy.
- Often comedies feature fantastical elements such as magic and fairies, and can seem quite improbable (for example characters not recognising each other when wearing different clothes). They also use conventions such as mistaken identity, farce, slapstick, equivocation (half-truths) and clowns.
- The marriages can appear to be utterly unlikely and often occur through the machinations of the strange and sometimes supernatural.
- The themes are often the power of language, the importance of love, the value of individuals, the capacity of art or literature to transform and the idea that appearances can be deceptive.
- Comedies are not 'funny' in the modern sense. The term is used to describe the structure and content rather than jokes and innuendo (although there are some of those too).

Shakespeare's histories

Shakespeare's histories were grouped together originally because they all dealt in some way with the history of England. However, in a number of the plays, the plot is combined with past events or people in a way that is not historically accurate. By doing this, Shakespeare was playing to the demand of his audience at the time, as, under the threat of foreign invasion, feelings of national English pride swept through the country.

- Shakespeare's histories are based on the lives of famous monarchs.
- The themes are about power, the virtue of good leadership and its importance to the common good of the country, the might of right and the destructive power of war for the unworthy.
- They dramatise five generations of medieval power struggles.
- They feature either the Hundred Years War or the War of the Roses.
- They centre on a great event in history or a specific political problem.
- They emphasise the importance of goodness in a king or queen.
- They focus less on the reasons why something happened politically and historically, and more on the moral chain of events.

DID YOU KNOW...

The Hundred Years War (1337–1453) was fought between France and England. Despite sporadic victories by the English, the French finally won, inspired by the Maid of Orleans—Joan of Arc.

The War of the Roses (1455–85) was a civil war in England between the House of York (white rose) and the House of Lancaster (red rose). It ended with the death of Richard III (York) and the rise of Henry VII (Lancaster), the first of the Tudor monarchs.

Shakespeare's tragedies

- Shakespeare's tragedies focus on a tragic hero.
- The themes of tragedy are about order, power, loyalty, honesty and the susceptibility of all people to evil.
- They begin by identifying a man of high estate and excellent character, but one who has a tragic flaw (a weakness that can be exploited, for example ambition, pride, jealousy or greed).
- They follow the exposure of the tragic hero's flaw and the part it plays in bringing him down.
- They feature violence, murder or alienation of former allies and enemies.
- They demonstrate the gradual isolation of the tragic hero.
- They outline the formation and growing strength of the 'good guys' against the tragic hero.
- They show the recognition by the tragic hero of the reason for his downfall (also called the 'lightening' before death).
- A final battle is played out between the forces of good and the tragic hero, resulting in the death of the tragic hero.
- They finish with the restoration of the rightful order.
- Often the mechanism of tragedy seems hard to believe or has supernatural elements.

General structure

All of Shakespeare's plays are structured in five acts. Each act has a particular function, regardless of its form.

Act I: Introduces the setting, characters and the central conflict of the play. Lays the foundation in terms of the motivation and emotional interest of characters in the conflict. The audience sympathies are established.

Act II: Characters become more clearly aligned as either 'good' or 'bad' and there is a build up of suspense as the first moves or schemes are played out.

Act III: The audience is invested in the outcome as the 'bad' characters appear to be winning the conflict.

Act IV: Against all odds the 'good' characters rise up. The act ends at a point where the audience is ready for the final victory—but not quite at it.

Act V: The good characters win and, although there could be a twist or turn that was not expected, the win is inevitable.

Women's talk—was Shakespeare a feminist?

Shakespeare presented women of all types—from the bawdy tavern wench to the saintly maid, from the victim to the perpetrator. In Shakespeare's time women (except the queen) were considered men's possessions, yet Shakespeare gave us some incredibly strong female characters. How did he present women as capable, intelligent and strong in a society that didn't think they were?

Women dressed as men

There are a number of female characters in Shakespeare's plays who dress as men. Only in this disguise are they free to explore the full range of their capacities. They can go out in the world on their own, save men's lives and advise them in love.



As You Like It, directed by Sam Mendes, with Juliet Rylance as Rosalind, The Old Vic Theatre, 2010

Rosalind (*As You Like It*)

Dressed as a man (Ganymede), Rosalind offers sensible advice to the immature and love-sick Orlando:

> Men have died from time to time, and worms have eaten them, but not for love.

(*As You Like It*, Act IV, Scene 1)

Viola (*Twelfth Night*)

In *Twelfth Night* Viola dresses as a man (Cesario) in order to protect herself when shipwrecked in Illyria. Soon, as a servant and friend of Count Orsino, she uses her masculine position to help him win the hand of Olivia. She puts her own love for Orsino aside to woo Olivia for him. She teaches Orsino about the failings of men in their approach to love:

> We men may say more, swear more, but, indeed,
> Our shows are more than will; for still we prove
> Much in our vows, but little in our love.

(*Twelfth Night*, Act II, Scene 4)



Twelfth Night, directed by Gregory Doran, with Nancy Carroll as Viola and Jo Stone-Fewings as Orsino, at the Courtyard Theatre in Stratford-upon-Avon.

Portia (*The Merchant of Venice*)

Masquerading as a lawyer, Portia saves the life of her new husband's best friend when all the men around her could not do so in *The Merchant of Venice*.

Murdering women

Some women do not dress as men but show characteristics typically associated with men.

Lady Macbeth (*Macbeth*)

Lady Macbeth transforms her nature from the traditional view of a woman's nature at that time to that of a strong and powerful man. She calls on the powers of hell to rid herself of weakness in order to fulfil her task of killing the king.

> Come, you spirits
> That tend on mortal thoughts, unsex me here,
> And fill me, from the crown to the toe, top-full
> Of direst cruelty! Make thick my blood,
> Stop up the access and passage to remorse,
> That no compunctious visitings of nature
> Shake my fell purpose, not keep peace between
> Th'effect and it! Come to my woman's breasts,
> And take my milk for gall, you murdering
> ministers,
> Wherever in your sightless substances
> You wait on nature's mischief.

(*Macbeth*, Act 1, Scene 5)



In this scene from *Macbeth*, directed by Roman Polanski (1971), Lady Macbeth, played by Francesca Annis, is calling upon the dark spirits to 'unsex her' as she watches King Duncan's entourage approaching her castle at Inverness.

Goneril and Regan (*King Lear*)

King Lear's eldest daughters (Goneril and Regan) are considered masculine in their seizure of power. In Act III Scene 7 of *King Lear*, we witness their cruelty and even the servant comments that Regan's behaviour is masculine as they join the evil Cornwall in scooping out the eyes of the elderly and loyal Gloucester. The women, particularly Regan, then throw the newly blinded gentleman out into the rain to 'smell his way to Dover'.



King Lear with Kellie Bright as Regan, Beru Tessema as France, Peter Hamilton Dyer as Cornwall and Joseph Mydell as Gloucester at the Globe Theatre, 2008

Shrews

In Shakespeare's time, outspoken women were often seen as nagging and quarrelsome and were labelled 'shrews'. Women in the sixteenth century who defied the patriarchal (male-dominated) society in which they lived and undermined the authority of their husbands or fathers often did so to their detriment. In contrast to the general thinking of the time, Shakespeare infused a number of his female characters with a strength of will and intelligence that surpassed their male counterparts.

Katharina (*The Taming of the Shrew*)

Katharina (the shrew) doesn't hold back. She is scorned by everyone around her, particularly her younger sister, Bianca, who has to wait until Katharina is married until she can marry. Katharina disregards all suitors (and there are not many) until she meets her intellectual equal in Petruchio, who is as cynical about the world as she is.

Petruchio: Myself am mov'd to woo thee for my wife.

Katharina: Mov'd! in good time! Let him that mov'd you hither

Remove you hence. I knew you at the first

You were a moveable.

Petruchio: Why, what's a moveable?

Katharina: A join'd-stool.

Petruchio: Thou hast hit it. Come, sit on me.

Katharina: Asses are made to bear, and so are you.

Petruchio: Women are made to bear, and so are you.

Katharina: No such jade as you, if me you mean.

(*The Taming of the Shrew*, Act II, Scene I)



Elizabeth Taylor was brilliantly cast as the shrew, playing here with her then husband Richard Burton as Petruchio in the 1967 classic film, *The Taming of the Shrew*, directed by Franco Zeffirelli

DID YOU KNOW...

Elizabeth Taylor and Richard Burton had a passionate affair during the filming of *Cleopatra* (another Shakespeare-inspired film) in 1961. It was notorious because both were married at the time. They eventually married in 1964, divorced in 1974, remarried in 1975, and divorced again in 1976. Their fire-and-ice relationship was perfect for the combative nature of the relationship between Katharina and Petruchio.



Emma Thompson as the quick-witted and free-spirited Beatrice and Kenneth Branagh as Benedick in *Much Ado About Nothing*, directed by Kenneth Branagh, 1993

Much Ado About Nothing

In Much Ado About Nothing, Beatrice is equal in wit to Benedick, there is a 'kind of merry war' between them:

Beatrice: I had rather hear my dog bark at a crow than a man swear he loves me.

Benedick: God keep your ladyship still in that mind! So some gentleman or other shall scape a predestinate scratch'd face.

Beatrice: Scratching could not make it worse, an 'twere such a face as yours were.

(*Much Ado About Nothing*, Act I, Scene I)

Silence is golden

Sometimes Shakespeare silences women. The women who dress as men and experience the freedom of that identity are often silenced when they become women again. Some speculate that this is returning them to their 'proper place', but you could also argue the opposite, that it is Shakespeare sending a subtle message to his audience by highlighting the restraints placed upon women in his society.

As You Like It

Rosalind, for example, attempts to smooth the way by speaking an epilogue to both men and women separately and making it clear that this is just a play:

I charge you, O women, for the love you bear to men, to
like as much of this play as please you; and I charge you,
O men, for the love you bear to women—as I perceive by your simpering, none of you hates them—that between you and the women the play may please.

(*As You Like It*, Act V, Scene 4)

Twelfth Night

Viola, once she is no longer dressed as Cesario, is silenced, but the Duke demonstrates his awareness of the capabilities she showed while masquerading as a man:

> Your master quits you; and, for your service done him
> So much against the mettle of your sex,
> So far beneath your soft and tender breeding,
> And since you call'd me master for so long,
> Here is my hand; you shall from this time be
> Your master's mistress.

(*Twelfth Night*, Act V, Scene 1)



Twelfth Night with Imogen Stubbs as Viola and Toby Stephens as Orsino, directed by Trevor Nunn, Film Company Renaissance, 1996

Breakaway tasks

Remembering

1. Name the character Viola becomes when dressed as a man.
2. Name the character that Rosalind becomes when dressed as a man.
3. Who or what does Lady Macbeth seek help from, and why?
4. What does the line: 'Here's my hand …' symbolise in this excerpt? Conduct a quick search to find out its origin.

Applying

5. Of all the types of women that have been discussed, which one would be most like a woman of the twenty-first century? Give reasons for your choice.

Analysing

6. What similarities do you see between Regan and Lady Macbeth? Are their deeds worse than they would be if they were men because they are women?
7. From the Duke's speech, do you think he admires Viola? Why do you think so?
8. What rhetorical device is apparent in the exchange between Petruchio and Katharina?
9. Identify the insult(s) in Benedick's and Beatrice's interchange.

Evaluating

10. In small groups, discuss why Shakespeare might have given women such interesting roles in a time when they had few rights.
11. In Shakespeare's time there were no female actors so all the roles were played by men, including the female parts. What difference do you think it would have made to have men playing female roles?
12. What do you think Shakespeare's motivation was for 'silencing' women?

Creating

13. Find out what the symbols for tragedy and comedy are. Design your own version. Design a symbol for the History plays.
14. Design a costume for one of the women mentioned in this section that reflects her character. It can be set in any time or place but you need to justify your decisions. Annotate the diagram/sketch, outlining your thinking around the decisions you have made.

Shakespeare's sources

Shakespeare was extremely well read and used a vast array of sources for his plays and poems, including:

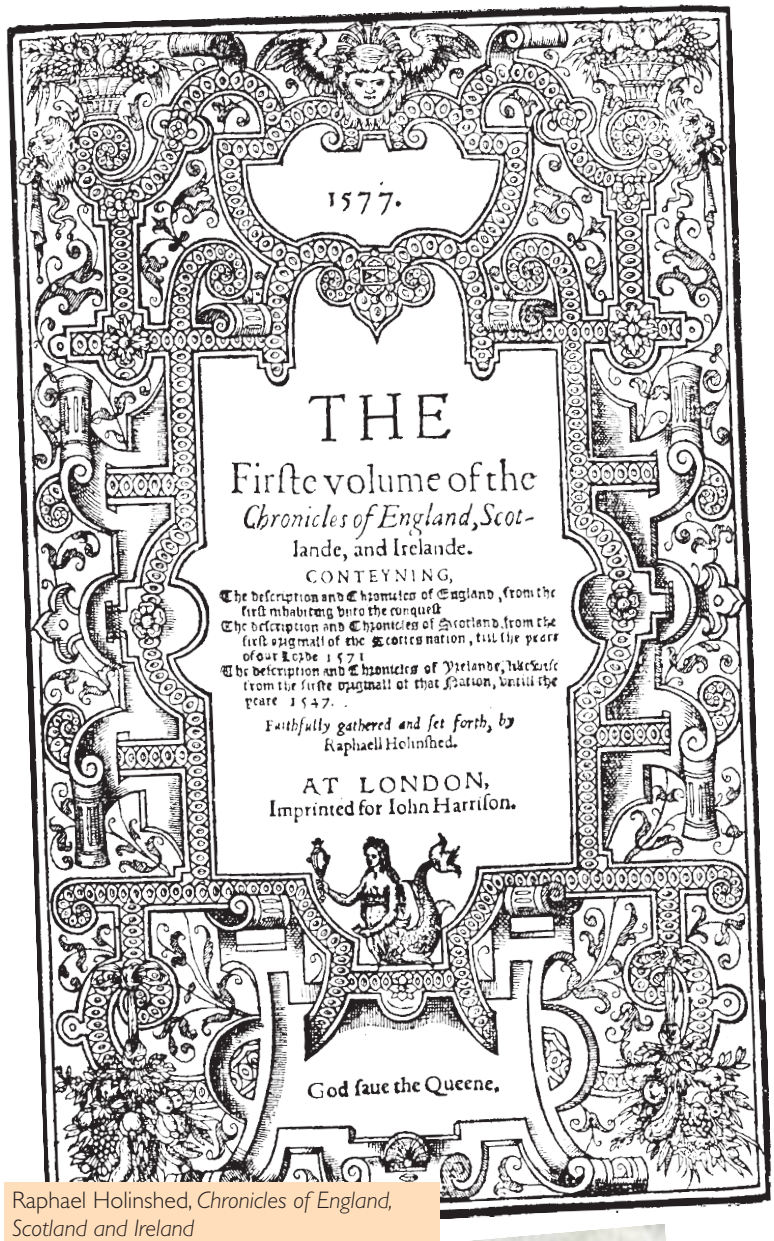
- ancient texts from Greece and Rome, such as *Plutarch's Lives* as the source for *Antony and Cleopatra*, *Coriolanus*, *Julius Caesar* and *Timon of Athens*. *The Comedy of Errors* and *Pericles* were based on ancient Greek stories
- legends, such as a Norse legend for *Hamlet*
- novels such as Cinthio's *Hecatommithi* for *Measure for Measure* and *Othello*; Boccaccio's *The Decameron* for *All's Well that Ends Well*; and Lodge's *Rosalynde: Eupheus Golden Legacie* for *As You Like It*
- poems like Brooke's *The Tragicall Historye of Romeus and Iuliet* for *Romeo and Juliet*
- his own experiences to inform texts such as *A Midsummer Night's Dream*, *Love's Labour's Lost* and *The Tempest*.

Shakespeare's most famous source, however, was *Holinshed's Chronicles*.

Raphael Holinshed

Raphael Holinshed (1529–1580), along with other historians, compiled the *Chronicles of England, Scotland and Ireland,* which was written in six volumes. The chronicles traced the history of Britain and, while the sources have been questioned as to their trustworthiness, they were literary in style and filled with both mythological and actual British history.

Shakespeare dipped into the second edition of *Holinshed's Chronicles* and some of his plays follow this text very closely, while others were based loosely on one or a combination of stories.


1577.

THE

Firſte volume of the *Chronicles of England, Scot-* lande, and Irelande.

CONTEYNING,

The deſcription and Chronicles of England, from the firſt inhabityng hyther vnto the conqueſt

The deſcription and Chronicles of Scotland, from the firſt originall of the Scottes nation, till the yeare of our Lorde 1571

The deſcription and Chronicles of Irelande, likewiſe from the firſte originall of that Nation, vntill the yeare 1547.

Faithfully gathered and ſet forth, by Raphaell Holinſhed.

AT LONDON, Imprinted for Iohn Harriſon.

God ſaue the Queene.

Raphael Holinshed, *Chronicles of England, Scotland and Ireland*

DID YOU KNOW...

A chronicle is a record or account of events in the order of time—a history.

Strands in action

Core task

1 a Choose one of these Shakespearean plays (or you may like to find one for yourself) and read a good summary of it:

- *Macbeth*
- *Romeo and Juliet*
- *Hamlet*
- *Julius Caesar*
- *King Lear*
- *Much Ado About Nothing*
- *The Tempest*
- *Two Gentlemen of Verona*
- *The Merry Wives of Windsor.*

b Conduct some research into the sources of your chosen play. For each source, attempt to locate a summary or précis of the sources that Shakespeare used for his play.

c Compare and contrast the sources to the summary you have. What did he actually use from each source? What did he change from each source? What did he omit from the source? Can you explain why he made these changes? In your opinion, do you think the final play by Shakespeare would have benefited from including some more material from any of the sources?

d Paste the summary onto a larger piece of paper. Annotate the summary using arrows and text boxes to indicate to others where the details from the play have come from.

Extra tasks

1 If you were to write a historical play, who would you choose to focus on and why? Write a profile of your chosen historical figure and include details of a series of true events that would provide good material for your play.

2 Select a female character from one of Shakespeare's plays and research and present a report to the class that outlines:

- the character's role
- her strengths and weaknesses
- based on this character, what Shakespeare's views of women might have been
- some of her better known lines from the play.

3 Choose a modern comedy that you have enjoyed. What comic elements can you identify in your choice that are the same in Shakespeare's plays? Share your reflections with the class.

4 Research and list at least three modern films based on Shakespearean plays. For example, *Ten Things I Hate About You* is based on Shakespeare's *The Taming of the Shrew*. As a class, choose one of the films and, before you view it, find a synopsis of the play on which it is based. Prepare a comparison/contrast chart between the play and the modernised film version, and fill in as many elements about your understanding of the play's setting, characters and plot prior to viewing the film. What has the director included, changed or omitted from the original play? How would you explain the director's choices?

5 Research the story of Anakin Skywalker from the *Star Wars* series. Using the definition of tragic hero and tragedy in this module, do you think Anakin Skywalker can be considered a tragic hero in the Shakespearean sense?

4

Shakespeare's themes



Shakespeare had some central ideas that he liked to explore in his works and these were not ideas that were limited to his time—they are as relevant to us today as they were then. These ideas are called 'themes' and while the costumes, sets and characters of Shakespeare's plays may seem outdated to you, you will recognise their truth in your own lives today.

Relationships

All plays, including Shakespeare's, are centred on relationships—with self and with others.

Hamlet, Prince of Denmark

There are many relationships in *Hamlet*: father/son, uncle/nephew, mother/son, friend/friend, ally/enemy. None of these relationships work.

DID YOU KNOW...

Hamlet is Shakespeare's longest play. The 1996 film version directed by and starring Kenneth Branagh is over four hours long.

Synopsis

Hamlet's father, (just called King Hamlet or 'the ghost') has been murdered by Claudius, the king's brother who then marries Hamlet's mother, Gertrude. Claudius murdered the king by pouring hemlock into his ear. Some guards witness the ghost of the father and one of them, Horatio, reports it to Hamlet who decides to try to speak with the ghost. The ghost tells him how he was murdered and Hamlet, angry, knows he has to avenge his father's death.

Ophelia tells her father Polonius about how strangely Hamlet is acting so he decides to get two of Hamlet's friends to spy on him. Their names are Rozencrantz and Gildenstern.

Hamlet writes a play called 'The Mousetrap' in which he outlines what his uncle did to his father and uses a group of travelling actors to act it out for the king and his mother. Recognising the plot, King Claudius storms out. Gertrude agrees to send for her son to see if she can find out why he is acting so strangely while Polonius, who is the king's advisor as well as Ophelia's father, hides behind a curtain to overhear their conversation. At this same time, Hamlet has decided to kill the king but plans to wait because the king is praying. He goes to his mother's room, discovers that there is someone behind the curtain eavesdropping and, thinking it is Claudius, he mistakenly kills Polonius.

Hamlet then tries to get his mother to see that Claudius is crazy but she does not believe him. Instead, King Claudius orders Rozencrantz and Gildenstern to take Hamlet to England along with a note to ask the English king to kill him. Hamlet finds the note, changes it so that it is Rozencrantz and Gildenstern who should be killed and escapes back to Denmark.

When he returns Hamlet finds out that Ophelia, devastated by the killing of her father, has killed herself. Laertes (who is Polonius's son) wants to avenge his father's and sister's deaths and he and



King Claudius plot to kill Hamlet by poison. Laertes and Hamlet have a brief confrontation over the open grave of Ophelia and agree to a duel. However, before that happens he sends a drink to Hamlet that has been poisoned. Without realising the drink has been poisoned, Gertrude chooses that cup to make a toast and dies. In the duel Laertes uses a sword with a poisoned tip and manages to stab Hamlet, but not so severely that he dies immediately. Hamlet has time to kill Laertes and to force the king to finish the poisoned drink. He tells Fortinbras (a travelling prince) that he will be the next King of Denmark, and then dies.



Hamlet's monologue 'Alas poor Yorrick' is often staged in this macabre way.

Breakaway tasks

Remembering

1 Of the relationships in this text, which do you recall as the most dysfunctional?

2 Choose three pairs of characters who have a relationship of some sort in *Hamlet* (one such pair could be mother and son Gertrude and Hamlet). Track how and why their relationships change in the course of the play.

3 Who is Laertes?

4 Who is Ophelia?

Understanding

5 Research hemlock. What kind of death does it cause?

6 Revenge is a major theme in this play. What does Hamlet mean when he considers 'avenging' his father's death?

Applying

7 What do you think were the most valued and positive attributes of the relationships in *Hamlet, Prince of Denmark*? Use the synopsis as a guide to answer this question and place the following values into an order of importance:

- love
- respect
- honesty
- trust
- loyalty
- equality.

8 In small groups, put these into the order in which you think they are important to healthy relationships today. Has anything changed over time? Based on your findings, are some texts still relevant today, regardless of the fact that they are 450 years old?

Analysing

9 Refer back to the 'General structure' of Shakespeare's plays at the start of Module 3 to answer the following questions.

a Isolate the point in the synopsis that would represent the action that usually occurs in Act 1.

b Isolate the section at which the text would move into the action usually associated with Act II.

c Identify the part of the text which covers the matters of Acts III and IV.

d Where does Act V begin in this synopsis?

Evaluating

10 What do you think of Gertrude's actions? What advice would you give her as the mother of this grieving and troubled man?

11 Are Rozencrantz and Gildenstern Hamlet's friends? Explain your answer.

Creating

12 You are the director of a new version of this play. Create a cast list from known actors, celebrities or people from your class to play the various roles. Explain your choices to the producers (the class) of the film.

13 *Hamlet, Prince of Denmark* is a tragedy set in Denmark. Find or create an image that you think would make an appropriate setting for your version of the play.

Goodly kings

Shakespeare's plays are full of kings, dukes and other figures of authority. His plays support the concept of the Divine Right of Kings—the belief that a monarch's power comes directly from God and that the monarch is only accountable to God. Thus, to murder the king or queen or to be wrongfully on the throne disturbs the order of the universe (reflected in storms and natural disasters) and this order must be restored. This belief is evident in *Macbeth*, *King Lear* and *Richard III*. Malcolm, in *Macbeth*, describes the qualities of a king:

> ... the king-becoming graces,
> As justice, verity, temp'rance, stableness,
> Bounty, perseverance, mercy, lowliness,
> Devotion, patience, courage, fortitude...
>
> (*Macbeth*, Act IV, Scene 2)



Macbeth, directed by Roman Polanski, with Jon Finch as Macbeth, 1971

Henry V

Henry V is one of Shakespeare's brave and noble leaders. In *Henry V*, the English have been marching through France for months, fighting along the way. They are exhausted, hungry and diseased. The night before the great battle of Agincourt, the French are confident, whereas the English are dispirited. As he moves through the camp disguised, Henry V hears the worries of his troops. Hopelessly outnumbered and poorly equipped, they are sure they will die. The next morning Henry V rouses his troops with a speech so passionate that they go into battle ready to die for England.

> What's he that wishes so?
> My cousin Westmoreland? No, my fair cousin:
> If we are mark'd to die, we are enow
> To do our country loss; and if to live,
> The fewer men, the greater share of honour.
> God's will! I pray thee, wish not one man more.
> ... This day is called the feast of Crispian:
> He that outlives this day, and comes safe home,
> Will stand a tip-toe when the day is named,
> And rouse him at the name of Crispian.
> He that shall live this day, and see old age,
> Will yearly on the vigil feast his neighbours,
> And say 'To-morrow is Saint Crispian:'
> Then will he strip his sleeve and show his scars.
> And say 'These wounds I had on Crispin's day.'
> ...We few, we happy few, we band of brothers;
> For he to-day that sheds his blood with me
> Shall be my brother; be he ne'er so vile,
> This day shall gentle his condition:
> And gentlemen in England now a-bed
> Shall think themselves accursed they were not here,
> And hold their manhoods cheap whiles any speaks
> That fought with us upon Saint Crispin's day.
>
> (*Henry V*, Act IV, Scene 3)

DID YOU KNOW...

Saint Crispin's Day (October 25) commemorates the martyrdom of Saints Crispin and his brother Crispinian who were beheaded for preaching their Christian faith in the third century AD.



Henry V, directed by Laurence Olivier, who plays Henry V, 1944; here addressing the troops

Breakaway tasks

Remembering

1 On what special day was Henry V's speech given?

Understanding

2 What do these words and phrases mean:

- a 'Mark'd to die'
- b 'Enow'
- c 'Stand a tip-toe when the day is named'
- d 'Be he ne'er so vile, this day shall gentle his condition'
- e 'Hold their manhoods cheap whiles any speaks that fought with us ...?'

Applying

3 Write a list of the adjectives that describe a good leader in Shakespeare's plays. Using this list, can you think of any modern leaders who would be described as 'goodly' in a Shakespearean play?

4 Is there any cause for which you would risk your life?

Analysing

5 Which of Henry V's qualities make him a good king? Why?

Evaluating

6 On a chart, order the graces Malcolm describes from the most to the least important. Compare your chart with the class. How would you explain the differences and similarities you find?

7 What do you expect of a leader? What adjectives would you use to describe a good leader? As a class draw up a list of the top ten qualities of a leader. Are they the same as those listed by Malcolm? Does this tell you something about the modern world or something about Shakespeare's ability as a playwright?

Creating

8 Imagine you are a leader of a group. You want another member of the group to do something they find terrifying. Make up a scenario in which this is the case (for example, you're trying to get your friend to bungee jump off the Sydney Harbour Bridge). Write and perform the speech that will persuade them to do what you want them to do. After you have finished speaking, get your classmates (your partner or group) to give you a score out of ten as to how convincing you were.

Love

Love is a common theme in Shakespeare's comedies and poetry. Shakespeare understood that 'the course of true love never did run smooth' (*A Midsummer Night's Dream*) and many of his plays were centred on exploring what makes love work and what destroys it.

Romeo and Juliet

In *Romeo and Juliet* there is 'much to do with hate, but more with love' (Act I, Scene 1). Romeo is a Montague and Juliet is a Capulet. The families have been feuding for so long that neither can remember why—they just know they hate each other. Members of the two households can't meet without a fight breaking out and the Prince of Verona, Escalus, has had enough.

When we meet Romeo, he is pining for the loss of his great love, Rosaline. His friend, Benvolio, tells him that the best way to get over an old love is to give 'liberty unto thine eyes; examine other beauties'. And so, he invites Romeo to go in disguise to the Capulet mansion that night because all the best-looking women in Verona will be there and he is convinced that soon Romeo will find someone new who is better looking than Rosaline. He's right. Romeo sees Juliet and the attraction is instantaneous: 'Did my heart love till now? Foreswear it, sight! For I ne'er saw true beauty till this night'.

In the play the following events occur:

- Romeo risks his life to meet with Juliet.
- Juliet agrees to marry Romeo despite him being the enemy of her father.
- Romeo and Juliet marry in a secret ceremony.
- Romeo's friend, Mercutio, is killed for his friendship with Romeo by Juliet's cousin Tybalt.
- Romeo kills Tybalt.
- Romeo is banished.
- Juliet drinks a potentially fatal medicine to make herself seem dead.
- Juliet agrees to be buried in the family vault surrounded by corpses and to wake there, waiting for Romeo.
- Romeo, thinking Juliet is dead, drinks poison and dies.
- Juliet stabs herself in the chest for love of Romeo and dies.

The play certainly presents love as a powerful driving force. In this speech, Romeo's last, we hear him speak of his love for Juliet.

> O my love! my wife!
> Death, that hath suck'd the honey of thy breath,
> Hath had no power yet upon thy beauty:
> Thou art not conquer'd; beauty's ensign yet
> Is crimson in thy lips and in thy cheeks,
> And death's pale flag is not advanced there.
> ... Eyes, look your last!
> Arms, take your last embrace! and, lips, O you
> The doors of breath, seal with a righteous kiss
> A dateless bargain to engrossing death!
> Come, bitter conduct, come, unsavoury guide!
> Thou desperate pilot, now at once run on
> The dashing rocks thy sea-sick weary bark!
> Here's to my love!

(*Romeo and Juliet*, Act V, Scene 3)



Baz Luhrmann's 1996 version of *Romeo and Juliet* brought the beauty of the young lovers, Juliet (Claire Danes) and Romeo (Leonardo DiCaprio) to a modern audience. It injected new life and new wonder into the play. Here they kiss at the end of their very first meeting after which they are destined to be together.

Breakaway tasks

Remembering

1 Two of Romeo's friends are mentioned. Can you name them?

Understanding

2 Why did Benvolio want Romeo to go to the party that night?

3 Why was it dangerous for Romeo to go to the party?

4 In the play, Juliet says 'My only love sprung from my only hate' (I, iv, 38). Explain what this means.

Analysing

5 Rewrite Romeo's speech in modern English.

6 In the image from Baz Luhrmann's *Romeo and Juliet* on the previous page, what symbols can you see? What effect do they have on you?

Evaluating

7 Benvolio advises Romeo that the best way to get over one love is to meet another. Do you think Benvolio is right? Why do you think so?

Creating

8 You have an advice column in the *Verona Chronicle*. Working in pairs, one of you pretends to be Romeo or Juliet, writing to the paper. You are worried about whether or not you should be getting married and you need to explain why you are worried. The other partner will offer their advice as to what you should do.

Loyalty

Shakespeare's plays often explore the importance of loyalty—to one's self, to one's friends and to one's king. Betrayal is presented as the worst possible act. In fact, in *Julius Caesar*, Marcus Antonius describes the 'unkindest cut of all' as being that of a beloved who is disloyal.

King Lear

This theme is explored in *King Lear*, where the loyalty and love of his daughters are foolishly questioned by the king.

Lear, King of England, has three daughters: Cordelia, Regan and Goneril. He asks each of them to declare their love for him in exchange for a part of England—the bigger the declaration, the bigger the territory.

Goneril (married to the Duke of Albany) says she loves her father more than life itself; Regan (married to the Duke of Cornwall) says she loves him so much that she hates everything else but him. Cordelia (Lear's favourite) says she loves him just as a daughter should and, when she marries, she will give her husband half of her love, duty and care.

Lear, angry, offers Cordelia in marriage to the kings of France and Burgundy but refuses to give the dowry he promised. He goes as far as to say that he wishes she had never been born. The Earl of Kent, who has been like a son to Lear, speaks out for Cordelia and is banished (he later returns in disguise to look after Lear in his madness). The King of France marries her, without a dowry.

Goneril and Regan set to work and slowly start chipping away at their father's estate. The Fool, the king's jester, uses his riddles and songs to criticise the king for his bad decisions, and prophesises his downfall. Finally the Fool's words ring true, and Goneril and Regan lock Lear out of their houses and desert him. He is left out in the rain, led by 'Caius' (who is really Kent in disguise) towards Dover.

Meanwhile, one of Lear's oldest friends, Gloucester, tries to help him, but when Regan and her husband, Cornwall, discover this, they scoop out Gloucester's eyes and send him blind into the darkness. Gloucester's legitimate son, Edgar, disguises himself as 'Poor Tom' and leads his father to Dover where Gloucester wants to throw himself off the cliffs.

Cordelia, hearing of her father's plight, arrives at Dover with a French army to save him. She leads the French forces and Gloucester's illegitimate son, Edmund, leads the English forces. Edmund wins. Lear and Cordelia are captured. Edgar kills his half-brother, we find out that Gloucester has died—his heart burst on knowing that it was his son, Edgar, who was with him.

Goneril poisons Regan because they are both in love with Edmund and then she kills herself when her actions are revealed to her husband, Albany. Cordelia is hanged in prison by Edmund's last order and Lear, crying out over the loss of his faithful daughter, dies over his regret and grief for her. In the end there is no one to run the country except Albany and Edgar because Kent is dying.



Laurence Olivier is the mad King Lear, driven to insanity by his guilt for his mistreatment of his youngest daughter Cordelia in a version of *King Lear*, directed for TV by Michael Elliot, 1983

Breakaway tasks

Remembering

1 Name Lear's three daughters.

2 Which of Lear's sons-in-law remained loyal to him?

3 What happened to Gloucester when he was found to be helping Lear?

Understanding

4 Regan and Cornwall disable Gloucester and throw him outside. Why do you think they did this instead of just killing him?

5 Why do you think that Gloucester would favour his son Edgar over his other son Edmund?

Applying

6 Do you know of any other plays that feature betrayal?

7 Rank the characters in *King Lear* based on their degree of betrayal.

Analysing

8 Edmund was the one who sent the execution order for Lear and Cordelia. Here he is dying. What does the following extract tell you about Edmund and his disloyalty?

> I pant for life: some good I mean to do,
> Despite of mine own nature. Quickly send,
> Be brief in it, to the castle; for my writ
> Is on the life of Lear and on Cordelia:
> Nay, send in time.

(*King Lear*, Act V, Scene 3)

Evaluating

9 What acts of disloyalty do you see in *King Lear*?

10 Which of the acts of disloyalty in this play do you think are the worst? Why?

11 Who stands out as being the most loyal? How do you explain their loyalty given their circumstances? What does that say about the nature of loyalty?

12 If Lear's daughters were already all-powerful, what motivation could you give them for having treated their father so poorly after they were made joint queens of England?

13 Why do you think Lear set up the division of the country the way he did? What else could he have done?

Creating

14 The nature of a character often gives us ideas about their appearance. Draw your image of Cordelia and Regan (or source appropriate pictures from books, magazines or the internet). Compare your pictures with others. In what ways are they similar and different?

15 Films often set stories in a different time and place to make a stronger connection with the viewer. Choose one of these stories and determine another time and place in which it could be set where the same plot would work.

Mercy and forgiveness

Shakespeare's tragedies often deal harshly with unjust people, for example Lear himself. For his pride he lost everything—his kingdom, his loyal daughter and his life. However, in many of his plays, Shakespeare also explored the themes of forgiveness, mercy and compassion.

In *The Merchant of Venice* Shylock, a Jewish money-lender, refuses to show mercy to Antonio, who has borrowed money to lend to his friend, Bassanio, to support him while he woos the very rich Portia. Jews were often characterised as villains in Shakespeare's time because they were a marginalised group in a largely Christian society and often discriminated against and persecuted. Shakespeare, however, also elicits sympathy from the audience for Shylock, as the harsh punishment delivered to him, to convert to Christianity, is distinctly lacking in mercy.

DID YOU KNOW...

Historically, Christians were not allowed to be money-lenders, so it was Jews who worked as money-lenders.

The Merchant of Venice

The importance of mercy is summarised by Portia in a court of law.

Shylock hates Antonio because Antonio lent money to people without charging interest and that hurt his business.

When he takes out the loan, Antonio is expecting his ships to come into port loaded with valuables so happily agrees to the forfeit of a pound of flesh cut off nearest his heart should he fail to repay the debt.

Bassanio is successful in winning Portia's hand, but very soon learns that his friend, Antonio's ships are reported lost at sea.

Portia gives him more than enough money to settle the debt but Shylock refuses to take it. Portia takes the radical step of dressing as a learned judge and goes to Venice to attempt to save her new love's friend. She takes her maid, Nerissa, (also dressed as a man) with her as her assistant. Neither men recognise the two women. Portia argues that Shylock must be merciful. However, Shylock is waiting with his knife, his scales and his anger.

DID YOU KNOW...

Portia's father was dead but he was still able to influence his daughter's life. Every man who wanted to marry her (and there were many) had to agree to take a test and, if they failed, had to leave without ever seeing her again. On the other hand, she had to marry the first man to get it right. There were three caskets: one of gold, one of silver and one of lead. Inside one of them was a small portrait of her, her suitor had to guess which one it was in.

Portia: The quality of mercy is not strain'd,
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice bless'd;
It blesseth him that gives and him that takes ...
It is enthroned in the hearts of kings,
It is an attribute to God himself ...

(*The Merchant of Venice*, Act IV, Scene I)

Shylock's response? 'My deeds upon my head! I crave the law, the penalty and forfeit of my bond.'

Unable to convince him to be forgiving and merciful, Portia tells him to cut the pound of flesh from Antonio's body and Shylock is thrilled—until he hears the next part. He can cut the pound of flesh off but he cannot allow one drop of blood to fall because the contract said only flesh—not blood. Realising he cannot win, he asks for what he's owed and nothing more.

But Portia reminds him that there is a penalty for threatening the life of a Venetian: forfeiture of estate—half to the offended party and half to the state.

She tells him to beg for mercy. The Duke shows mercy, asking for a fine, not half the estate but Shylock says without his estate he may as well be dead. Antonio gives Shylock back his money on condition that he becomes a Christian and that, when he dies, he will give his entire estate to his daughter who left him to marry a Christian boy named Lorenzo. Antonio's ships sail into port and all is well—except, of course, for Shylock.

Breakaway tasks

Remembering

1 What was Antonio waiting for that would have made him safe from Shylock's blade?

Understanding

2 Why did Shylock despise Antonio?

3 Why was Portia dressed like a man?

Applying

4 Do you think that the treatment of Shylock was merciful? Explain your answer.

Analysing

5 *The Merchant of Venice* is considered one of Shakespeare's comedies. Do you agree? Why or why not?

Evaluating

7 Who is really responsible for the situation in which Antonio finds himself?

8 What does it mean to be 'anti-Semitic'? Do you think the anti-Semitic nature of *The Merchant of Venice* makes it a play that should not be performed any more?

Creating

9 Create an advertising poster for *The Merchant of Venice* to attract a modern audience.



Joseph Fiennes (right) as Bassanio and Jeremy Irons (left) as Antonio in the 2004 film version of *The Merchant of Venice* directed by Michael Radford



Stanley Tucci (left) as Puck and Rupert Everett (right) as Oberon in the 1999 film version of *A Midsummer Night's Dream* directed by Michael Hoffman

Fantasy

Many of Shakespeare's plays feature elements of fantasy—fairies, magic, ghosts, mystical places and dreams. These fantasy elements add a theatrical dimension to the texts and are catalysts to action.

They are also a comment on the role of theatre itself— that theatre is fantasy and, like a dream, we experience it and then it fades and disappears.

Overall, it is the experience that matters, not whether it is true or whether it lasts. Prospero talks about this in *The Tempest*.

> Our revels now are ended. These our actors,
> As I foretold you, were all spirits, and
> Are melted into air, into thin air ...
> We are such stuff
> As dreams are made on, and our little life
> Is rounded with a sleep.
>
> (*The Tempest*, Act IV, Scene 1)

A similar thought is expressed by Puck in *A Midsummer Night's Dream*:

> If we shadows have offended,
> Think but this, and all is mended,
> That you have but slumb'red here
> While these visions did appear.
> And this weak and idle theme,
> No more yielding but a dream ...
>
> (*A Midsummer Night's Dream*, Act V, Scene 1)

Breakaway tasks

Remembering

1 What can you recall about *A Midsummer Night's Dream* from earlier in this chapter?

Understanding

2 What is meant by the phrase the 'stuff that dreams are made on'?

Applying

3 Find a modern story that deals with one of the following subjects: relationships, love, leadership, loyalty, mercy and forgiveness, or fantasy. Write a brief review of what your chosen text says about the subject. Does it differ from Shakespeare's treatment of it? Why do you think this is the case?

Analysing

4 In both these extracts Shakespeare links dreams to the plays themselves. Puck invites us to dismiss the play as a dream if we want to. Why does he think we would?

5 What do you understand from the last three lines of Prospero's speech? Do you agree with him?

6 What does Prospero say will dissolve? What do you understand by this statement? When will it dissolve?

Evaluating

7 Do you think we can learn anything from fantasy texts such as *The Tempest* and *A Midsummer Night's Dream* or do the fantasy elements make them irrelevant to real life?

Creating

8 Design your own modern fairy. What does a fairy of the 2000s look like?

Strands in action

Core task

Now that you have explored many of the plot and themes in Shakespeare's work, it is your turn to delve into one of his plays and become an expert for your class. Form small groups for this task. As this is an oral presentation, it is essential that you all speak for an equal amount of time and, because it is group work, that you all participate fully in the research, analysis and writing of the report. You should use audio-visual support for your presentation, particularly showing excerpts from the film and using quotes from the film to support your findings. Choose any one of Shakespeare's plays that have been made into a film. For example:

- *Antony and Cleopatra*
- *As You Like It*
- *Hamlet*
- *Henry V*
- *Julius Caesar*
- *King Lear*
- *Kiss Me Kate* (musical version of the Taming of the Shrew)
- *Macbeth*
- *The Merchant of Venice*
- *A Midsummer Night's Dream*
- *Much Ado about Nothing*
- *Ran* (Japanese film based on *King Lear*)
- *Richard III*
- *Romeo and Juliet*
- *The Taming of the Shrew*
- *The Tempest*
- *Ten Things I Hate About You* (a modern adaptation of *The Taming of the Shrew*)
- *Twelfth Night.*

Watch the film and then produce a report for the class that includes the following:

- a short summary of the film to enable your audience to follow what you are talking about
- a visual character list with a brief description of each character's most important traits
- the features of the text that define it as comic, tragic or historical
- the crisis points in the text for the various characters
- where and when your piece is set—find out if the setting is real or not, and whether the events actually took place
- key passages from your text to demonstrate what the text says about a theme
- the sources of the original Shakespeare play on which your film is based.

Be sure to check each other's work so it is consistent in quality and style. Offer constructive advice if you can.

Extra tasks

1. Create a set of director's notes for a Shakespearean character, in which you attempt to explain to an actor the idiosyncrasies of that character to aid their performance.
2. Create a hyperlinking document that leads from one event to another. At each event it should explain what happened and hyperlink to the next moment.
3. Prepare a speech for your class of no more than one minute about whether or not Shakespeare should be studied by Year 9 students.
4. Choose a group scene from one of the plays referred to in this chapter and act it out for the class with a group. You may like to organise props and costumes to enhance your production.



Finding your voice

Chapter overview

Never before have young people had as much power as they do today. The youth of today are the voice of tomorrow and society is sitting up and listening. Forms of media such as the internet—and with it blogging, social networking sites, e-zines and other discussion forums—have given young people the power and means to speak up. Increasingly, young people want a say in the kind of world they will inherit.

It is important for young people to know how to use language in ways that ensure that they are heard by those in charge. Language is a powerful tool, and those who can use it effectively become powerful people. This chapter will equip you with the skills to ensure that your voice is heard.

> ... notions formed from those twenty-six black symbols that induce tears or laughter. The miracle of it! Flyspecks on white that can change ideologies or governments, induce wars, starvation, or rare blessings ...
>
> Thea Astley (1925–2004), author



1 Making yourself heard: persuasive writing



Simply pointing out a problem or issue is not enough to bring about change in the world. People need encouragement. Knowing how to use language to persuade others is a very powerful tool. It can spark revolutions and bring about massive social change—and it can be handy for convincing people around you to let you have your way!

DID YOU KNOW...

The art of persuasive writing and speaking (known as 'rhetoric') has its roots in ancient Greece. As early as 500 BCE, teachers known as the Sophists travelled around teaching skills in rhetoric. It was seen as one of the most important ways in which language could be used. In fact, it was considered so important that only the sons of noblemen were taught its secrets.

Today, persuasive language is everywhere—the politicians seeking our votes, environmental groups pleading for change and advertisers looking for our dollars. Listening to them all can be confusing. Everyone seems to be arguing different viewpoints. So who should you listen to? Knowing how persuasive language works can help you negotiate this potential brain overload and sort out who's right and who's wrong. It will also give you the edge when it comes to making your own voice heard.

Speaking up!

Some of the defining moments in Australia's history have been the delivery of amazing speeches, such as Sir Henry Parkes's 'One people, one destiny' speech in 1891, which led to Australia's Federation, and Edith Cowan's speeches seeking rights for women and children. She became Australia's first female member of parliament and successfully introduced the *Women's Legal Status Act* in 1923. Another example is Prime Minister Kevin Rudd's 'Sorry' speech acknowledging the Stolen Generations. The success of these persuasive speeches lies in the important social action they brought about. The fact that these speakers were successful in making significant changes to the world around them is evidence of how powerful rhetoric can be.

In order to be powerful persuasive texts, speeches need to follow a few guidelines.

- **Have a clear thesis**—This is the central argument or concern.
- **Have several points of argument**—You won't get very far if you only have one point. To be really persuasive, you need several ideas to back up your thesis—and the evidence to support them!
- **Use persuasive language techniques**—These are devices that work to make your writing more persuasive.

- **Have a clear structure**—There are several rhetorical structures than you can use, which you'll come across later in this module. It is important that your points are ordered in a logical sequence.
- **Sound clear and effective**—Speeches are meant to be listened to. You need to consider how easy your speech will be for the audience to follow, and rehearse it aloud several times.
- **Consider opposing arguments**—It is important that you recognise that there will be different attitudes and opinions to yours. You should anticipate these and how you might refute them.



A **thesis** is a statement of what you believe to be true. It is the basis of your argument within a piece of writing. It comes from the Greek word *thésis*, which means 'to put down'.

Persuasive language techniques can be roughly grouped into two categories—those that create credibility by appealing to our sense of logic and reasoning (our heads) and those that appeal purely to our emotions (our hearts).

ONE PEOPLE. ONE DESTINY

By Henry Parkes

We seek then to build up here an Australia for ourselves, but believing that no form of government could be better than that under which we live, we seek to rend no ties, we seek to shatter no edifice—but only to create what we think is necessary for bringing out all the great faculties of our own individual interests.

I have often wondered why any person could quarrel with us in this cause. We are making war on no one. We are seeking to provide no principle to which exception could be taken. Our cause is well known. Our cause is peace. Our cause is the consolidation of Australian interests. Each colony—New South Wales for example—will be as she ever was, but New South Wales and Victoria and the other colonies united will have a power they can only obtain by federation, and that power alone will give them a proper place in the family of nations. I ask you then, with unreserved feeling, with true hearts, earnestly engaged in this great work to drink this toast:

One people. One destiny.

Source: Sir Henry Parkes, 1891

Techniques that appeal to our heads	Explanation	Examples
Facts and statistics	Including evidence from credible research	'Eighty-five per cent of Australia's population lives in urban areas.'
Formal tone	Using correct grammar and language, rather than casual or colloquial forms	'We believe that students should be given less homework' (and not 'I reckon we get too much homework'.)
Expert testimony	Quoting from recognised experts relevant to the topic	'Climate change scientist Dr Tim Flannery states that ... '
Examples	Including clear examples of your point from real life	'One way of cutting carbon emissions is to encourage more bicycle use, such as in Paris, where the city provides free bike rental.'
Counter arguments	Identifying a potential opposing argument and pointing out its flaws or weaknesses	'Some people might argue that climate change is a natural phenomenon, but they ignore the fact that the rate of change has increased since industrialisation.'
Jargon and other sophisticated language	Using subject-specific language	'emissions trading', 'carbon-neutral economy'
Rule of three	Including a series of three ideas to create a mnemonic	'The culling of kangaroos is cruel, wasteful and a disgrace to our national emblem.'

Techniques that appeal to our hearts	Explanation	Examples
Descriptive, figurative and emotive language	Using: • descriptive language to paint clear images for the listener • figurative language—metaphor and simile • emotionally charged words	'The river, once sparkling and pristine, is now dank, brown and evil-smelling.' 'The fires were hotter than hell.' 'It will be the end of the world as we know it.'
Inclusive language	Using pronouns such as 'you', 'we' and 'our'	'We need to act now to preserve the Earth for our children.'
Anecdotes	Adding personal stories to illustrate particular points	'In my local community, I started a recycling awareness program.'
Attacks and praise	Providing negative comments about an opponent or positive ones about a supporter	'The current government has failed on all accounts, it failed to create a workable emissions trading scheme, it failed to limit carbon production and it failed to ...'
Rhetorical questions	Asking questions that don't require an answer but engage the listener	'Can we afford to ignore this problem any longer?'
Colloquial language	Using casual language that makes the speaker seem on the same level as the everyday person	'We all need to change our 'she'll be right, mate' attitudes'
Puns	Playing cleverly with words	'Global warming or global warning?'
Bias	Presenting a one-sided argument	*Does the text only present one side of the argument?*

Breakaway tasks

Remembering

1 What does 'rhetoric' mean?

2 What two phrases does Parkes repeat in this extract from his speech?

Understanding

3 Why is it important to consider opposing arguments?

4 What benefits does Parkes believe will come from Federation?

5 Why does Parkes use inclusive language in a speech about Federation?

Applying

6 What types of persuasive techniques are the following phrases?

a Twenty-four per cent of the pollution particles in Sydney's air come from vehicle exhausts.

b What can teenagers who don't even drive do about this?

c There are some horribly painful lung conditions that pollution like this can cause.

d I've even started riding my bike to places instead of asking my parents for a lift. I feel fitter and healthier and I'm seeing parts of the city I never even knew about!

e If we all try a few of these strategies, our city would be a much cleaner place.

Teen speak


Tania Major

It is not just adults who can create effective and moving speeches. Tania Major is a young Indigenous woman from Queensland. She saw how her people were disadvantaged. They had poor education and low employment opportunities and, as a result, high rates of crime and poverty. She decided to dedicate her life to helping improve these people's lives, speaking out until others started to listen. As a result of her work, she was named Young Australian of the Year in 2007. Here is an excerpt of one of her speeches to Parliament.

HERE I AM

By Tania Major

Here I am: a young Cape York woman addressing the Prime Minister of Australia directly. The fact that you are here today, Mr Howard, is largely due to the hard work and vision of our leaders …

We are also proud of the efforts of our elders who have struggled to keep our culture alive …

Two months ago I told the Queensland Principals conference that the levels of literacy and numeracy are very low in Aboriginal communities. I told them that when I went to school in Brisbane it was as if I had missed out on my primary education.

There is a huge gap between what we get in communities and what other kids get in cities. I got straight As at Kowanyama but when I got to Brisbane I was getting Cs and Ds. It really goes to show that there was something seriously wrong with the education system in our communities.

One of the problems facing education in remote Indigenous schools is that teachers tend to be just out of training and generally stay for only a year or two. There was not one teacher who stayed for the whole of my nine years at school, even the principals.

Prime Minister, we need to review the curriculum in these communities because it's pitched at a very low level. I have had to draw the conclusion that Governments and educationalists see us as less than white people.

It was really sad to go to school in my community because the attitude in the whole community was that white kids are much smarter than me. How can the education being offered to our young people be justified?

Education should be uplifting, not serve to reinforce lack of self-esteem and the heart wrenching low expectations that my mob suffer from. If we cannot get education right, then we are doomed.

We need a massive re-assessment of education policies and an equally massive investment in education. Government let down most of my classmates. Noel Pearson helped me to an education, but most young people won't be assisted by a sponsor.

Formal register—suits the high-level audience

Inclusive language reinforces idea that Major represents a larger group of Aboriginal people

Repetition

Anecdote—Major's own educational experience

Use of colloquial language makes it more personal

Problem–solution structure

Example provides evidence for Major's statement about teachers in remote schools

Direct audience address—encourages audience's attention

Rhetorical questions—invite audience to consider the issue

Emotive language—emphasises seriousness of situation

Colloquial language shows Major has a grass roots perspective

I got a chance in my life, worked hard with support from family and friends and today I stand before you as a qualified criminologist. All across Cape York I see and meet young Murris; smart, brave, compassionate, talented and beautiful. What is missing from their lives is an education that promotes self-confidence and drive.

With these qualities, hundreds of Cape York Peninsula Murris could be the next group of doctors, lawyers, painters, mechanics, criminologists or engineers. We have spent so long listening to some whitefellas telling us we are stupid, lazy no-hopers that the majority of my people actually believe it …

The fact that you are here today is a good start in the process of change and I urge you, as a fair-minded man, not just as Prime Minister, to become part of the solution. I stand up here as a proud Aboriginal woman, a Kokoberra woman as well as a criminologist and I thank you for your time and attention.

Source: *Sydney Morning Herald*, 6 August 2003

Descriptive language paints a positive image of the Murri people

Inclusive language—shows Major represents a wider group of Indigenous people

Rule of three reinforces Major's identity as an educated Aboriginal woman and reinforces her aim of improving education for Aboriginal people

Call to action—encourages audience to be part of the solution



Register is the level of language used, including vocabulary, grammar and style, in non-fiction writing. This can range from simple, colloquial or informal through to complex, formal or jargonistic. Writers of speeches select a register that is appropriate for the audience to whom they are speaking.

Breakaway tasks

Remembering

1 What is Tania Major's profession?

2 What part of Queensland does Major come from?

Understanding

3 What does Major want from the Prime Minister?

4 What effect does the high turnover of teachers in remote schools have on students?

5 What does Major feel is missing from the lives of the Murri people she sees?

Analysing

6 Despite talking to the Prime Minister, Major uses colloquial language at times. Why do you think she does this?

7 Identify the words and phrases that show Major's attitude towards education.

8 Choose three other persuasive devices that have been identified for you. Explain to a partner why they are effective.



Tania Major isn't the only person to make a difference for others; nor the youngest. Louis Braille was only fifteen when he developed the Braille alphabet for the blind. Initially, his teachers disapproved of his invention, but he persevered, eventually adapting it for music and mathematics too.

Writer's TOOLBOX

There are several **common rhetorical structures** in effective speeches. These refer to the way the writer has ordered the points in their text.

- **Problem—solution**
  States the problem and then provides one or more solutions; for example, identifies the water shortage crisis and steps we can take to reduce our water usage.
- **Cause—effect**
  Outlines the causes of a problem and then discusses each of its effects; for example, outlining the various causes of global warming and then going on to talk of the possible effects it will have on the world.
- **Compare—contrast**
  Compares two (or more) scenarios; for example, comparing the living conditions of a poor child in Africa with those of a child in Australia.
- **Repetition**
  Repeats a key phrase or slogan, adding different details or examples each time; for example, in the 'I have a dream' speech Martin Luther King repeats this phrase eleven times, each time outlining a different aspect of his dream for racial equality.
- **Chronological order**
  Outlines events in the order in which they occurred. (Only appropriate for some topics.)
- **Call to action**
  Finishes a speech with a call to action, where the speaker encourages the audience to take up a particular action. Some speeches make this the primary element of their structure. Protest speeches often do this, continuously urging the listener to join their cause.

Chris Varney is another young person who is able to use language effectively so that he is noticed by important people. In 2009, Chris was appointed the Australian Youth Ambassador to represent the views of Australian youth to the United Nations (UN). Here is one of his speeches to the UN Third Committee. As you read, try to notice how he has tried to appeal to his target audience and persuade them to share his views. In particular, note the register that he uses.


Chris Varney

DID YOU KNOW...

The UN is an international assembly of representatives from 192 countries. Its aim is to facilitate discussion between nations. It was formed in 1945 after the Second World War and has become an important and powerful organisation. Young people can get involved in the UN through the United Nations Youth Assembly (UNYA).

SPEECH TO UN COMMITTEE

By Christopher Varney

'On February 7, 2009 I tried to resuscitate a man but could not. It was another day in the summer that would see days of record-breaking sweltering 45 plus temperatures. Everything was so dry. I spent that night hopelessly trying to defend my Flowerdale home and the homes of many friends from the merciless flames of the Black Saturday bushfires. Our homes and everything we had worked for were destroyed. We need to increase action against climate change so that our summers are not as hot, fierce and murderous.'

Mr Chair, ladies and gentlemen,

These are the words of a 17-year-old girl who was one of the many victims of this year's Victorian bushfires.

Today I come before you on behalf of my generation of young Australians, feeling inspired by the courage of the young people who overcame the worst natural disaster in Australia's history earlier this year, humbled to represent the youth opinion gained from my nation-wide consultation tour with our UN Youth Association, aware that it is our hopes for children and young people that is one of the strongest bonds of unity we have as a United Nations and proud to commend young Australians to you all as leaders of my country, voicing today the sum of the stories and perspectives of more than 10 000 diverse young people I have engaged as Youth Delegate to the UN.

Mr Chair,

Inaction on climate change and global poverty angers young Australians.

From Brisbane to Bunbury, Darwin to Dubbo, Adelaide to Alice Springs, and Hobart to Healesville, the message was the same—climate change is having a detrimental effect on the lives of young people right now.

During my tour I met young people from the fire-affected areas such as Alexandra, Kinglake and

Whittlesea who were amongst the 7500 people that were displaced, or worse, lost loved ones included in the 173 people who died.

In our discussions, these young people cited the science that says that a 50-year warming trend and the enhanced greenhouse effect are strong considerations for explaining the increased severity of the fires and the intense heat wave that preceded them reaching 45 plus degrees Celsius. They feared more regular and extreme fire days as a result of rising temperatures. Around the country the feeling was that the extreme weather events of our today are likely to become the normal weather events of our tomorrow, and that in our future the label extreme will describe whole new unimaginable weather phenomena.

Throughout my travels, one thing was constant; the inspiration I felt from seeing the leadership young people were giving to the movements behind climate justice and poverty elimination, and to their local communities.

In the week before the Climate Summit, an incredible 37 400 young people united in an Australian youth vote on climate change called 'Youth Decide,' making it one of the world's biggest youth climate actions. This vote, inspired by our Youth Climate Coalition and World Vision Youth, saw young Australians give a clear message—that we deserve a sustainable climate, secured by all member states at December's Copenhagen Conference through an ambitious, fair and binding global agreement. The youth of Australia voted for this agreement to adopt a 40%+ emissions reduction target by 2020.

Ladies and gentlemen, history will define us in 2009 by the measure of our actions at Copenhagen to protect the future of our young people. Let the agreement forged be bold enough to respond to tragedies like Black Saturday by cooling our climate.

Source: Australian Permanent Mission to the United Nations, 6 October 2009





Being a good speechwriter is important, but the speaker needs to have good verbal skills for it to be effective. The skills needed to do this are known as '**oratorical skills**' and someone who speaks well is known as a 'good orator'. You can use these skills when delivering your own oral presentations.

- **Volume:** This is the sound level. Each word should be clearly audible. Often, speakers become louder as they approach the climax of their speech.
- **Pacing:** This is the speed and rhythm of delivery. This includes pausing to emphasise important points.
- **Expression:** This is the variation of tone. There's nothing worse than hearing someone drone on in a monotone!
- **Eye contact:** This means connection with the audience. Good orators talk to their audience, not just read from a piece of paper. They rehearse their speech so that they only need to refer to palm cards and can look their audience in the eye.
- **Gesture:** This means using hands. This adds emphasis to key points.
- **Body language:** This is maintaining positive and confident body language. This is important. You should stand up straight and have appropriate facial expressions.



Remember that good description creates an image by appealing to our senses.

Breakaway tasks

Remembering

1 What did Chris Varney attend in Copenhagen in December 2009?

2 Whose views was he representing?

Understanding

3 Who was Varney's target audience?

4 What was Varney hoping would happen?

Applying

5 Which rhetorical structures did Varney use in his speech? Explain.

6 Practise reading his speech aloud. How does it sound? Experiment with pacing and expression to improve the impact of the words.

Analysing

7 What persuasive device does Varney's speech begin with? How would this affect his audience?

8 Find several emotive words that Varney uses in relation to 'young people', for example 'inspiration'. What picture does he create of the young people of Australia?

Evaluating

9 What are your views on climate change? How have you formed your views?

Creating

10 As well as addressing the UN, Varney had to speak to large groups of young Australians at events such as Youth Decide. Working in groups of three, take a third of Varney's speech each and rewrite it to suit a teenage audience. Rehearse your speech together and deliver it to the rest of your class.

Persuasive posters

Another type of persuasive text that you may see every day is the public awareness poster. These work to persuade people to contribute positively to society, often in relation to the law, public health or the environment. Such posters can be a powerful tool in creating better communities.

Posters work in a straightforward way. They need to attract attention and convey a simple yet powerful message through two main elements: text and graphics. It is how these two elements are combined that is the key to the effectiveness of the poster. Effective posters should:

- **Attract attention**—Posters use a number of eye-catching techniques to attract the attention of the passer-by. These may include bold colours, large text or unusual eye-catching images.
- **Communicate a clear message**—Too many words or ideas will confuse the reader as they quickly glance at a poster. Messages need to be simple, direct and instructions kept to a minimum.

In order to do so, they usually:

- **Are written in the imperative tense**—That is, they are in a command-like style. For example 'Do your homework' as opposed to 'It would be a good idea to do your homework'.
- **Use visual elements to enhance the message**—Pictures, graphics, colour and font style are often used to give the message greater clarity or impact. Symbols may be used within the poster to add further meaning.
- **Use leading lines**—Leading lines are created through the positioning of various elements in the poster to create pathways around the text that draw the eye to important elements, like brand names or logos.
- **Create memorable catchphrases**—By using language in ways that are memorable, such as puns, alliteration, clichés or slogans, people are more likely to remember the message.
- **Use logos**—Rather than include more words, the organisation behind the poster may be identified through their logo.



Symbols are images that are used to represent broad, rich meanings, for example, a tree could be used to symbolise growth.

A **pun** is a clever or humorous play on words, for example 'A snail without its shell seems a little sluggish'.

Alliteration is when several words in a phrase or sentence have the same initial sound, for example 'Come down to our super Saturday sale'.

Slogans are frequently used and easily remembered phrases, such as Nike's 'Just do it' slogan.

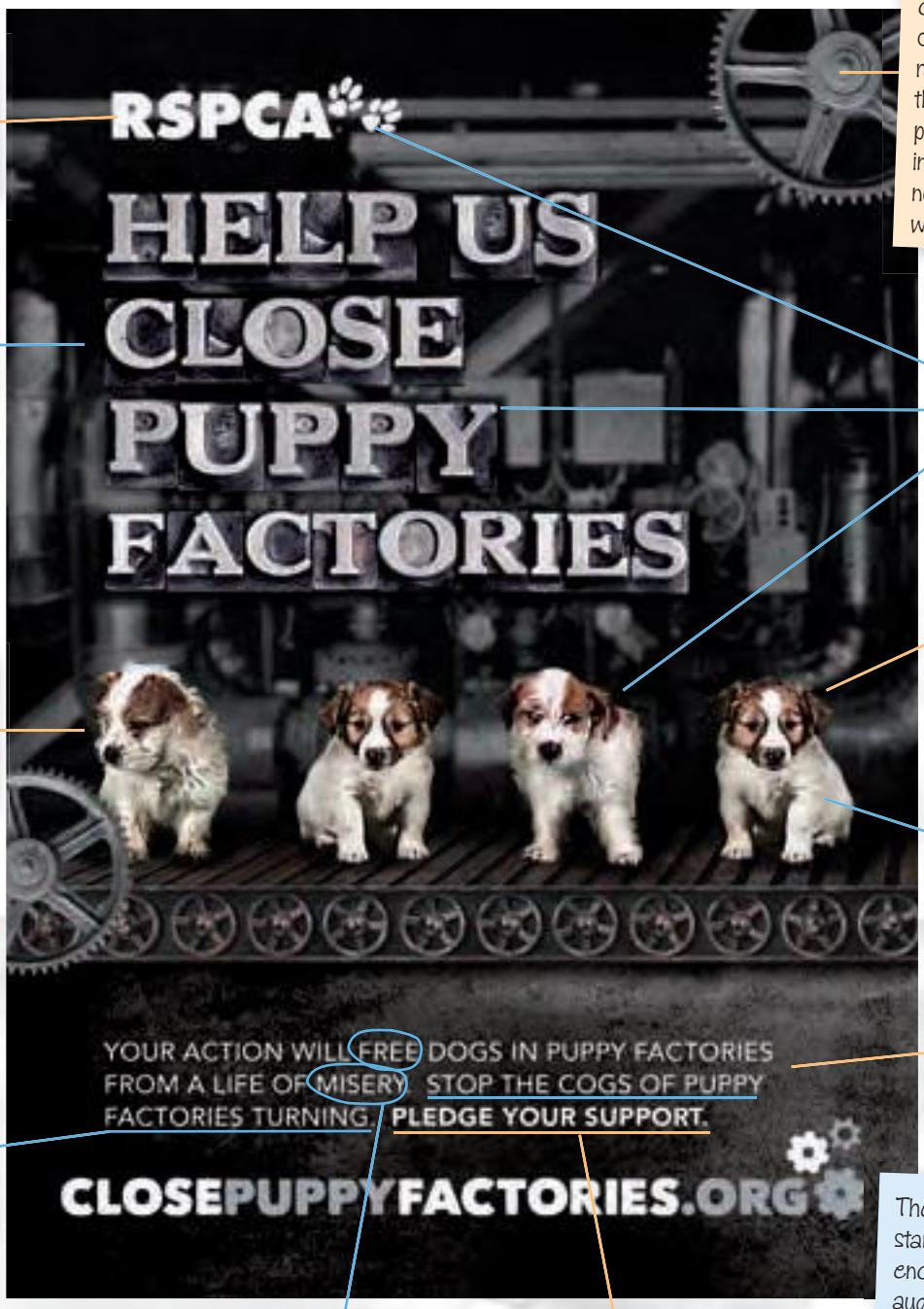
Clichés are well-known phrases that have become overused, for example 'a picture tells a thousand words'.



Jules Cheret is often called 'the father of the poster'? He was the first to use lithographic printing to print large quantities of posters in the 1860s. He also refined the process to allow for colour printing. Before that, posters had to be printed individually or even hand-drawn!

Posters in action

The Royal Society for the Prevention of Cruelty to Animals (RSPCA) seeks to improve animal welfare throughout Australia. One of their major campaigns is to highlight the conditions for dogs in 'puppy factories', intensive breeding farms where many dogs are kept constantly pregnant, often in poor conditions, to supply pet stores.



Logo: abbreviation is sufficient because RSPCA is well known

Clear message appeals directly to audience

Unusual, eye-catching graphic: juxtaposition of dog and machinery

Metaphor reinforces the idea that puppy factories are inhumane

Emotive language

Imperative mood conveyed through instructions

The web address stands out, encouraging the audience to visit

Minimal text

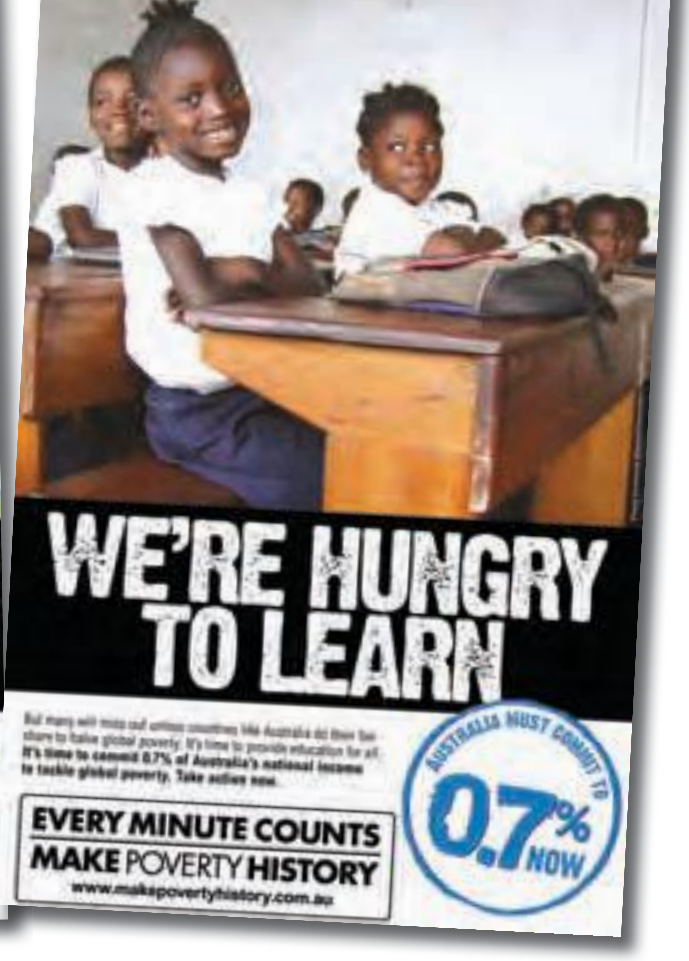
Only use of colour in an otherwise black-and-white image to attract attention

Use of cute puppies creates sympathy, making the poster's message more persuasive

Simple design: there are only three main elements

Symbolism: dark colours and images of factory machinery represent the idea that large numbers of puppies are being bred in poor conditions with no thought for their welfare





Breakaway tasks

Remembering

1 What are the two main functions of a poster?

2 Who is considered the 'father' of the poster?

Understanding

3 Why is it important that a poster's message is clear and can easily be discerned?

4 What techniques might a poster use to be persuasive?

5 What exactly is the audience of the RSPCA poster being persuaded to do?

Applying

6 Shorten the following sentences into more direct language, using the imperative tense:

- a Could you call for the fire department, please?
- b When you leave, don't forget to shut the door behind you.
- c Remember to wear sunscreen whenever you go out in summer.

7 Using the Oxfam 'Make Poverty History' posters, identify an example of each of the following conventions:

- a catchphrase
- b logo
- c imperative tense
- d leading line
- e persuasive message
- f eye-catching graphic.

Analysing

8 Why do you think the 'Make Poverty History' posters feature children in their images?

9 Hunger is usually used in the context of needing food. Why do you think Oxfam has used the word 'hunger' in these posters?

10 The 'Make Poverty History' catchphrase is part of an international campaign, but the 0.7% logo was developed by Oxfam Australia. Why do you think it has been included?

11 Write a paragraph to explain how the RSPCA campaign encourages people to pledge their support.

Evaluating

12 Traditionally, campaigns encouraging people to donate to humanitarian aid organisations have often focused on images of malnourished children to generate sympathy. Why do you think Oxfam has not followed the trend with this campaign?

Creating

13 Identify a 'cause' around your school. It might be to prevent littering, help an endangered local species, or to recycle waste. Sketch the design for a poster that encourages your classmates to take action on this cause. Turn the guidelines for effective posters into a checklist and use it to evaluate your design.

Strands in action

Core tasks

1 Research one issue and answer these questions:

- What are the facts surrounding this issue?
- What makes you angry about this issue?
- What can you do about it?

2 Prepare a speech for your classmates to persuade them to take some action. This might be as simple as informing others, or you might like to encourage them to make a donation. Plan and draft your speech carefully to ensure that you cater for your audience, and use an appropriate structure and persuasive techniques. Rehearse your speech and deliver it to your class.

Extra tasks

1 If you don't have time for everyone to deliver their speech, create a class website. Use your school's digital video camera (or a computer webcam) to film each speech and upload them to the website. Include a discussion board so that everyone can comment on each other's speeches.

2 Find another example of a persuasive speech from history. You could visit **Pearson Reader** or ask your teacher. Read or listen to the speech several times.

Web Destination

a Why do you think it was effective?

b What sort of persuasive devices were used?

c What outcomes or actions did the speech achieve?

Create a slide presentation to share your speech with your class. Use different slides to provide background information about the speaker and the circumstances of the speech, including the audience, as well as your answers to the three points above. Include appropriate pictures and an audio file of the speech if you have it.

3 Become more comfortable at giving speeches with two-minute talks. Each lesson, one student in your class has to talk for two minutes on any topic they like. The only rule is that they have to talk for the whole two minutes! At the end, they nominate the person who will speak at the next lesson. Over time, you will become more confident at speaking in front of an audience.

4 There are many speech competitions for teenagers. Find out if there are any in your area and discuss with your teacher the idea of entering it.

2

Making a whole new voice: creative writing



Some writers choose to present their views creatively using different personas or through fictional characters. This approach opens up whole new forums, like the theatre, cinema and radio.

Meaningful monologues

A monologue is a long talk given by one character. It is similar to a speech, but delivered for dramatic purposes. Instead of being a direct statement of someone's opinions, monologues convey their attitudes more creatively. Through listening to the character's speech, the audience gradually puts together the ideas until they realise the point the writer is making.

Monologues can take a variety of different forms. They can be a stand-alone piece of dramatic writing, or they may be part of a longer play with other characters.

A monologue is delivered by a single character talking either directly to the audience or to the other characters. Some monologues may take the form of the character musing aloud, but there is always an acknowledgement of the audience. This is distinct from a soliloquy, where the actor does not 'break the fourth wall' and acknowledge the audience.

The key to a successful monologue is very simple—through its use of language it must construct a very clear sense of character. For the duration of the monologue, the audience shares the character's life and the emotions they feel. In this sharing, the audience comes to understand the character and the message the writer is trying to convey. It is important that the audience is led into the message, rather than merely 'told', so that they don't feel like they are being patronised.

Successful monologues usually try to achieve the following:

- **Create a strong sense of character**—Using the 'show, don't tell' principle, the writer needs to construct a recognisable character.
- **Use effective language devices**—The writer needs to use language carefully to help the audience visualise the character's situation.
- **Be naturalistic in style**—Speech rarely follows the correct rules of grammar. If you transcribe a conversation, you will see this! Most modern monologues tend to mimic the patterns of natural speech.
- **Build to a climax**—Even though they only involve a single character, the monologue still needs to build to a high point of emotion or action. This is often where the writer's message becomes apparent.
- **Take place within a single moment in time**—To be effective, a monologue usually focuses on a single incident. If the writer wants to cover a longer period of time, they use the device of reflection, for example an old soldier reflecting on his days at war.
- **Convey the writer's message clearly**—Through experiencing the character's thoughts, the audience must be able to come to a clear understanding of the purpose and theme of the monologue—the message the writer is trying to convey.
- **Use only basic staging conventions**—Monologues that are not part of a longer work usually use only basic props and staging—the emphasis is all on the character and the language.

Speaking for others

David Hicks is an Australian who converted to Islam and was captured while training in Afghanistan in 2001. He was detained by the US military on several terrorism-related charges and eventually convicted of 'providing material support for terrorism'. He was held prisoner at a Guantanamo Bay detention facility, known as Camp X-Ray.

Hicks's case caused a great deal of controversy, with many concerned about his treatment while in detention and the length of time it took to charge him with any crime. In addition, the military legal system used to detain him was criticised by many, including the USA's own Supreme Court. Others, however, see Hicks as a terrorist whose detention was justified. He was finally returned to Australia in 2007. Chris Tugwell's play, *X-Ray*, imagines the thoughts and feelings of Hicks while he awaits his fate.

X-RAY

By Chris Tugwell

David dives on the letter and rips it open. There is one photo of the family dog. He looks at it briefly.
Bumster! Hey old mate. Still chasing cars?
He reads.
Dear David ... hope you're well ... doing all we can ... blah, blah ... Saw your lawyer today, while we were in town to see the specialist ... *(stops reading)*
Specialist? *(he searches the rest of the letter. It's covered in black, censored bits)*
Come on, what's he need a specialist for?
He drops and does some push-ups.
Calm down. Nothing you can do. He's fine. He's OK. He's fine. What the hell does he need a specialist for?
He stops the push-ups and reads the letter again.
Hey, the Crows won. You know the Crows? Aussie Rules? Football. You follow it? Me either. Stupid game. I know a fair bit about it 'cause of me dad.
Making up his own commentary. (...) There's the bounce ... It's a real arm wrestle ... Ball goes to ground ... Scrappy play ... Gianopoulos is in there. Oh, he's been pinged ... Holding the ball ... (...) Moves up ... Only forty out ... On a slight angle ... We're well into time on ... Should put it straight through from here ... This'll win it for them ... Lines up ... off the side of the boot ...! Can you believe it? And there's the siren. Crows by a point!
Footy. Dad. Yeah, well. Can't think about that. Can't think about home. Doesn't do any good. Only makes you feel worse thinking all that sorta stuff.
He puts the photo away. He drops and does push ups. Fast and furious. He rubs his stomach, as though he has cramp. He falls back against the wire wall, holding himself up; fingers in the wire.
Seventeen hours. Blindfolded, chained. Kneeling the whole way. Tape over our mouths. We didn't know where we were heading. No idea. No-one told us anything ... (...) We're trying to work out where the hell are they taking us. Israel? The US? Maybe some US base in Europe.
We didn't know.

Source: Chris Tugwell, *X-Ray*, 2003

Character—personal details revealed

Naturalistic style—incomplete sentences used

Character—revealed through actions

Character—colloquial language used

Minimal staging

Language devices—short sentences used to convey tension

Language devices—ellipses used to show dramatic pauses

Naturalistic style—conversational tone used

Acknowledgement of audience

Clear message—Hicks feels incredibly isolated from his family

DID YOU KNOW...

According to Amnesty International, over 750 people have been detained at Guantanamo Bay, and as of February 2011, 172 still remain.

Breakaway tasks

Remembering

1 Why does Hicks not want to think about home?

2 What information has been censored from the letter by the authorities?

Understanding

3 What evidence is there that Hicks feels alone?

4 Why do you think Hicks 'drops to the floor and does push ups'?

Analysing

5 How does Tugwell show that Hicks is Australian?

6 What is the effect of having Hicks fall against the wall, fingers through the wire?

7 How would you describe Hicks's state of mind in this extract?

8 How has sentence structure been used to make the extract from *X-Ray* sound like natural speech?

Evaluating

9 Based on the evidence in this extract, what words would you use to describe the character of David Hicks? Discuss the words you listed in a small group.

Creating

10 Sketch a design for the set that could be used to stage Hicks's monologue in the play.

Writer's TOOLBOX

The skills of oratory explored earlier in this chapter will help bring a monologue to life.

In a monologue, a sense of 'voice' is constructed through the language which is appropriate for the character. Just as each real person speaks with a unique voice, but one that has certain commonalities with the wider groups they belong to, so too must the character. For example, a teenage character might speak with a colloquial register and casual tone, and refer to ideas such as social networking, technology and homework.

One voice or many?



Deborah Mailman

Monologues use language effectively to create a believable 'voice' for their characters. If the voice is not believable, it will be hard for the audience to accept the message the character has been constructed to convey, as it will not seem authentic. The voice needs to be appropriate for both the individual character and the wider group that character represents.

This monologue, written by Wesley Enoch and originally performed by Australian actress Deborah Mailman, explores the prejudice experienced by many Indigenous people on a daily basis. Try to see how the writer has captured the voice of the character and the voice of an Indigenous person.

MURRI WOMAN

By Wesley Enoch and Deborah Mailman

[*Delivered in the style of stand-up comedy*]
Have you ever been black? You know when you wake up one morning and you're black? Happened to me this morning. I was in the bathroom, looking in the mirror and I thought, 'Nice hair, beautiful black skin, white shiny teeth ... I'm BLACK!'

You get a lot of attention, special treatment from being black. I'm in this expensive shop and there's this guy next to me, nice hair, nice tie, nice suit, waving a nice big gun in the air and the shop assistant says, 'Keep an eye on the nigger ... eye on the nigger.'

OK, so I went to try on a dress and the shop assistant escorts me to the 'special' dressing room, the one equipped with video cameras, warning to shop lifters, a security guard, sniffer dog ... 'Get out of it'. Just so I don't put anything I shouldn't on my nice dress, nice hair, beautiful black skin and white shiny teeth ...

Now I'm in this crowded elevator, bathed in perfume, in my nice dress, nice hair, beautiful black skin and white shiny teeth ... 'Hey which way?' *The Woman sniffs the air.*

Somebody boodgi and they all look at me!

Now I go to my deadly Datsun, looking pretty deadly myself, which way, lock my keys in the car. Eh but this Murri too good, she got a coat hanger in her bag! Fiddling around for a good five

seconds and started hearing sirens, look around, policeman, fireman, army, [the] UN and that same sniffer dog! Just to make sure everything's OK! *Spoken in an American accent while holding the audience at 'gunpoint'.*

'Who owns the car, Ma'am?'

Indicating herself.

'ME!'

So I'm driving along in my deadly Datsun, stylin' up to that rear vision mirror. Car breaks down. Get out. Started waving people for help.

Imitating a fast car.

Started waving people for help. Vrooom!

Started waving people for help. Vrooom!

Next minute I see this black shape coming down the road—sniffer dog!

Finally get home, with the help of the policeman, fireman, army, [the] UN. Still looking deadly in my nice dress, nice hair, beautiful black skin and white shiny teeth. Aunty comes in, 'Eh Sisgirl, nice dress, can I borrow it?' 'Mmmm'.

Thinking that tomorrow will be a better day, I go to bed. Kicking that sniffer dog out. Still with the sound of sirens in my head. Snuggling up to my doona and pillow.

Morning comes, I wake up, looking in the mirror. Nice hair, beautiful black skin, white shiny teeth. I'M STILL BLACK! NUNNA!

Source: Wesley Enoch & Deborah Mailman, *The 7 Stages of Grieving*, 2008

Breakaway tasks

Remembering

1 What negative things happen to the character?

Understanding

2 Draw a comic strip or storyboard that shows the events of this monologue. Share your work with others.

3 Describe the character of the Murri woman.

Applying

4 Use the internet to find out where the Murri people come from.

Analysing

5 Despite all the negative elements, how has the writer still made this monologue humorous?

6 What words are used to create a colloquial Aboriginal voice?

7 'Eh but this Murri too good, she got a coat hanger in her bag'. This is an example of a sentence that uses non-standard structure. What effect do Enoch and Mailman create in writing this way?

8 Some lines are written in italics. What do these lines represent?

9 Enoch and Mailman include a motif, a repeated symbol, of a sniffer dog. What do you think the sniffer dog is supposed to represent?

Evaluating

10 What point is the writer trying to make about Indigenous Australians?

11 Do you think a humorous monologue can be effective in making its point? Explain your thoughts.

Creating

12 Write a brief monologue describing a time you've been unfairly treated. Try to incorporate humour into your monologue and use colloquial language to recreate a teenage voice.

A way with words

Another creative way that writers can air their opinions is through writing poetry. Poets have always used their craft to express views about what is happening in the world and their lives. Poems have been written to persuade people to go to war and to avoid war, to recognise racism and homelessness, and just about every other social issue you can think of. Like monologues, poetry often creates a particular voice to convey the writer's beliefs and attitudes. In poetry, this voice is called the 'persona'. It is important to distinguish between the persona and the poet; they are not the same.

Arriving on our shores

In his poem on the next page, Bruce Dawe explores the problems faced by a new migrant. He wrote this poem after the Second World War when there was still a lot of prejudice towards European migrants. In just a few words, he creates a strong voice that conveys the helplessness that many migrants felt. Of course, he doesn't really mean that new migrants were prepared to give up their children, but this shocking idea symbolises just how powerless they felt.

IN THE NEGATIVE

By Bruce Dawe

POEM

'No African parrots, I'm sorry,' she said.
'Open the cage,' I said to my wife.
'No dogs of any description, either,' she said.
'Turn the dog loose,' I said to my wife.
'No children, either,' she said. 'There's a special rule ... '
'We understand. Get rid of the kids,' I said at last to my wife.
'Now, where do we sign?' I said.
'Right here, Mr ... ?'
'Papadopoulos,' I said. 'It's Greek ... '
'Sorry,' she said. 'No—'

Source: Bruce Dawe



Many refugees who have come to Australia in search of freedom find themselves instead in detention centres waiting for permission to stay. Some have protested against their conditions and the time it takes to process their claims for asylum in Australia by sewing their lips or feet together.

Mehmet al Assad is one such person. His poem and many others were collected by the Refugee Action Committee in an effort to raise awareness about their plight.

ASYLUM

By Mehmet al Assad

POEM

Will you please observe through the wire
I am sewing my feet together
They have walked about as far
as they ever need to go.

Will you further observe
through the wire
I am sewing my heart together
It is now so full of
the ashes of my days
it will not hold any more.

Through the wire
one last time
please observe
I am sewing my lips together
that which you are denying us
we should never have
had to ask for.

Source: Mehmet al Assad

Writer's TOOLBOX

Poets often use poetic devices to add colour and impact to their writing.

Device	Description	Example
Rhyme	Words are given similar end sounds	'teach' and 'reach'
Rhythm	Pattern of beats within a line or lines of poetry	'A diner while dining in Kew Found a rather large mouse in his stew … '
Simile	Description where one thing is described 'as' or 'like' something else	'Her hair was as smooth as silk.'
Metaphor	Stronger descriptive device where one thing is described as being something else	'The teacher tore strips off the hapless student.'
Alliteration	Words have the same initial sounds	'Peter Piper picked a peck of pickled peppers.'
Assonance	Words have same or similar vowel sounds but do not truly rhyme	'blue' and 'moon'
Onomatopoeia	Words or sounds are used to mimic what they are describing	'The machine hissed, clicked and whirred into life.'

DID YOU KNOW...

In the fifteen years after the Second World War (1939–45), approximately 1.6 million migrants and refugees came to Australia to escape war-torn Europe, all bringing with them their own stories. Some of these stories can be found on *The Age* website which you can visit from **Pearson Reader**. Today, around a quarter of Australia's citizens were born overseas.

Web Destination

Poetic protests

Musicians often use their song lyrics to protest against the injustices they see in the world. Music is a popular and powerful medium that can reach vast audiences. It is a creative form of expression that, when successful, can spread its message from one voice to many.

Many Australian artists have become famous for their protest songs, including Midnight Oil, Paul Kelly, The Whitlams, John Butler and the Hilltop Hoods. Their songs have challenged the authorities on issues such as mining, gambling, international relations, Aboriginal land rights and urban violence.

Kate Miller-Heidke is another Australian artist who believes in the power of music to challenge people's attitudes. She became the first Australian artist to win the International Songwriting Competition grand prize for her song 'Caught in the Crowd', co-written with her husband Keir Nuttall. In it she takes the role of a bystander to school bullying, one who now has to live with the regret of not standing up for someone who was powerless.

CAUGHT IN THE CROWD

By Kate Miller-Heidke and Keir Nuttall

SONG

It was after school in the afternoon
The corridors were crowded as we came out of the rooms
Three guys I knew pushed him into the cement
Threw away his bag and said he had no friends

He yelled that he did and he looked around
Tried getting up but they pushed him on down
That's when he saw me, called out my name
And I turned my back, and just walked away

And I turned my back, and just walked away

I was young and caught in the crowd
I didn't know then what I know now
I was dumb, and I was proud
And I'm sorry
If I could go back do it again
I'd be someone you could call friend
Please please believe that I'm sorry

Source: Kate Miller-Heidke and Keir Nuttall

Breakaway tasks

Understanding

1 Describe the 'voice' created in the two poems. Try to use really specific descriptive words.

2 What does Mehmet al Assad mean when the persona says 'that which you are denying us we should never have had to ask for'?

Applying

3 Present a dramatic reading of one of the poems, practising your oratory skills.

Analysing

4 Bruce Dawe uses the symbolism of the man giving up his children, while Mehmet al Assad uses the symbolism 'sewing my heart together'. What response are they trying to generate here?

5 Explain the effects of Dawe's use of ellipsis in his poem.

6 Miller-Heidke uses effective repetition twice in this extract. Why do you think she has chosen to highlight these particular phrases?

Evaluating

7 Why do you think Dawe ends the woman's speech with a dash?

8 Bruce Dawe uses 'I' and 'she', while Mehmet al Assad deliberately uses 'I' and 'you'. Explain why you think the poets have chosen to use these particular pronouns.

9 Pop music is often considered to be commercial and shallow by its critics. Discuss with a partner whether you think pop music is an appropriate genre for exploring issues such as bullying.

Creating

10 Go to **Pearson Reader** to find poems by refugees. Create a poster for your class by reproducing the words of a poem with appropriate visual images. If you do this on a computer you could insert it into a slide presentation and attach appropriate music.

Web Destination

Strands in action

Core tasks

1. Create an anthology of your own poems about a social issue. You might like to use the same issue you investigated for your speech in Module 1. Try to create three poems that create different voices. For example, you might investigate climate change and write three poems from the perspective of a farmer facing drought, a South East Asian villager worried about rising sea levels and a polar bear at risk of losing its environment. Think carefully about what kind of voice each of your poems should develop. Remember to use poetic devices for added impact.

   Alternatively, choose one voice and develop your piece into a longer monologue instead.

2. Interview somebody in your community. Ask them questions about a significant life experience. Make sure that you check that they are comfortable talking about this first. Use their experience to write a monologue. The person you interview might like to read your draft and help you capture their 'voice'.

Extra tasks

1. Write a monologue based on a character from your favourite book. Pretend you are that character and reflect on what you learnt from the events of the novel. Think carefully about what the character is like and try to convey that through both your language and oratory skills.
2. As a class activity, organise a performance event, where students can present their poems or monologues. Some students may like to contribute by designing posters to advertise the event or organising music, invitations, costumes or refreshments. Nominate someone to direct the performers and someone else to be the MC and introduce the performers.
3. Use a computer program to create original music for your poem.
4. Research another Australian protest song, perhaps by one of the artists mentioned in this module. Find out about the issue or events the song was based on, a little about the artist and, if you can, the reactions to the song when it came out. You should be able to learn about its chart success, which will give you an idea of how the public responded. Create a poster or short presentation to share your findings with the class.



3

Making sure: reflective personal writing



It's all well and good to share your opinions with others, but how do you know they're *right*? Before you get on your soapbox and start shouting out about the environment or world peace, you need to take some time to reflect on the issues and your own opinions.

In this chapter you have been exposed to a range of challenging texts that have been chosen to make you think. One of the most important skills you will need is to be able to reflect on texts and the questions they pose. This will help you understand how they have been constructed, and how they are trying to encourage you to think and feel. Ultimately, reflective writing will help you to make a more informed judgement about issues explored in texts like these.

Looking in the mirror

Reflecting is an important process for any writer. Many people keep journals or diaries to reflect on their lives and what is happening in the world around them. Other people use blogs as a way of reflecting. Some people post their reflections onto other websites or discussion forums. These are all examples of personal writing, even though it is sometimes being shared with a wider audience.

DID YOU KNOW...

The use of the term 'soapbox' refers to someone speaking publicly. It comes from the days when impromptu speakers would stand on upturned wooden crates to speak to those around them. These crates had often been used to deliver soap to local stores.

Writer's TOOLBOX

The **context** is the set of circumstances that shape who you are, including your age, gender, nationality, cultural background, history, religion, geographical location, education level, family circumstances and so on. Each of these has an impact on the values you hold.

Values are the beliefs you feel are really important to you, for example the environment, justice, equality, democracy, keeping fit and healthy.

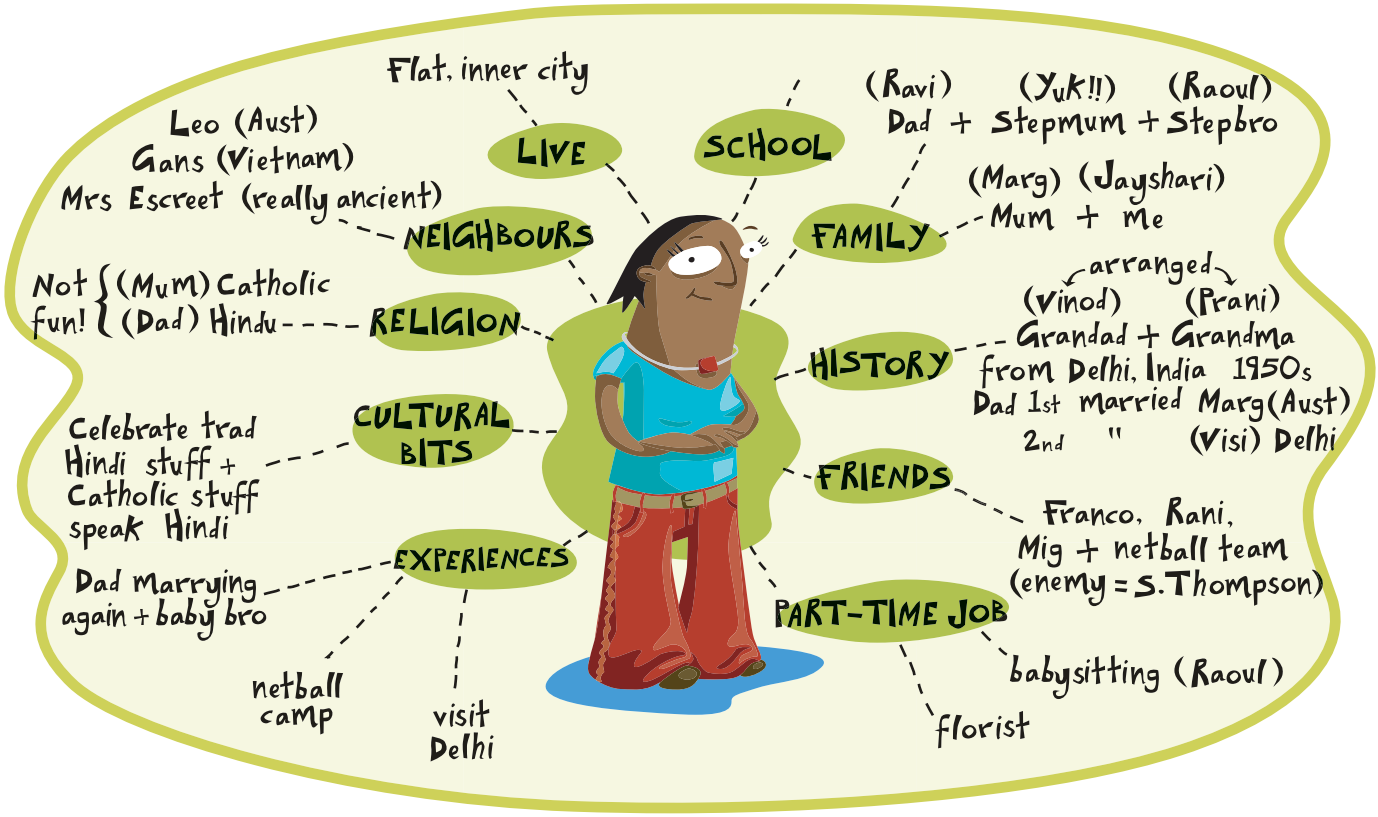
Attitudes are the ways in which you express these values, for example you will be critical of pollution and avoid adding to it if you value the environment.

In a personal reflection, you consider past or present events or experiences and explore how they have shaped who you are today.

Because they are quite personal in nature, there is no right or wrong way to structure a reflection. In general, you might use these guidelines:

- **Reflective tone:** The tone or mood of the piece is thoughtful.
- **Chronological or cause and effect structure:** The piece may start in the present and go back to a past time to explain its effects, or it may start in the past at the cause and move forward to the present in chronological order.
- **Register appropriate to the context of the writer:** Students, for example, would probably write in a youthful register.





- **Descriptive in nature:** Appropriate details are included. The content is usually quite personal.
- **Strong sense of voice:** There is a clear sense of the person who is reflecting, their context, values and attitudes.

When considering your response to issues and texts, it is important to reflect on who you are and your background and history. This is called your 'context'. It is what shapes your values and attitudes, why you respond to issues the way you do. It is important to know what your context is so that you can understand that other people have different contexts and will therefore respond in different ways to you.

Breakaway tasks

Remembering

1 Identify four text types that people could use to write reflectively.

Understanding

2 Why is self-reflection important for your writing?

3 What is the difference between a value and an attitude?

Applying

4 Create a context brainstorm. Put your name in the centre of a sheet of art paper. Around your name, brainstorm all of the elements of your context. Use the Writer's toolbox on the previous page as a guide. Try to identify all the elements that make you who you are.

5 Create an attitude continuum. Draw a horizontal line with an arrowhead at each end. Label the left end 'negative', the centre 'neutral' and the right end 'positive'. Plot the following attitudes along the continuum: supportive, loving, apathetic, critical, disgusted, amused, bitter, indifferent, sympathetic, admiring, furious, hateful, sarcastic, passionate, inspired.

Compare your continuum with a partner's and discuss the reasons for any differences.

Analysing

6 Copy the following table into your notebook and add your own values and attitudes.

Issue	Possible attitudes	Values
Prejudice towards immigrants	Critical of people who are prejudiced. Sympathetic towards migrants.	Tolerance Equality
Littering		
Obesity		
Health and fitness		
Homework		
Charities in need		

Evaluating

7 Think about which element in your context brainstorm has the biggest influence on your values and attitudes. Discuss your choice in a small group. Did you all have the same one?

Reflecting on life


Joy Hopwood

Joy Hopwood was the first Asian-Australian to appear regularly on *Play School* on the ABC. Here, Joy reflects on a defining moment in her childhood, which influenced her desire to work in the media so that young people could have Asian role models on television.

GROWING UP ASIAN IN AUSTRALIA

By Joy Hopwood

When I was in primary school, my mum started volunteering in the school canteen. I thought it was a good idea until I heard some of the other kids say, 'We can't understand your mum. Can't bloody understand what she's saying. You don't speak Chinese, do you?'

'Of course not,' I said, and I never wanted to.

I started to feel ashamed of my mum and stopped visiting her in the canteen. When kids came up to me and said, 'That's not your mum, I hope,' I started replying, 'No, it isn't.'

I started to notice that when Mum and I went shopping together, some people, like the local butcher, either imitated her accent or served other people before her even though she was there first. Every Friday, I'd go with Dad (who is English) to the fish and chips shop. I noticed that no one imitated him or ignored him. Mum was brave and always said, 'Ignore it. You know we are better off than a lot of people in this world.'

Those words have stayed with me, as have the wise words of my friend Jan Edmunds, which I will treasure for life: 'Racism reflects the person who has said the racist remarks, not the recipient. It reveals the racist's ignorance and lack of intelligence and by no means is it a reflection of the receiver.'

I wish I had understood this as a child.

Source: Alice Pung (ed.), *Growing up Asian in Australia*, Black Inc., 2008

Reflecting on texts

Sometimes, people reflect on their response to a text and how it has affected them. You may even be asked to do this as part of your English studies. Books and films can be provocative and cause people to re-evaluate their beliefs and attitudes. Here is an excerpt from a student's reading and viewing journal, responding to the film *Avatar*.

AVATAR REVIEW

After watching *Avatar* I couldn't help but feel a little guilty. I mean it was awesome and all—the special effects were amazing—but the messages the director was trying to make really hit home.

The basic story initially seemed to be pure science-fiction—Earth is running out of energy sources and scientists have discovered a new source on the planet Pandora. The problem is, Pandora is already inhabited by the Na'Vi race. Using genetically created human/Na'Vi hybrids, or avatars, the humans try to get the Na'Vi to relocate, not understanding that they have a spiritual connection to their land. When this fails, the humans try military might to destroy them and their jungle-like home in order to mine the energy source. Of course, the humans who experience Pandora through their avatars come to value it the way the Na'Vi do and end up fighting against the invaders too.

As an Australian, this really started to make me squirm. Replace Pandora with Australia and the Na'Vi with Indigenous Australians and this film could be making a comment on the British occupation of Australia back in 1788. Just like the humans in *Avatar*, the British colonisers did not understand the Indigenous people's connection to the land and swept them aside in the desire to use the land for their own purposes. I guess the only difference was that there was no happy ending for the Indigenous people.

Seeing *Avatar* has really made me think. Why was I so against the humans in the film for what they were doing, but had happily accepted British occupation of Australia as okay? Is it because I live here, and acknowledging that someone else might have a greater claim to this land might disadvantage me? I'm not really one hundred percent sure yet, but my values have certainly been given a shake-up. Maybe I need to appreciate the



A member of the Na'Vi from *Avatar*

loss Indigenous people experienced more. Maybe I need to understand their issues more. And maybe people in charge need to stop assuming that the rest of the world is theirs for the taking.

DID YOU KNOW...

On profile sites, an avatar is an icon or character that you use to represent your real self in the virtual world.

When reflecting on your response to texts, there are a number of elements you need to keep in mind:

- What is it about your context that has influenced your response?
- What values of yours have been affected?
- What is it about the way the text is constructed that has influenced you? Is it the events and characters, the language or the persuasive techniques the writer has used?

Breakaway tasks

Remembering

1 Where did Joy Hopwood's mother volunteer?

2 What was different when Hopwood went shopping with her dad?

3 What were the avatars in the film?

Understanding

4 Why did Hopwood pretend her mother wasn't really her mother?

5 How did Hopwood's experience of the racism her mother experienced affect her future career path?

6 What was it about the film *Avatar* that made the viewer uncomfortable?

7 How have the viewer's attitudes changed?

Applying

8 Have you ever been embarrassed by your parents? Write a paragraph reflecting on that time and how you view it now.

9 With a partner, discuss a film you have seen that changed your mind on a topic.

Analysing

10 There is quite a distinct difference in the register of each extract above. Describe the register of each and give reasons for why they differ.

11 Look closely at the *Avatar* review. Find examples of the following:

- reference to the writer's context
- a comparison between the film and real life
- emotive language
- rhetorical questions
- evaluative comments.

Using the examples you found, explain why these features are used in reflective writing.

Evaluating

12 The first extract was written for a publication. Do you think this has had an impact on the way it is written? Explain your thoughts.

13 What values do you think Hopwood held as a child that made her ignore her mum at school?

14 What values does she have now as an adult that make her regret this?

15 Why would the viewer express an attitude of guilt after seeing the film *Avatar*? What other attitudes towards the film did they feel?

16 Do you agree with the reviewer's evaluation of *Avatar*? Do your classmates agree?

Reflecting online

For the first time, teenagers are producers of texts as much as they are consumers. This means they are creating texts almost as often as they read or view them. The biggest reason for this is the internet and easy access to technology. Every day, millions of new videos, articles, web-postings, blogs, animations, songs, tweets, poems and stories are uploaded to the web, many by young people. Technology has given youth the means and the confidence to produce some serious and sophisticated texts.

Get blogging!

Blogging is one way people can comment on the world, try to convince others to adopt a point of view or simply keep a record of their life.

Social networking

Some of the most prolific examples of personal texts on the internet are social networking pages. These days it's difficult to find someone who doesn't use a social networking site. These sites offer so much—a way to keep in touch with friends, catch up on the latest news, play games, join groups with like-minded people and provide a forum to post your thoughts—from what you had for breakfast to the state of the environment.

Using the internet for personal writing can link you to something bigger. Certain sites exist in order to create social networks. If you are inspired, angered or saddened by the social issues you've explored, write about these responses. Chances are you can make connections to other people who feel the same way as you and through these networks build the power of your voice until it really can make a difference!

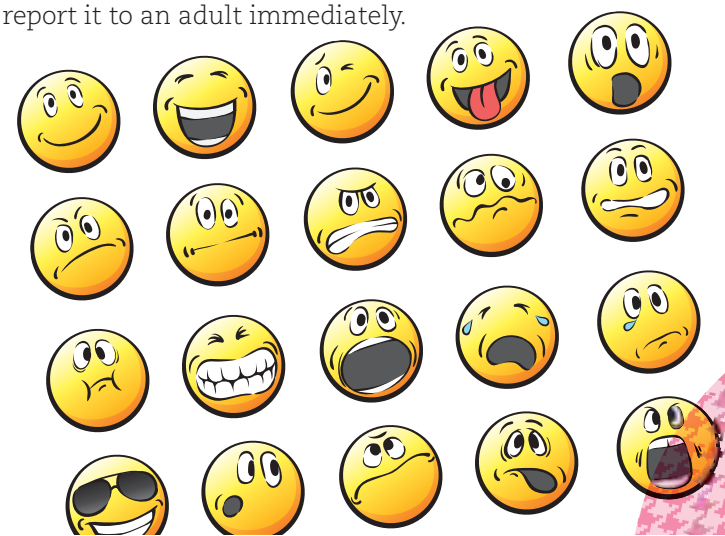
DID YOU KNOW...

In January 2011, the power of social networking sites to aid social justice became apparent to the world when they were used to rally support for the civil uprising in Egypt. Despite government bans and censorship, social networking sites allowed Egyptian citizens to coordinate demonstrations that eventually lasted eighteen days and involved over a million people. These sites also allowed their struggle for democracy to be broadcast to the world.

There are really no rules for how to write for personal profiles on social networking sites. There is, though, one extremely important guideline—never assume that your page is as personal as you might think it is. Your audience may be much wider. Post only what you'd be happy to say in person to a stranger.

Other things you might want to consider include the following:

- Netspeak (text speak) and emoticons are usually acceptable, although if you want your writing to be noticed and taken seriously you should consider a more formal register.
- Take advantage of the multimodal features of websites and express your thoughts in different ways—writing, videos, photos, voice recordings and art.
- Explore various communities and make connections with like-minded individuals and groups. Some of your best writing may come about through collaboration with others.
- Be prepared for feedback. People will post comments to your page and sometimes they may be critical. Take it in your stride—you might learn something valuable.
- Remember your 'netiquette' when responding to others, don't be rude or mean, don't SHOUT and try to respond reasonably quickly. If you are responding to someone else's page, respect their register. If it seems quite formal, your posts should be too.
- Remember that any documents, photographs and videos you post may become the property of the site and may be used without your control or permission. When you sign up for your own page, many social networking sites include a clause that means you hand over ownership to the site.
- Sometimes people post inappropriate or offensive comments and/or images. If you or your friends are sent any material which worries or concerns you, report it to an adult immediately.





As well as using words, websites have the advantage of being able to use images and graphics, sound, film and animations. Because websites can use such a variety of different types, or modes, of language they are often referred to as multimodal texts.

Here are some **features of multimodal texts**:

Non-linear structure	A book/novel is an example of a linear structure, but websites use hyperlinks, menus, widgets and a variety of text fields, which means that you follow the text according to your interest, jumping backwards and forwards and even outside the text as you navigate the links.
Hyperlinks	Certain words or icons can be hyperlinked, meaning that when clicked on they will take the viewer to another part of the site, or an external site, where further information is given.
Highly visual content	Websites can make extensive use of graphics and pictures, including moving images such as video files and animations.
Audio content	Websites can include music, voice recordings and sound effects.
Interactive content	Many websites allow for interactivity, inviting viewers to respond, post their own messages, participate in discussions, upload their own files such as videos, or even edit site content.
Widgets	Widgets are small programs that provide tools for websites. These might be a traffic counter, a discussion forum or a live weather feed. They might also allow users to link the website to their own personal website, or to community sites such as Facebook.

Individual profiles

Some individuals make their personal profile pages available for all. The UN Youth Ambassador for Australia has a profile page on Facebook so that anyone can browse their profile and follow their posts. If you are a Facebook member, you can also interact with the Ambassador, posting your own comments and offering your support.

The Youth Peace Initiative (YPI) is a group that uses social networking sites to connect like-minded teenagers. The initiative is aimed at facilitating youth action and idea sharing for peace and social justice. The YPI Facebook page allows users to sign up to the organisation or indicate their support by becoming a fan. Members use the wall to post messages about peace issues, as well as advice for those who want to be involved. There are also messages from other organisations like the UNYA and links to their pages. The site uses all the available Facebook functions to include videos, photo albums and weblinks. Visitors can also post their own responses. It really is a community gathering in a virtual space.



Breakaway tasks

Remembering

1 Name three social networking sites.

Understanding

2 Why should you not treat personal pages as completely personal?

3 Why do some people make their personal pages accessible to anyone?'

Applying

4 Using the format of a MySpace or Facebook page, create a profile for a character from your favourite book. (Do this on paper, rather than actually setting up a real page.) Think about how to capture their personality using details, pictures, notes, wall posts and so on.

5 Write an exchange of about eight SMS texts between two close friends. Rewrite the converstion in formal English, using punctuation for direct speech.

6 Use the internet to make a list of other youth activist networks. You might like to search for groups such as Amnesty International, Youth Decide, Youth Alive, ActNow, Stir and so on.

Analysing

7 Examine the language used in the posts you sourced in Question 6. What does this reveal about the target audience? If you have your own page on a social networking site, think about the language you and your friends use in your posts. Is it different from the language used on the youth activist sites?

8 What features of multimodal texts can you identify in the screen shots of the YPI website and Facebook page? Identify some of the ways the structure and language of these texts are different from more 'traditional' written texts.

Evaluating

9 Write up a list of the pros and cons of maintaining a personal page on a social networking site.

10 What are your thoughts on the way language is changing with the development of multimodal texts such as web pages?

Creating

11 In pairs or small groups, create a list of suggested rules for teenagers about how to use these sites safely.

Strands in action

Core tasks

1 Begin your own English reflection journal. Each time you read or view a new text, write a new entry reflecting on your response to the text. Consider the text's messages, values and construction and how they made you respond. You might also like to reflect on your own writing. Reflect on each of your English assessments, commenting on your strengths and weaknesses. When you get it back, read the comments your teacher provides and see how they match up to your own. As you add to your journal, try to notice patterns like common errors and use these as areas of focus for future tasks.

2 Pick an issue that affects a range of people in your school. For example, it could be the sharing of playground facilities, or it might be the cost of food in the school tuckshop. Design a questionnaire to survey a range of people in your school about their views on this issue. After you have collected a range of responses, reflect on the attitudes you encounter. Use your findings to write a letter to your principal representing the views of your school.

Extra tasks

1 Using one of the many free blogging websites, create a blog of your own. Use it to comment on issues in your world or around your school. You might even like to share your reflections to texts from your journal. You could collate your classmates' blogs onto a class website.

2 Watch a short film on a challenging theme. There are excellent, award-winning short films freely (and legally) available on YouTube. Consider your previous knowledge of its subject matter and reflect on how the film has challenged, altered or reinforced your views. Present your findings in the form of a brief oral presentation.

3 Have a class discussion to create a list of your class's top ten values. This may take some negotiation, so use your persuasive language skills! Discuss why they are important to you all.

4 Extend your vocabulary by creating a poster to display in your classroom of different 'attitude' words.

Making sense: analytical writing



Essays are one of the most important texts you will learn to write. You will probably have to write essays for nearly every subject you study, and the language skills you need to write a successful essay are relevant to many other forms of writing too.

Effective essays

Analytical essays are those that analyse a given text or problem. You might be asked to analyse what is being done to reduce consumption of electricity in your school, or you might be asked to analyse the construction of a poem. While they can be on a multitude of topics, essays will follow a similar structure.

- **Introduction:** This outlines the topic or text being analysed and provides some background detail. It states the thesis or main argument of the essay. It also needs to capture the interest of the reader.
- **Main body:** This is a series of paragraphs that analyses the topic or text in detail. Each paragraph should focus on a different aspect of the topic or text. Each paragraph should contribute clearly to the overall thesis of the essay.
- **Conclusion:** This is usually a single paragraph that draws the essay to a close, summing up the various points of analysis and finishing with the thesis.

In writing an effective essay, follow these guidelines:

- **Use a formal register:** This suits the nature of an essay and will make your writing more convincing. Use formal language, a variety of sentence types and any subject-specific terminology or jargon as necessary.

DID YOU KNOW...

The word 'essay' comes from the Old French word *essayer*, which means 'to attempt'. *Essayer* itself comes from the Latin word *exagere*, which means 'to weigh out'. So an essay is where you attempt to prove or weigh the merits of an argument!



- **Adopt an objective tone:** This shows that you are approaching the topic with an open mind.
- **Present a clear thesis:** Build a clear line of argument through each of your paragraphs.
- **Provide evidence:** Use quotes and examples to support your argument.
- **Use a formal paragraph structure:** Follow the TEEC formula (see the Writer's toolbox on the next page).
- **Link paragraphs:** Present paragraphs in a logical order starting with the most significant point. Use transition markers to show their relationship to each other.
- **Proofread and edit:** Check your work for sense, succinctness and clarity.



Remember your formal paragraph structure for main body paragraphs: TEEC or TEEL.

- **T**opic sentence states the main idea of the paragraph and should be very specific.
- **E**xplanation develops the main idea in greater detail.
- **E**vidence provides the supporting proof for your explanation.

Then either

- **C**oncluding sentence sums up the paragraph and links to overall thesis.

or

- **L**inking sentence



Transition markers are words or phrases used to show the relationship between ideas.

Type of transition	What this transition marks	Examples
Continuation	The next point continues in the same direction.	secondly, in addition, furthermore, another point is, as well as this, also
Contrast	The next point will head in a different direction.	in contrast, on the other hand, however, but, nevertheless, alternatively
Concession	The next point might go against your argument.	however, after all, although it may be said, I must admit
Cause and effect	The next point is a result of the previous one.	consequently, as a result, therefore, accordingly
Conclusion	This is the final or overall point	therefore, finally, in conclusion, lastly
Chronology	Shows the time relation to the previous point.	after this, prior to, meanwhile, later, thereafter, while, then



Remembering

1 What register of language should be used to write essays?

2 What are transition markers?

Understanding

3 Why is it important to begin the main body of your essay with the most significant point of argument?

4 What does a thesis do?

5 Why is the inclusion of evidence important?

Applying

6 Create a short debate on whether essays are the best way to assess students. Get into a group of six and form teams of three. Each team needs to take opposing sides in the argument. Each person in the team should provide a point of argument and try to rebut (counter) the last argument by the other team. Try to use transition markers effectively to structure your debate.

Evaluating

7 Find the last essay you wrote for English and evaluate whether or not it follows the guidelines for essays above. Then swap with a partner and evaluate each other's essays in the same way.

Interesting introductions

Your introduction is the first impression a reader—or marker—will have of your essay. It is so important that it captures their attention while giving an accurate view of your thesis. There is no one 'perfect' way to write an introduction, but after you've practised a few, you may wish to experiment with more original and interesting ways to preface your essay. Just remember that your introduction should be relatively concise.

Here are some ideas to get your creative juices going: start with an interesting or dramatic quote that reflects your thesis, or pose a rhetorical question. Alternatively, begin with some dialogue, a hypothetical conversation that reflects the different viewpoints on your topic, before your thesis makes your chosen viewpoint clear.

Analysing in practice

Generally, for any kind of textual analysis, you need to identify the ideas of the text (the messages and attitudes it conveys) and how it has been constructed to convey these ideas. You should also consider the impact this has on the audience.

Re-read the Chris Varney speech that is presented earlier in this chapter. Here is a sample note-making framework analysing how he has constructed his speech so that it persuades his target audience.

You could adapt this framework to suit other types of texts.

		Evidence
Purpose of speech	To persuade the UN that the youth of Australia are aware of climate change and are passionate to see the UN address the issue. To show the UN the human effects of this issue.	'History will define us in 2009 by the measure of our actions at Copenhagen to protect the future of today's young people.' 'I heard young people's passion for a global education, one that arms them with a thorough understanding of how to tackle the unsafe climate futures.' 'Climate change is having a detrimental effect on the lives of young people right now.'
Audience	UN representatives from the governments of the world (sophisticated audience).	Addresses UN directly at UN Summit in Copenhagen.
Techniques used to persuade (appeals to the head)	Statistics: shows the extent of youth support. Formal register: sounds knowledgeable and courteous. Jargon: sounds knowledgeable. Expert opinion: Sets himself up as an expert on youth attitudes by outlining his experience.	'37 400 young people united in an Australian youth vote.' 'Today I come before you on behalf of my generation of young Australians.' 'sustainable climate', 'emissions reduction target' 'My nationwide consultation tour with our UN Youth Association.'
Techniques used to persuade (appeals to the heart)	Anecdote: personalises the tragedy Emotive language: highlights terrible nature of this issue. Inclusive language: includes both the UN and Australian youth in the issue. Alliteration: adds 'catchiness'.	'On February 7, 2009 I tried to resuscitate a man but could not.' 'worst natural disaster' 'detrimental effect' 'intense heat wave' 'Brisbane to Bunbury, Darwin to Dubbo'
Structure	Call to action: sets out the problem (the effects climate change is having on Australians already) and calls for action to create a solution. He starts with a personal account to encourage a sympathetic audience.	'Let the agreement forged be bold enough to respond to tragedies like Black Saturday by cooling our climate.'

Once you have made your notes, you can begin to plan your essay. It is important when planning the main body paragraphs to put them in order of importance.

Essay plan

Introduction:
Thesis: Chris Varney uses a 'call to action' structure and a variety of persuasive techniques, such as anecdotes, statistics and formal register, to persuade the UN that Australian youth are demanding the UN take decisive action on climate change.

Main body 1: Appears credible to his audience:
- uses formal register
- is courteous
- establishes experience.

Main body 2: Appeals to their heads:
- presents facts and statistics on number of Australian youth he represents and the extent of their passion
- uses jargon appropriate to the level of knowledge of the issue.

Main body 3: Appeals to their hearts:
- uses personal stories and anecdotes
- uses emotive language
- uses inclusive language.

Main body 4: Structure:
- uses a 'call to action' to leave a strong impression and put responsibility onto the UN to follow up on the start made by Australian youth.

Conclusion:
- Sums up and reiterates thesis.

Now all you have to do is turn the plan into a series of well-drafted paragraphs. Here is a sample paragraph.

A further way in which Varney appeals to his audience is through the use of emotive persuasive techniques. By creating an emotional element to his speech, Chris encourages the UN to see that they need to support climate change action not just because of scientific facts and figures, but also because of the effect it is having on people. He begins with the moving anecdote supplied by a 17-year-old girl, describing how 'our homes and everything we had worked for were destroyed'. He goes on to include emotive language that highlights the devastation climate change is causing, with summers that are 'fierce and murderous' and other 'detrimental effects' of this 'natural disaster'. Finally, he uses inclusive language, bringing the UN and Australian youth together in 'our actions', because 'we deserve a sustainable climate'. As a result, the audience is encouraged to be sympathetic and take action.

Formal register

Topic sentence

Explanation

Evidence

Technical terms

Transition markers

Concluding sentence

A word on quoting

Analytical writing requires evidence to support the thesis you are presenting. Often that evidence will come in the form of quotes: quotes from experts, quotes from texts or quotes from people around you. It is important that you know how to incorporate quotes into your essay effectively.

All words that are not your own, but taken from another source, must be indicated by the use of quotation marks (speech marks). If you are including evidence from multiple texts, you should include the surname of the author and date of publication in brackets after your quote. You should then include a bibliography—a list of all the sources you have used—at the end of your essay. If you are writing an essay analysing just one text, however, then you usually don't need a bibliography. When quoting, you should do the following:

- Select the most appropriate quote to support your point.
- Take only the part of the text you need.
- Transcribe quotes accurately.

Also remember:

- Quotes rarely 'prove' anything; instead they 'suggest', 'demonstrate', 'indicate' or 'imply'.
- You can use an ellipsis (...) to shorten long quotes but you should never leave out important words or change the author's intention.
- You can use square brackets [ ] to insert words to clarify an author's words, for example to substitute a character's name for 'him' in a quotation.

When writing, many students introduce their evidence with the tired old phrase; 'This is shown in the following quote'. While, technically, there is nothing wrong with introducing a quote this way, it's not the most sophisticated method. You're not likely to impress your teacher with your linguistic originality! You should try to embed your quotes. This means to place them within your own sentence—not forgetting to use speech marks, of course.

Sometimes your quote might be too long to embed in your own sentence. If it is particularly long, you should place it on a new line and indent the quote. Here are some examples of effective quoting:

- To help create a sense of comedy, the character in Murri Woman adopts 'an American accent' when she says 'Who owns the car, Ma'am?'
- When he asks the reader to 'observe through the wire', al Assad reinforces the barrier between them and incarcerated asylum seekers.
- In his poem *In the Negative*, Bruce Dawe uses dialogue effectively to convey the sense that migrants felt helpless in many situations:
  - 'No children either,' she said. 'There's a special rule ...'
  - 'We understand. Get rid of the kids,' I said at last to my wife.'
- Hopwood's regret is shown when she writes, 'I wish I had understood this as a child.'

Breakaway tasks

Applying

1 Explain why the following sentences are not good topic sentences.

- He uses good structure to appeal to his audience.
- Emotive language is an important persuasive device.
- One example of statistics is where Varney says he's engaged 10 000 young Australians.
- His audience would reckon Varney knows his stuff when he says he's travelled round Australia chatting to teens.

2 Write another main body paragraph for the Chris Varney essay, using the plan provided.

Analysing

3 Annotate your paragraph, identifying the different types of sentences and your transition markers.

Evaluating

4 Swap paragraphs with a partner. Use a PMI (Plus, Minus, Interesting) chart to evaluate the paragraph.

Creating

5 Try writing an introduction for the essay on your own. Use the thesis statement from the plan and start off with a sentence to interest the reader.

6 Create a plan for the following essay topic: 'How does al Assad's poem *Asylum* convey the attitudes of the writer?'



Strands in action

Core tasks

1 Find the lyrics to a popular song that could be considered a protest song. Analyse its message and construction using the following framework:

	Notes	Evidence
Purpose / Message		
Audience		
Voice / persona created		
Poetic devices used to convey message		
Structure		

Once you have made your notes, plan and draft an essay analysing how this song has been constructed to promote its message.

2 After you have written your essay, organise a group discussion exploring how songwriters promote their messages in indirect ways.

Extra tasks

1 Go through your old essays—they can be from any of your subjects. Find examples of paragraphs for which you received positive feedback from your teachers. Collate these into a booklet of model paragraphs for your reference. Organise them according to the type of paragraph they are: introductions, main body paragraphs, conclusions.

2 Create a brief summary outlining how to structure an essay and a paragraph to place in the front of your English file.

3 Expand the list of transition markers in the section 'Effective essays' at the start of this module. Use a thesaurus or other sources to find alternative words and phrases that indicate the relationships between ideas or paragraphs. Collate these into a comprehensive glossary for your reference.



Transformations

Chapter overview

This chapter is about transformations—when an original creation is adapted to become a new product. Books become movies. Computer games become books. Graphic novels become films, then become books, and then get turned into computer games.

Complex analysis, judgements and decisions are made each time a creation is transformed. Each new format requires an understanding of the demands of the medium, including its challenges and benefits.

In this chapter, you will examine three original works that have been transformed into various formats and the challenges that stem from this process. These works are Neil Gaiman's *Coraline*, Mary Shelley's *Frankenstein* and John Boyne's *The Boy in the Striped Pyjamas*.

> We are beginning to notice that the new media are not just mechanical gimmicks for creating worlds of illusion, but new languages with new and unique powers of expression.
>
> Marshall McLuhan (1911–1980), philosopher

Coraline


Neil Gaiman

The multi-award-winning writer Neil Gaiman is a perfect example of the modern creator. He has written novels (*American Gods, Stardust*), picture books (*The Day I Swapped My Dad for Two Goldfish, The Wolves in the Walls*) and graphic novels (the *Sandman* series, *Batman: Whatever Happened to the Caped Crusader?*). He has also written screenplays for major films (*Beowulf, Mirrormask*) and has a significant online presence, interacting with his legion of fans through blogging and regular website updates. There is even a tribute CD dedicated to him, *Where's Neil When You Need Him?*, which was produced by well-known singers and songwriters.

About Neil Gaiman

Neil Gaiman's work exists across many media formats, transformed from one form to another, utilising the best features of each format.

Coraline is one of Neil Gaiman's most highly praised works. This creepy, spooky and disquieting book for young people is written as a modern-day fairytale. It is deceptively simple. An enormous success, *Coraline* has been transformed from its original novel form and into a 3D animated movie, a graphic novel, a stage musical and a computer game. It is an excellent example of how, in today's world, a single work can end up in many different forms.

Throughout the novel, Coraline Jones's everyday experiences gradually become more and more sinister. Eventually, the commonplace becomes a nightmare.

Coraline, first published in 2002, is part of a long tradition of creepy fairytales. Many of the best known were darkly disturbing in their original form. They feature themes such as murder (*Red Riding Hood*), child abandonment (*Tom Thumb*, *Snow White*), mutilation (*Cinderella*, *Little Mermaid*) and even cannibalism (*Hansel and Gretel*, *Jack and the Beanstalk*).

During the nineteenth century, many fairytales were 'cleaned up' by concerned adults who went through and rewrote the stories, deleting what they viewed as inappropriate material. Most fairytales written today continue this approach.

American psychologist Bruno Bettelheim insists that reading fairytales to children as they were originally written is important. He says that if children hear stories about serious problems and drastic, dangerous events, it can help them imagine useful responses that could be helpful in their later lives. According to Bettelheim, dark fairytales show children that they can triumph over adversity and can have a chance of living happily ever after.

DID YOU KNOW...

For all you need to know about the various versions of *Coraline*, follow the links on **Pearson Reader**.
You can also look for video interviews with Neil Gaiman in which he talks about *Coraline*.

Web Destination

DID YOU KNOW...

Follow the links on **Pearson Reader** for a comprehensive internet source of annotated original fairytales, with different versions from many different cultures, plus a thoughtful discussion forum.

Web Destination

ABOUT CORALINE THE BOOK

By Neil Gaiman

More than ten years ago I started to write a children's book. It was for my daughter, Holly, who was five years old. I wanted it to have a girl as a heroine, and I wanted it to be refreshingly creepy.

I started to write a story about a girl named Coraline. I thought that the story would be five or ten pages long. The story itself had other plans …

It was a story, I learned when people began to read it, that children experienced as an adventure, but which gave adults nightmares. It's the strangest book I've written, it took the longest time to write, and it's the book I'm proudest of.

Source: Mouse Circus, the Official Neil Gaiman Website for Young Readers, 2010



Coraline the book

In the following extract the Jones family have just moved into a new house.

CORALINE, CHAPTER 1

By Neil Gaiman

Coraline went over to the window and watched the rain come down. It wasn't the kind of rain you could go out in, it was the other kind, the kind that threw itself down from the sky and splashed where it landed. It was rain that meant business, and currently its business was turning the garden into a muddy, wet soup.

Coraline had watched all the videos. She was bored with her toys, and she'd read all her books.

She turned on the television. She went from channel to channel to channel, but there was nothing on but men in suits talking about the stock market, and sports programmes. Eventually, she found something to watch: it was the last half of a natural-history programme about something called protective coloration. She watched animals, birds and insects which disguised themselves as leaves or twigs or other animals to escape from things that could hurt them. She enjoyed it, but it ended too soon, and was followed by a programme about a cake factory.

It was time to talk to her father.

Coraline's father was home. Both of her parents worked, doing things on computers, which meant that they were home a lot of the time. Each of them had their own study.

'Hello, Coraline,' he said when she came in, without turning round.

'Mmph,' said Coraline. 'It's raining.'

'Yup,' said her father. 'It's bucketing down.'

'No, ' said Coraline, 'It's just raining. Can I go outside?'

'What does your mother say?'

'She says, "You're not going out in weather like that, Coraline Jones".'

'Then, no.'

'But I want to carry on exploring.'

'Then explore the flat,' suggested her father. 'Look—here's a piece of paper and a pen. Count all the doors and windows. List everything blue. Mount an expedition to discover the hot-water tank. And leave me alone to work.'

'Can I go into the drawing room?' The drawing room was where the Joneses kept the expensive

(and uncomfortable) furniture Coraline's grandmother had left them when she died. Coraline wasn't allowed in there. Nobody went in there. It was only for best.

'If you don't make a mess. And you don't touch anything.'

Coraline considered this carefully, then she took the paper and pen and went off to explore the inside of the flat.

She discovered the hot-water tank (it was in a cupboard in the kitchen).

She counted everything blue (153).

She counted the windows (21).

She counted the doors (14).

Of the doors that she found, thirteen opened and closed. The other, the big, carved, brown wooden door at the far corner of the drawing room, was locked.

She said to her mother, 'Where does that door go?'

'Nowhere, dear.'

'It has to go somewhere.'

Her mother shook her head. 'Look,' she told Coraline.

She reached up, and took a string of keys from the top of the kitchen doorframe. She sorted through them carefully and selected the oldest, biggest, blackest, rustiest key. They went into the drawing room. She unlocked the door with the key.

The door swung open.

Her mother was right. The door didn't go anywhere. It opened on to a brick wall.

'When this place was just one house,' said Coraline's mother, 'that door went somewhere. When they turned the house into flats, they simply bricked it up. The other side is the empty flat on the other side of the house, the one that's still for sale.'

She shut the door and put the string of keys back on top of the kitchen doorframe.

'You didn't lock it,' said Coraline.

Her mother shrugged. 'Why should I lock it?' she asked. 'It doesn't go anywhere.'

Coraline didn't say anything.

It was nearly dark now, and the rain was still coming down, pattering against the windows and blurring the lights of the cars in the street outside.

Coraline's father stopped working and made them all dinner.

Coraline was disgusted. 'Daddy,' she said, 'you've made a *recipe* again.'

'It's leek and potato stew, with a tarragon garnish and melted Gruyère cheese,' he admitted.

Coraline sighed. Then she went to the freezer and got out some microwave chips and a microwave mini-pizza.

'You know I don't like recipes,' she told her father, while her dinner went round and round and the little red numbers on the microwave oven counted down to zero.

'If you tried it, maybe you'd like it,' said Coraline's father, but she shook her head.

That night, Coraline lay awake in her bed. The rain had stopped, and she was almost asleep when something went *t-t-t-t-t-t*. She sat up in bed. Something went *kreeee* …

… *aaaak*.

Coraline got out of bed and looked down the hall, but saw nothing strange. She walked down the hallway. From her parents' bedroom came a low snoring—that was her father—and an occasional sleeping mutter—that was her mother.

Coraline wondered if she'd dreamed it, whatever it was.

Something moved.

It was little more than a shadow, and it scuttled down the darkened hall fast, like a little patch of night. She hoped it wasn't a spider. Spiders made Coraline intensely uncomfortable.

The black shape went into the drawing room and Coraline followed it in, a little nervously.

The room was dark. The only light came from the hall, and Coraline, who was standing in the doorway, cast a huge and distorted shadow on to the drawing-room carpet: she looked like a thin giant woman.

Coraline was just wondering whether or not she ought to turn on the light when she saw the black shape edge slowly out from beneath the sofa. It paused, and then dashed silently across the carpet towards the farthest corner of the room.

There was no furniture in that corner of the room. Coraline turned on the light.

There was nothing in the corner. Nothing but the old door that opened on to the brick wall.

She was sure that her mother had shut the door, but now it was ever so slightly open. Just a crack. Coraline went over to it and looked in. There was nothing there – just a wall, built of red bricks.

Coraline closed the old wooden door, turned out the light, and went back to bed.

She dreamed of black shapes that slid from place to place, avoiding the light, until they were all gathered together under the moon. Little black shapes with little red eyes and sharp yellow teeth.

They started to sing:

We are small but we are many
We are many, we are small
We were here before you rose
We will be here when you fall.

Their voices were high and whispery and slightly whiny. They made Coraline feel uncomfortable.

Then Coraline dreamed a few commercials, and after that she dreamed of nothing at all.

Source: Neil Gaiman, *Coraline*, Bloomsbury Publishing, 2002

Breakaway tasks

Remembering

1 Where do the Joneses keep their best furniture?

2 What does Coraline think about spiders?

Understanding

3 Why doesn't Coraline like her father's cooking? What does this tell us about her?

4 Who is singing at the end?

Applying

5 Draw a bird's-eye view of the Jones's house.

Analysing

6 How many sentences have fewer than five words? What is the effect of these short sentences?

7 How is Coraline different from her parents?

8 Find the two colons in the extract. How do they add to the sentences in which they are used?'

9 What do you think the shadow in the text might symbolise? Brainstorm the possibilities as a class and decide on the most likely.

Evaluating

10 Rank the three sentences from the chapter that you like best, then write a sentence for each explaining why you like it.

11 Which character would you like to know more about? Why?

12 Would you read another novel by Gaiman based on the extract? Why or why not?

Creating

13 Create a menu for a meal made by Coraline's father.

14 Create a TV guide entry for the natural history program Coraline watches. You must include the title of the program, the running length and a short summary.

Writer's TOOLBOX

One of the key rules for writers is '**Show, don't tell**'. Instead of merely saying that a character is angry, a more interesting way to convey their anger is to say something like: 'She was red in the face, her fists were clenched and she shouted so loudly that the windows shook.' This shows the reader that the character is furious, instead of telling the reader. In *Coraline*, Neil Gaiman shows us something interesting about Coraline's personality by her reaction to her father's cooking.

Coraline the graphic novel

In 2008, *Coraline* became a graphic novel. It was adapted by the original author, Neil Gaiman, and illustrated by Craig Russell.

GAIMAN TALKING ABOUT CRAIG RUSSELL

By Neil Gaiman

I've been a fan of P. Craig Russell's work since I was about fifteen, when I persuaded my school to let me write about an episode of *Killraven* in my English exams. He's one of the most elegant and beautiful artists working in comics today, and one of the things he does better than anyone is to adapt things into comics form. He's adapted operas and Kipling stories, he's even adapted short stories of mine, and I've always loved what he did.

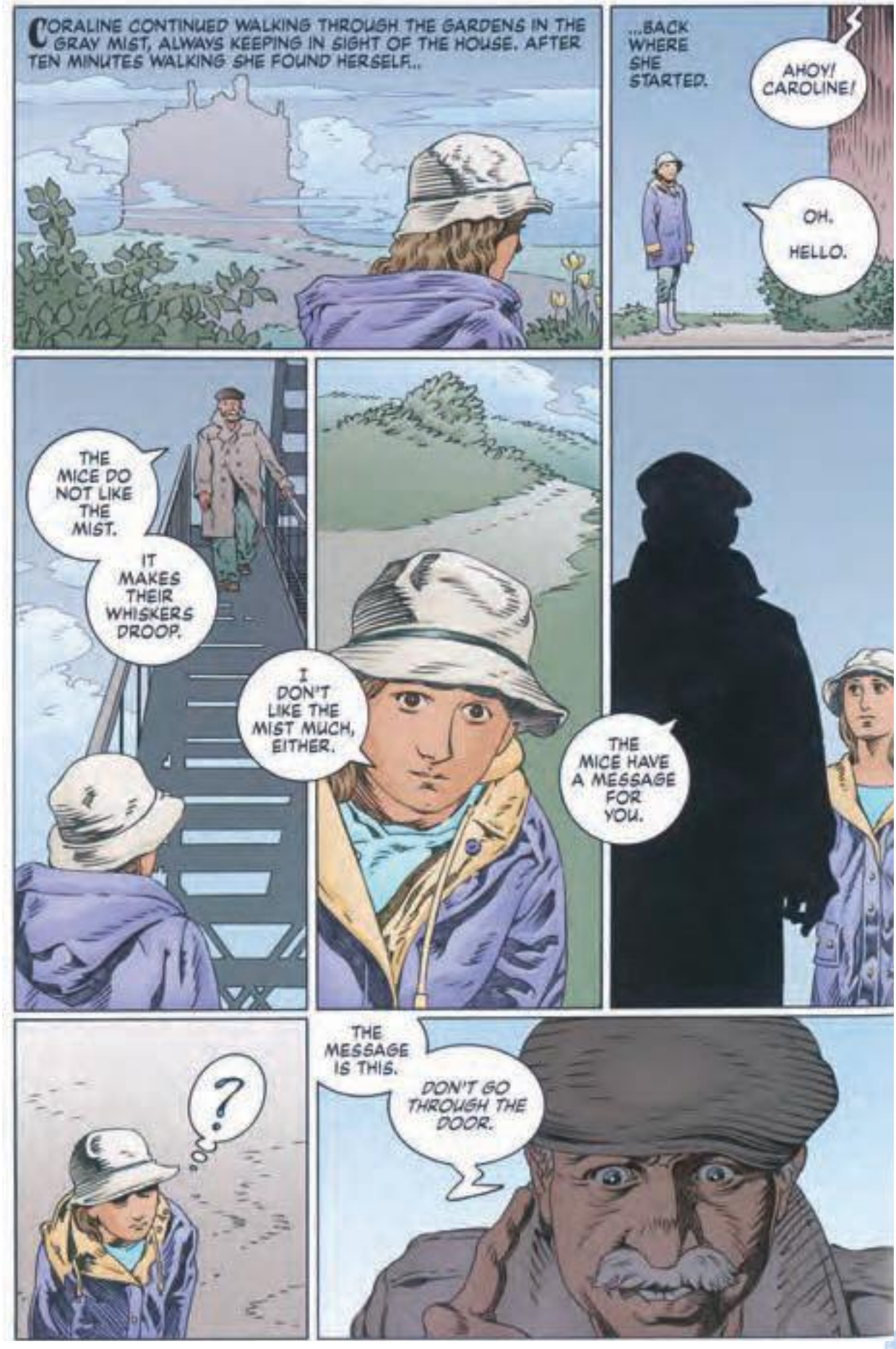
So when I was asked by Harper Childrens who I would like to see adapt *Coraline*, my scary children's novel, into a graphic novel, I said 'P. Craig Russell, please'. I knew it would look good, I knew the adaptation would be faithful and the art would be beautiful.



I wasn't expecting how good either would be. Craig's adaptation of *Coraline* is a two-hundred page graphic novel, coloured by Digital Chameleon, that's gorgeous and haunting, and, most importantly for me, a real book in its own right.

Source: Mouse Circus, the Official Neil Gaiman Website for Young Readers, 2010


2
THE NEXT DAY IT HAD STOPPED RAINING, BUT A THICK WHITE FOG HAD LOWERED OVER THE HOUSE.
I'M GOING FOR A WALK.
DON'T GO TOO FAR.
AND DRESS UP WARMLY.
YES, MUM.
HELLO, CAROLINE. ROTTEN WEATHER.
YES, MISS SPINK.
YOU'D HAVE TO BE AN EXPLORER TO FIND YOUR WAY AROUND IN THIS FOG.
OF COURSE YOU ARE, LUVVY. DON'T GET LOST, NOW.
I'M AN EXPLORER.



Pages from the graphic novel *Coraline*

Breakaway tasks

Remembering

1 How many highland terriers is Miss Spink taking for a walk?

2 How long does it take Coraline to walk around the house?

3 Why don't the mice like the mist?

Understanding

4 Describe Coraline's mother's tone of voice in the second panel.

5 Both the old woman and the old man call Coraline 'Caroline'. Why do you think they do this?

Applying

6 Look at the second panel. What other advice do you think Coraline's mother might give Coraline before she goes out?

7 Write a thought balloon for the second panel by answering this question:

What do you think Coraline is thinking when her mother is giving her all that advice?

Analysing

8 How does the mist add to the tension?

9 Why is the man in the third last panel presented as a silhouette?

10 How old do you think Coraline looks?

11 What is Coraline thinking in the second-last panel?

Evaluating

12 Which panel do you like best? Why?

13 Do you think all three versions of *Coraline* have the same purpose? Brainstorm the changes that would need to be made for a different purpose.

Creating

14 Draw a map of Coraline's explorations. The house should be in the centre. Label where Coraline met Miss Spink and where she met the crazy old man. Draw and label anything else she may have come across, based on the panels of the graphic novel.

Coraline the film

The film version of *Coraline* was released in 2009. Transforming a book into a film is a challenge. Many, many films based on books have been disasters simply because the two forms are so different. Whenever a book is made into a film, changes must be made, and often these changes result in a story that is significantly different from the original. A common, almost necessary, change is that some parts of the book will be cut out or not filmed. This is simply because filming most novels in their entirety would make a film much too long.

And then there's the issue of casting. When we read a book, we create an image of the characters. When a film is made, the appearance and sound of the characters is presented to us—and sometimes the choice of actor is completely different from what we have in our imagination.

Henry Selick, the director of the film version of *Coraline*, understood the challenges of turning a book into a film, and here he shares some of his experiences.

DID YOU KNOW...

Follow the links on **Pearson Reader** for the official *Coraline* film trailer.

Web Destination

HENRY SELICK IN CONVERSATION

By Scott Macaulay

Henry Selick arrives at the FilmInFocus office carrying a Coraline puppet, and it sits on the table shooting a bemused and quizzical half-scowl the director's way as we conduct our interview. That Selick could do that—bring an actual Coraline from the film's production and not just a replica created by a toy merchandising company—speaks to the old-fashioned, artisanal pleasures of his unique animated film. Mixing stop-motion animation—the kind we all remember from Saturday afternoon mythology-and-monster pics—with digital

Writer's TOOLBOX

bemused: confused
quizzical: questioning
artisanal: craftlike



Still from Henry Selick's animation of *Coraline*

shooting and 3D technology, Selick has created a thoroughly modern picture that, in telling the story of the lonely young Coraline and her frightening journey into a beckoning fantasy world where all seems good, combines the comforts of the familiar with the surprise of the completely new.

Coraline is Selick's fourth feature. After attending Cal Arts and working as an animator for Walt Disney Studios and, later, MTV, Selick captured the attention of Tim Burton, who produced his debut film, 1993's stop-motion *The Nightmare Before Christmas*. Following were *James and the Giant Peach* (1996) and *Monkeybone* (2001), both of which mixed stop-motion with live action. After contributing stop-motion animation to Wes Anderson's *The Life Aquatic*, he directed a short film using CG animation (*Moongirl*) and became the supervising director for feature film development at the Portland, Oregon animation studio LAIKA, where *Coraline* was produced.

How did you wind up getting involved with *Coraline*?

I was introduced to Neil Gaiman eight years ago and was given the pages; it was not yet a published novel. I read it immediately, and as I read it I could already see it as a film. The chemistry of Neil's creative mind seemed to be in tune with what I was looking to do as well as my own chemistry. But it was a very long journey from that first meeting to finally mounting the film.

Did you ever give a thought as to whether it should be an animated film or a live action film?

A lot of people read the book and saw it as live action, and originally there was some intention to go that route. But I always thought it would be best served as an animated film, and best served as a stop-motion animated film. The challenge is simply that these characters aren't talking animals. *Coraline* may be a fairy tale, but it is set in our times, modern times, and stop-motion animation brings a charm, a warmth—it takes a little bit of an edge off the darkest, most troubling parts of the story, I think, and adds a little creepiness to parts that might be too sweet.

Stop-motion animation is a style I associate with my childhood—watching Saturday afternoon movies broadcast by the local TV station. What were the seeds of your interest in stop-motion?

I was four or five years old and my mother took me to a Ray Harryhausen film, *The Seventh Voyage of Sinbad*. He is the master of stop-motion. There is an incredible Cyclops [in that film]—it seemed absolutely, totally real, and it stayed with me my whole life. And then there were the Rankin Bass Christmas specials—*Frosty the Snowman, Rudolf the Red-nose Reindeer*.

As a director who repeatedly works in stop-motion, do you find yourself having to justify the choice of stop-motion in a world in which CG animation is dominant and Pixar has had such great success?

The reasons I love stop-motion today are not the things people want to hear when they are selling a film. They want what's new, what's cutting edge,

DID YOU KNOW...

Follow the links on **Pearson Reader** for a video of the Henry Selick interview.

Web Destination



Dakota Fanning, the voice of Coraline in Henry Selick's animation of *Coraline*

and I think that it is a terrible hang-up in the United States. New is always equated with 'better', and in most of the world, it is not. When CG animation came into being, Hollywood said, 'That is the way all animated films should be made [from now on]'. And even though Disney had great successes with a couple of 2D films, like *Brother Bear* and *Lilo and Stitch*, they shut down all [the rest] of their 2D. But over in England, when CG came on board, it was seen as another tool—stop-motion animation and 2D animation continued. They didn't think of shutting down these other ways of telling stories. Stop-motion isn't sexy unless you like things that are real and hand made, and I like to see the hand of an artist. I don't like airbrushed photorealism, that totally lubricated image of 3D animation. Stop-motion is flawed, its textures are real, and I think it invites the audience to work a little to make it happen in their minds. As for Pixar, it has the best story department of any animation studio in the world. I could clip off my fingernail, and they could do a feature on that fingernail. They would take six years developing the story, they would come up with a world and context, and they would make a great movie. Their films are a marriage of [CG and their story department].



Stop-motion animation is where small figures are created (often from clay or plasticine) and then shifted in tiny movements. Each movement is filmed, and when put together this creates the illusion of motion. The *Wallace and Gromit* films, and the films of Australian director Adam Elliot are made this way.

How does the practice of stop-motion differ from the other forms of animation?

Traditional animation is a really long process and there are many stages. You draw your characters. You rough them in, and there are pencil tests. Assistant animators do the in-between, and you do the clean up, and then it goes to electronic ink-and-paint. And then those things get composited. Backgrounds [are added]. In CG, there are even more stages—wireframe forms, etc.—and it is not until the end of the process that all those images get rendered and output and you can see the lighting and what [the whole image] finally looks like. One of the things that I love about stop-motion is that there is an immediacy; there are not many steps at all from the concept to the finished film. We sketch out the entire movie in storyboards, which are cut together and then [we build] story reels that we run in real time. We sometimes use temp voices and music. We cast the film and cut in real voices, and then these storyboards become the plan for the film. You figure out the sets and the number of puppets, and it becomes a fluid thing—these [early elements] are not perfect. They are somewhat rough. Then from these storyboards you build the elements, and when you finally shoot it, you put the puppets on the sets.

Although you classify the film as stop-motion, you also used digital technologies in your filmmaking process. How did you integrate the two?

We used modern technologies to assist us. Shooting digitally allowed us to share images more quickly and to review shots as soon as they were in. I loved that process. [Shooting] digitally allowed us to manipulate images, to do our paint-outs of the face cracks, to remove the rigs, composite skies, and take the cotton we stuck on the ground in the

banana slope scene and shift it around a lot more easily. And we did replacement facial animation, which has been done in TV commercials for a very long time. We split Coraline's face so that we would have more control of her brows and eyes separate from her mouth. There would be this big line [bisecting her face]. For a while I preferred leaving it in because it lets you know that this is a hand made movie, and I found that within four minutes people didn't notice it. But there was a concern and fear that it would be distracting so we did paint that out. When Coraline jumps in the air, she has to be supported by a rig—a very simple thing with a base and an arm that is adjustable mechanically by hand—and that got painted out too. I had to fight, however, to keep the scenes that most people would have done in CG as stop-motion. The mouse circus—we have a series of replacement mice, each one hopping, which is something George Pal invented 60 years ago with his Puppetoon films. I had to fight to make all the Scottie dogs, all 500 of them, in stop-motion. And when those scenes were done all those people were happy I fought for those scenes. It plussed the movie—it was in tune with the soul of the movie. There were shots where there were also [visual] effects, where we shot green screen and comped in the action, but for two thirds of the film what we shot first was 90% done. So we did use [digital] tools, but we tried to keep them from overwhelming the process.

What was a typical day like for you in production?

We would start with the animators looking at storyboards. I might act out and do sketches, and they might act out and do sketches. What are we thinking of? What is the essential thing in the shot? While the animators can do beautiful work, there is always an essential story point that if it is not conveyed, then the shot is no good. So we would discuss the shot and talk about how the character might move. Then the camera [department] comes in separately, and we would talk about a basic scheme for lighting. Then there was blocking. You 'find the marks' just like live action [shooting]. We would do a little rehearsal and then launch the shot. I would check in on the animators while they were animating, see if the shot could work better with a little adjustment. And I would spend a ton of time in editorial; there were two edit rooms going like crazy, I would jump back and forth as animators and lighters would come in, and I would be out on the stages walking six to eight miles every day. Out on the stages is the most fun because you are in the trenches



Travis Knight, head animator on the set of *Coraline*

where everything is real. You open up the black curtain, the duvetyn that surrounds each of these sets, and then you are in that world. Everything outside, the noise of all the construction, fades away, and you are working with the actor and the animator in the moment.

Source: Filminfocus, Focus Features website, 2010

DID YOU KNOW...

Duvetyn is a cloth that is often used as theatre backdrop.

Breakaway tasks

Remembering

1 What was Henry Selick's first commercial film?

2 What was the main advantage of filming digitally?

Understanding

3 What does 'CG' stand for in 'CG animation'?

4 Why was Henry Selick happy to have insisted on making all 500 Scottie dogs in stop motion rather than CG?

Applying

5 Write five questions you'd like to ask Henry Selick to follow up this interview.

6 Construct a glossary (with definitions) of the technical words from the article to include in an article called 'A beginner's guide to animation in films'. Add an asterisk to the words with which you are unfamiliar.

7 Conduct some research to find the etymology (roots) of the following words and list as many of their common uses as you can: animation, chemistry, composite, context, contributing, digital, incredible, intention, mechanical, mythology, originating, quizzical, technology, transforming.

Analysing

8 Why does Henry Selick like stop-motion animation so much?

9 Why did Henry Selick choose animation instead of live action for *Coraline*?

Evaluating

10 Henry Selick details the whole process of putting together a stop-motion film. Which part would you most like to do? Why?

Creating

11 Design a poster for *Coraline* the film.

12 Make a flow chart outlining the process of putting together a stop-motion film.

Coraline the computer game



Box of *Coraline* computer game

With Neil Gaiman's reputation for new and different projects, a computer game version of *Coraline* seemed only natural. After all, his works had been transformed from book to multimedia and the production of the film and the computer game at the same time seemed like an efficient use of time. Some of the animation from the film could be used in the computer game and the same actors could provide voices for both. It looked like the perfect process. However, not every transformation is successful. Here is a review of the game version.

BE CAREFUL WHAT YOU WISH FOR

By Maria Montoro

Movie-based games tend to be bad, but we've seen quite a few lately that were able to keep players interested and even entertained. While the gaming industry continues to grow and games (even movie-based ones) continue to improve, some titles are still best left behind. When a game is made with low-quality standards but it's being sold for 30 dollars, I have to make sure I do my job and let you know why it may be a waste of your time and money.

Coraline is a unique and interesting, yet strange, tale written by Neil Gaiman. It's a dark, kids' novel about a girl who just moved into a new house with her parents and is bored out of her mind. Her parents often neglect her due to their busy jobs as writers, and she can't help it but be curious about everything that surrounds her.

This leads her to meet her wacky neighbors. The one upstairs, Mr. Bobinski, is an eccentric circus acrobat who trains mice for circus performances. The neighbors downstairs, Miss Forcible and Miss Spink, are retired actresses with a strange affinity for Highland Terriers. As if these people weren't odd enough, Coraline ends up finding a secret gate to 'the other side' in her very own home! There, she'll meet her 'other mom', her 'other dad', and also alternate versions of her own neighbors and her friend Wybie. These new versions of the people she's familiar with are very friendly and extremely fun, though they all seem to have something in common that Coraline doesn't quite understand. Their eyes—they're just button eyes, sewn with thread and a sharp needle!

The rest you'll figure out by yourself if you read the book, watch the movie, or play the game. Unfortunately, I assure you the latter option is the least fulfilling of the three; this game hasn't been made with much love (or so it seems). I have played several movie-based games in the past few months and I found this one to be the most boring of them all. The game starts on the right foot with the cool opening cinematic also seen in the movie, but, as soon as you start, you'll notice the visuals are not as appealing as they are in the film and, as you delve deeper into it, you'll see the story is not quite as revealing. In fact, you'll be a little lost if you didn't watch it first or read the novel.

Even though the game is based on a gorgeous animated movie, the fluid animations and characters' moves haven't been translated properly for the video game. The game looks similar to the movie, but Coraline is slow as can be, and performing any kind of task with her feels like a real chore, whether it's moving newspapers out of the way, climbing on top of a box, or pushing stuff around. Subtle details that were so amazing in the film also leave a lot to be desired in the game. I noticed the ugly reflection of the dad's face on his computer screen, and that was one of the first clues about the overall quality of the video game. In the movie, the reflection looked crystal-clear, and it mimicked the dad's moves. In the game, it looks static and very artificial.

The gameplay will take you right back to the 90s, due to its limited controls and overly simplistic 'scavenger hunt-style' missions. You can only do one thing consistently: moving Coraline around—for the rest of actions like jumping, opening doors, etc. you'll have to wait for on-screen prompts to hit a certain button, which is quite annoying. Gameplay consists of finding things in the house and completing puzzles. There are also a few mini-game challenges here and there, which are based on matching pieces, following the rhythm, and such. This sounds okay for a kids' game in theory; the problem is most of the tasks are not fun at all, and the level of difficulty is so varied that players will lose interest in no time. Sometimes it almost feels like a *Dora the Explorer* kind of game, while other times it will challenge players with ridiculous timed mini-games that will drive anyone crazy.

What's more, this game is rated E10+, probably due to its eerie theme, so it's not appropriate for the younger ones, who might be the only ones interested in the title. Those who are 10 and up will most likely feel boredom, frustration, and indifference before they find any kind of entertainment in it. So, who's the actual target audience for the game? We can't really tell. The unbalanced gameplay is definitely one of the



Stills from the *Coraline* Wii game

biggest problems with it—developer Papaya Studios doesn't seem to have thought this one through.

The controls are also unbalanced and not very practical. We know the PS2 will have to use the DualShock controller with its control stick and face buttons, but the Wii controls are not that different. Everything, including the slingshot challenge, is handled with the Nunchuk control stick and buttons, as well as a few buttons on the Wii Remote. Point-and-click is not used, and very few motion controls are involved. In a way, this is nice; it allows players to sit and relax, and it doesn't force you to do unnecessary moves that will end up getting annoying. However, there were many occasions in which the controls could have been implemented more efficiently, allowing for more engaging gameplay.

This is especially true with the mini-games. Using rare button combinations instead of motion controls is a poor choice. For example, there's a rhythm-based challenge where you have to hit buttons at the right time. This doesn't work well, and it's been used so much lately that it's getting old. Trying to remember where each button is and doing it at the right time will never be as fun as executing a few fun moves like those in *Rayman Raving Rabbids*. They could have definitely taken advantage of the motion controls on the Wii version, and they would have probably obtained better results.

In addition, there's a problem with the camera. It's completely independent and handled by the game's engine. It follows you around as you move Coraline, and it turns when it feels it has to, sometimes abruptly, and other times after a noticeable delay—you may run into a wall in the meantime. I found myself wanting to change the camera on my own many times, and not being able to do it was frustrating. To top it off, the game ended up giving me some serious motion sickness. This happens to me often while playing first-person shooters (not third-person), but it had never happened to me while playing a kids' game. Had I been able to control the camera, this wouldn't have happened. Of course, I know this may not happen to most people, but still … if you're sensitive to camera changes, *Coraline* will give you a hard time.

It's too bad the game ended up being a poor movie tie-in, because it had all the movie licenses and even original voices from actors like Dakota Fanning and Robert Bailey Jr. The music is equally great, though it doesn't come through like it does in the movie, due mainly to the overall low-budget feel of the game.

Other than the three or four hours of play you'll get out of *Coraline*, there isn't much left to be done. You can play the mini-games individually, and some of them are fun enough to entertain you for a while. But, truth be told, you're better off playing another game or nothing at all. Although *Coraline* was developed by a studio that created quality games such as *Medal of Honor: Airborne*, this one doesn't seem to fit the bill.

Game features

- Play as Coraline and interact with all the colorful characters in this fantastical interactive adventure.
- Explore two distinct, fully interactive worlds like never before: the brooding Normal World and the mesmerising Other World.
- Graphic style and tone inspired by the amazing stop-motion animated film and the eerie storyline.
- Earn buttons as currency through unique and engaging mini-games.
- Collectable items galore: find unique outfits to customise Coraline's look, fill your scrapbook with photos, and unlock artwork and stills from the movie.

	Rating out of 5	Rating description
Graphics	3.0	Even though the game does portray most elements of the movie, the graphics look outdated, and the in-game animations are choppy sometimes.
Control	2.3	Controls are outdated as well. You're only allowed to perform most actions after you've been given a button prompt on the screen, and the camera is so bad it may give you or your kid motion sickness.
Music/ sound FX/ voice acting	3.9	The voice over work is the best part of the game, and it's comparable to the movie. The soundtrack is also enjoyable.
Play value	1.5	The game is very short and doesn't seem suitable for any ages. It's too boring and easy for early teens and adults, and it's too difficult and scary for children.
Overall rating	2.5	Not an average. See Rating legend above for a final score breakdown.

Source: Cheat Code Central website, 2010



Stills from the *Coraline* Wii game

Breakaway tasks

Remembering

1 How much was the *Coraline* computer game being sold for? Does the reviewer think this computer game is value for money?

2 What's the only thing you can do consistently in this game?

3 What other game does *Coraline* feel like when played?

Understanding

4 How old-fashioned is the game play?

5 How long will it take to play *Coraline* the computer game?

6 What is the best part of the game?

Applying

7 The reviewer is critical of a number of aspects of the computer game. List five of them.

8 How would the reviewer make the game better?

Analysing

9 According to the rating chart, what is the weakest part of the game?

10 What parts of this review illustrate that the reviewer likes the book and the film of *Coraline*?

Evaluating

11 Review this review by filling out the following chart in your notebook.

	Rating out of 5
Description	
Content	
Clarity of writing	
Helpfulness	
Overall rating	

Creating

12 Use this style of review (including the ratings chart and the features sections) to review a TV program, film or book you've watched or read recently.

DID YOU KNOW...

Follow the links on **Pearson Reader** for a trailer for the Playstation version of the *Coraline* computer game.

Web Destination

The *Coraline* website

For more of *Coraline*, explore the multilayered *Coraline* website. It brings together the film and the computer game and adds some wonders of its own.



How would you look with button eyes? You can find out on the *Coraline* website!

Strands in action

Core tasks

One of the basic problems of transforming a book into other formats is the challenge of turning words into visuals. If a book becomes a film, the words must become moving pictures. If a book becomes a graphic novel, the words must become illustrations. If a book becomes a computer game, the words must become an interactive medium in which images and sounds can be manipulated by the user.

1 Begin the process of turning a book into a visual format. You do not need to do any drawing, illustrating or imaging. Choose a novel (not a picture book!). Draw a table in your notebook similar to the one below and complete the following tasks.

a List all the characters.

b Provide a description for each character. Use exact quotes from the novel wherever possible. Include details of age, physical appearance and clothing.

c List all the settings.

d Provide a description for each setting. Use exact quotes from the novel wherever possible. Include details of landmarks, typical weather, geographical features and/or buildings, as appropriate.

Brief provided by: Jana Hammoudah		**Title:** To Kill a Mockingbird
	Name	**Description**
Character 1		
Character 2		
Setting 1		
Setting 2		

2 Take the first page of the novel you've chosen and turn it into a graphic novel.

3 Write a 400-word response to this topic: What are the purposes of the three modes of this text (print, film and game)? Are they all the same?

4 In groups of four, present a short play in which you are playing the board game based on your novel. This must be done without having an actual board game in front of you—mime the props that you need to convey playing the game. Through the conversations of the characters, you must let your audience know some of the rules of the game.

Extra tasks

1 Draw each of the characters for whom you've provided descriptions.

2 Draw each of the settings for which you've provided descriptions.

3 Design the box for a computer game based on the novel you chose.

2

Frankenstein



Frankenstein is the story of a rampaging monster who was created by an ambitious scientist. The image of Frankenstein's monster has been versioned thousands of times in films, TV and print. It has been used in advertising and cartoons and has turned up in westerns and science fiction. It's a classic horror costume dress-up, and has even been made into a stage musical and an opera. Not bad for a character who first appeared in a novel published in 1818!

Surprisingly, *Frankenstein* was written as the result of a bet. Writer Mary Shelley was holidaying in Switzerland in 1816. The weather was poor so Shelley and the other holidaymakers amused themselves one stormy night by telling ghost stories. One of the guests, the famous poet Lord Byron, suggested that they each try writing their own scary story with a prize to be given for the best. After this discussion—and a horrible nightmare that night—Mary Shelley wrote *Frankenstein*.

The story of *Frankenstein* has fascinated people for so long because it deals with fears that are common in every age—including today. The fears explored in *Frankenstein* include fear of the unknown, fear of what science can create and fear of the future.



Mary Shelley



The Villa Diodati—where Mary Shelley wrote *Frankenstein*

DID YOU KNOW...

Part of the discussion that led to the writing of *Frankenstein* was about the relatively new discovery of galvanism—applying electricity to muscles and seeing them twitch. Today, this technology is called 'electrophysiology'.

Characters

Frankenstein contains a number of characters that are now stock figures in horror fiction everywhere. The following characters have become clichés but when Mary Shelley wrote them, they were surprising and new.

The Mad Scientist

This brilliant, but slightly unstable, person is obsessed with achieving their ambition to prove themselves to the world. They will ignore advice, warnings or portents of doom, and will press on into the often dangerous unknown. The Mad Scientist's favourite saying tends to be something along the lines of: 'Mad? 'Mad' they call me? I'll show them who's mad!'.

The Assistant

Usually a man with a hunched back, the Assistant is a grotesque character who supports his master, the Mad Scientist, and is often responsible for taunting the Monster.

The Monster

The Monster is the hideous creation of the Mad Scientist. Usually it's not quite right, and it's almost guaranteed to go on a rampage and to try (and even succeed) to kill the Mad Scientist. Early on in the narrative, it will try to be good, but its frightful appearance will make others scared and angry. It will then be pursued, usually with pitchforks and flaming torches before finally going on a rampage.

DID YOU KNOW...

Frankenstein is the name of the Monster's creator, Victor Frankenstein. The Monster doesn't have a name and should simply be referred to as Frankenstein's Monster.

Writer's TOOLBOX

The key question for any horror writer is whether to 'show' the reader the monster, or to leave it 'off stage'. If you leave your monster off stage and hint at it, without fully describing it, then the reader's imagination does the work and can come up with something truly horrific—but the reader can get frustrated. If you show the monster and describe it in scary detail, the reader can be let-down—but at least the reader gets to see it. It's a tough decision.

About the author

Mary Shelley (1797–1851) came from a famous family. Her father, William Godwin, was a prominent political philosopher and her mother, Mary Wollstonecraft, was one of the earliest feminist thinkers.

Mary married poet Percy Shelley in 1816 and she was a friend of many of the most celebrated poets and writers of the day.

The summary of *Frankenstein* (see the next page) picks up the story from when Victor Frankenstein has been trying to discover the secret of life. After much obsessive study and research, he thinks he has it—and wants to put his findings into action.



William Godwin



Mary Wollstonecraft

FRANKENSTEIN SUMMARY

The story of *Frankenstein* is told in retrospect—Victor Frankenstein tells it to Robert Walton, the captain of a steamship which is trapped in ice near the North Pole. While exploring, Walton and his crew find Frankenstein half-alive in the wasteland.

Frankenstein recounts the story of his life. He is the child of a privileged Swiss family. He is a curious young boy, deeply interested in the natural world. He looks forwaring to attending university to learn more, but his mother dies just before he leaves. This tragedy devastates him and he becomes obsessed with questions of life and death.

At university in Ingolstadt, this obsession leads him to experiment with science, stealing body parts from hospitals and graveyards to help his investigations. He discovers the secret of life and creates a hideous creature.

When the creature lurches into life, Frankenstein is horrified by what he has done. He collapses and becomes delirious. The creature flees.

For four months, he is helped back to health by Henry Clerval, a friend from his childhood. During this time, the creature travels on foot to the Frankenstein home. Once there, it murders Frankenstein's five-year-old brother, William, and flees. It is lonely and tries to befriend people, but its hideous appearance makes them afraid and they reject it. In anger, the creature vows to seek revenge against Frankenstein for making it such a horrible monster.

After he recovers, Frankenstein leaves Ingolstadt and rushes home. While grieving and angry at the death of his brother, he sees the creature in the woods nearby and pursues it. They battle, with Frankenstein determined to destroy the creature, but it is much too strong. It tells him the terrible story of its life, the horrors it has perpetrated and the awful way it has been treated by people. It tells of its loneliness and insists that Frankenstein create it a female companion.

Frankenstein feels responsible for the creature's plight and agrees, with some reluctance. With his friend Clerval, he goes to England but has second thoughts and destroys all his workings. In England, the creature murders Clerval and promises to continue its revenge on Frankenstein.

Frankenstein collapses again, overwhelmed by his friend's death and the creature's threats. He travels home to Switzerland and marries Elizabeth, his cousin. The creature finds him, kills Elizabeth in an act of vengeance and Frankenstein's father dies from sorrow.

Nearly mad with grief and rage, Frankenstein pursues the monster. Months later, he finds it in the Arctic where the creature batters him nearly to death.

When Frankenstein finishes his tale, Captain Walton takes over the narrative. He describes in a letter to his sister how Frankenstein died after completing his story, and how the creature appeared on the ship soon after. The creature is remorseful, and tells Walton and the crew that it will go over the ice toward the Pole, where it will build a fire and destroy itself.

Frankenstein the book

Frankenstein was first published in 1818. It was immediately popular, with a stage version appearing in that year. The public loved its mysteries and its murders and it was only gradually that the serious, underlying themes came to be appreciated.

Frankenstein covers

Frankenstein was first published in three leather-bound volumes with gold embossing. There was no cover image nor did the author's name appear on the work.

Mary Shelley's name appeared on the cover of the third edition of *Frankenstein*, which was published in 1831. It also included a frontispiece illustration of the monster. This edition was published in one volume and was a revised version of the tale. Shelley included a longer preface and made Victor Frankenstein a more sympathetic character by altering his motives.

Frontispiece of 1831 edition of Mary Shelley's *Frankenstein*





Cover of 2011 edition of *Frankenstein*, Penguin Classics

As publishing trends changed, later editions of the novel have included images on the cover. But with each publication, the representation of the Monster changed, often reflecting the times in which they were published.



Cover of 1875 edition of *Frankenstein*, Penguin

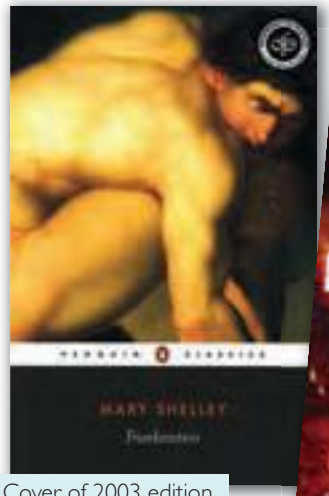


Cover of 1968 edition of *Frankenstein*, Penguin English Library

The 1968 cover (above right) was inspired by the painting *The Nightmare* by artist Henry Fuseli. Fuseli's painting is thought to have been based on Mary Shelley's account of the murder of Elizabeth in her marriage bed.

> She was there, lifeless and inanimate, thrown across the bed, her head hanging down, and her pale and distorted feature half covered by her hair. Everywhere I turn I see the same figure—her bloodless arms and relaxed form flung by the murderer on its bridal bier.

By the twenty-first century, covers of *Frankenstein* had changed dramatically once again.



Cover of 2003 edition of *Frankenstein*, Penguin Classics



Cover of 2006 edition of *Frankenstein*, Penguin Classics

Breakaway tasks

Understanding

1 Why do you think that Mary Shelley's name was not on the cover of the first or second editions?

2 Why were there no images on these first two covers?

3 Why is the 1968 cover a good representation of *The Nightmare* and of the extract?

Analysing

4 Why do you think that there is such a great difference in how the Monster is depicted in the 2003 cover (above left) and the 2006 cover (above right)?

5 Compare and contrast the four images used as either covers or a frontispiece in a graphic organiser of your choice.

Evaluating

6 What do the images used for the novel tell us about the periods of time in which they were published?

7 Which cover do you like best? Why?

8 Conduct some further research to find more cover images of *Frankenstein*.

- a Compare them with the covers you have already seen.
- b What conclusions can you make about why particular cover images are chosen for novels?

FRANKENSTEIN, Chapter 20

By Mary Shelley

I trembled and my heart failed within me, when, on looking up, I saw by the light of the moon the daemon at the casement. A ghastly grin wrinkled his lips as he gazed on me, where I sat fulfilling the task which he had allotted to me. Yes, he had followed me in my travels; he had loitered in forests, hid himself in caves, or taken refuge in wide and desert heaths; and he now came to mark my progress and claim the fulfilment of my promise.

As I looked on him, his countenance expressed the utmost extent of malice and treachery. I thought with a sensation of madness on my promise of creating another like to him, and trembling with passion, tore to pieces the thing on which I was engaged. The wretch saw me destroy the creature on whose future existence he depended for happiness, and with a howl of devilish despair and revenge, withdrew.

I left the room, and locking the door, made a solemn vow in my own heart never to resume my labours; and then, with trembling steps, I sought my own apartment. I was alone; none were near me to dissipate the gloom and relieve me from the sickening oppression of the most terrible reveries.

Several hours passed, and I remained near my window gazing on the sea; it was almost motionless, for the winds were hushed, and all nature reposed under the eye of the quiet moon. A few fishing vessels alone specked the water, and now and then the gentle breeze wafted the sound of voices as the fishermen called to one another. I felt the silence, although I was hardly conscious of its extreme profundity, until my ear was suddenly arrested by the paddling of oars near the shore, and a person landed close to my house.

In a few minutes after, I heard the creaking of my door, as if some one endeavoured to open it softly. I trembled from head to foot; I felt a presentiment of who it was and wished to rouse one of the peasants who dwelt in a cottage not far from mine; but I was overcome by the sensation of helplessness, so often felt in frightful dreams, when you in vain endeavour [try] to fly from an impending danger, and was rooted to the spot. Presently I heard the sound of footsteps along the passage; the door opened, and the wretch whom I dreaded appeared.

Shutting the door, he approached me and said in a smothered voice, 'You have destroyed the work which you began; what is it that you intend? Do you dare to break your promise? I have endured toil and misery; I left Switzerland with you; I crept along the shores of the Rhine, among its willow islands and over the summits of its hills. I have dwelt many months in the heaths of England and among the deserts of Scotland. I have endured incalculable fatigue, and cold, and hunger; do you dare destroy my hopes?'

'Begone! I do break my promise; never will I create another like yourself, equal in deformity and wickedness.'

'Slave, I before reasoned with you, but you have proved yourself unworthy of my condescension. Remember that I have power; you believe yourself miserable, but I can make you so wretched that the light of day will be hateful to you. You are my creator, but I am your master; obey!'

'The hour of my irresolution is past, and the period of your power is arrived. Your threats cannot move me to do an act of wickedness; but they confirm me in a determination of not creating you a companion in vice. Shall I, in cool blood, set loose upon the earth a daemon whose delight is in death and wretchedness? Begone! I am firm, and your words will only exasperate my rage.'

The monster saw my determination in my face and gnashed his teeth in the impotence of anger. 'Shall each man,' cried he, 'find a wife for his bosom, and each beast have his mate, and I be alone? I had feelings of affection, and they were requited by detestation and scorn. Man! You may hate, but beware! Your hours will pass in dread and misery, and soon the bolt will fall which must ravish from you your happiness forever. Are you to be happy while I grovel in the intensity of my wretchedness? You can blast my other passions, but revenge remains—revenge, henceforth dearer than light or food! I may die, but first you, my tyrant and tormentor, shall curse the sun that gazes on your misery. Beware, for I am fearless and therefore powerful. I will watch with the wiliness of a snake, that I may sting with its venom. Man, you shall repent of the injuries you inflict.'

'Devil, cease; and do not poison the air with these sounds of malice. I have declared my resolution to you, and I am no coward to bend beneath words. Leave me; I am inexorable.'

'It is well. I go; but remember, I shall be with you on your wedding-night.'

I started forward and exclaimed, 'Villain! Before you sign my death-warrant, be sure that you are yourself safe.'

I would have seized him, but he eluded me and quitted the house with precipitation. In a few moments I saw him in his boat, which shot across the waters with an arrowy swiftness and was soon lost amidst the waves.

Source: Mary Shelley, *Frankenstein*, 1831

Breakaway tasks

Remembering

1 Who did Frankenstein want to wake up to come to his assistance?

2 What form of transport did the Monster use to escape?

Understanding

3 What did Frankenstein do that made the Monster howl and withdraw?

4 Why does the Monster call Frankenstein 'slave'?

Applying

5 Write an interview in which a newspaper reporter asks Frankenstein about the events described here.

Analysing

6 Through which four countries did the Monster follow Frankenstein?

7 As *Frankenstein* was written in 1818, it contains some words that are old-fashioned and others that are not in common use now. Use your dictionary to find definitions for these words:

a daemon	b casement	c countenance
d labours	e dissipate	f oppression
g reveries	h reposed	i profundity
j condescension	k presentiment	l requited
m wiliness	n inexorable	o precipitation

Evaluating

8 What did Victor think was the worst feature of the creature?

Creating

9 Unlike many *Frankenstein* films, in the book there is no mention of Victor Frankenstein having an assistant. Imagine that you *are* Victor's assistant. Retell the events above from the point of view of the assistant. Make sure you comment on how Victor looks and his reactions.

Frankenstein the film

Perhaps the most famous version of *Frankenstein* is a film made at Universal Studios in 1931. This film is so powerful that the image of Frankenstein's Monster used in the film is the one that most people have today. The Monster has a flat head, scars and stitches on his face, bolts in his neck, undersized clothes, huge boots and a shambling walk.



The film was a huge success, even though it was very different from the book. For example, Shelley's original Monster learns to speak and demonstrates definite intelligence. In the film, the Monster only grunts and appears to be of low intelligence. Other differences include the scientist's name, which is changed from Victor to Henry, and in the film the Monster isn't created from body parts as in the book.

The man who played the part of the Monster, Boris Karloff, instantly became a star and went on to be one of the most famous horror actors of all time. The following extract outlines how Karloff transformed from an ordinary actor into a horror icon.

ABOUT BORIS KARLOFF

By Cynthia Lindsay

Boris always said, 'Success is simply a matter of being on the right corner at the right time'. His right corner happened to be the Universal Studio's commissary, where he was lunching while playing a murderer in a film called *Graft*. Speaking of the moment sometime later, Boris recalled, 'James Whale, the director, who had just come over from England triumphant from the success of his direction of R.C. Sheriff's *Journey's End*, was

DID YOU KNOW...

Boris Karloff's real name was William Pratt.

lunching at a nearby table. Suddenly he caught my eye and beckoned me over. I leapt—he was the most important director on the lot. He asked me to sit down. I did, holding my breath, and then he said: "Your face has startling possibilities …" I cast my eyes down modestly, and then he said, "I'd like you to test for the Monster in Frankenstein." It was shattering—for the first time in my life I had been gainfully employed long enough to buy myself some new clothes and spruce up a bit—actually, I rather fancied meself! Now, to hide all this new-found beauty under monster makeup? I said I'd be delighted. Half a dozen actors, including Bela Lugosi, who refused it, had been tested for the part, but I ended up the lucky one—I say lucky because any one of them could have played it just as well as I did, and would have reaped the benefits that came to me.

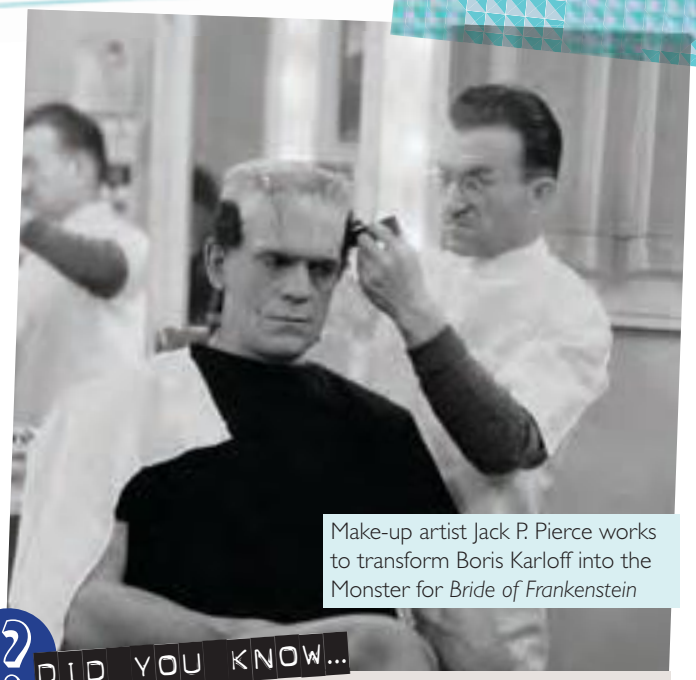
"After Whale asked me to make a test for the Monster, the first thing I did was to go to Jack Pierce, the head makeup man at Universal. Jack was nothing short of a genius, besides being a lovely man. He was also in the inside of the studio, knew what the score was, and was in a position to stall the test. So at the end of the day's work on *Graft* I would stay, and he would stay, and nightly he worked on the makeup until we felt it was ready. People in production were constantly calling and saying, "Aren't you ready yet?" And we would answer, "No—we're not ready yet".

"Of course I rushed out and bought the book—but Mary Shelley's description of the Monster would have been impossible to duplicate, so we had to devise our own approach. Jack was brilliantly inventive, but his disguise was devilish to wear. It was worth it, though. I have to give him full marks for realizing the importance of what, ultimately, was a work of art. Up to that point, the part had just meant another job but—by Jove—thanks to Jack, it kicked the goal for me.

Pierce approached the construction of the make-up in an entirely scientific fashion. In an interview in *The New York Times* in 1939, Pierce explained his creation:

> There are six ways a surgeon can cut the skull and I figured Dr Frankenstein, who was not a practising surgeon, would take the easier. That is, he would cut the top of the skull off straight across like a pot lid, hinge it, pop the brain in, and clamp it tight. That's the reason I decided to make the Monster's head square and flat like a box and dig that scar across his forehead and have two metal clamps hold it together. The two metal studs that stick out the sides of his neck are inlets for electricity—plugs. Don't forget the Monster is an electrical gadget and that lightning is his life force …
>
> The lizard-eyes were made of rubber, as was his false head. I made his arms look longer by shortening the sleeves of his coat. His legs were stiffened by steel struts and two pairs of pants. His large feet were the boots asphalt-spreaders wear. His fingernails were blackened with shoe polish. His face was coated with blue-green greasepaint, which photographs gray.

Source: *Dear Boris…the life of William Henry Pratt a.k.a. Boris Karloff*, Cynthia Lindsay, Limelight Edition, Hal Leonard Corp. 1975



Make-up artist Jack P. Pierce works to transform Boris Karloff into the Monster for *Bride of Frankenstein*

DID YOU KNOW…

Once Boris Karloff was completely dressed as the monster he was 230 centimetres tall. His make-up and padding weighed 30 kilograms. His boots weighed 14 kilograms each.



Boris Karloff as Frankenstein's Monster

DID YOU KNOW...

There are many films versions of *Frankenstein*, all with different titles, including *The Bride of Frankenstein*, *Son of Frankenstein*, *The Curse of Frankenstein*, *Dracula VS Frankenstein*, *I Was a Teenage Frankenstein*, *Frankenstein Meets the Space Monster* and *Jesse James Meets Frankenstein's Daughter*.

Breakaway tasks

Remembering

1 Who did the make-up for the Monster?

2 Who directed the 1931 film *Frankenstein*?

Understanding

3 Based on the text, what do you think a 'commissary' is?

4 Why did Pierce make the Monster's head 'square and flat'?

5 What were the metal studs on the Monster's neck for?

Applying

6 Draw a picture of the Monster and label it.

Analysing

7 Describe Boris's mixed feelings when Whale asked him to test for the part of the Monster. Why would he feel this way?

8 What does Boris think about Pierce?

Evaluating

9 What do you think would have been the most difficult part of the Monster make-up and costume to wear? Why?

10 Look carefully at the film poster of *Frankenstein* before the extract about Boris Karloff. Explain the artist's choice of colour, background images. Who is the woman on the right and what is she wearing?

Creating

11 Demonstrate walking like Frankenstein's Monster. Remember, you have metal struts stiffening your legs.

Frankenstein on TV

In 2004, a four-part TV mini-series, *Frankenstein*, was screened. It starred William Hurt and Donald Sutherland and aimed to stay as close as possible to the original Mary Shelley novel.

Many of the problems of adapting a book to the screen are caused by the restricted time limit. Inevitably, much of a book needs to be cut out. But a TV mini-series can extend for much longer time than a standard movie, and therefore can include much more of the original work.

FRANKENSTEIN (2004)

Andreas Rohrmoser

Hallmark Entertainment's 4-part TV mini series [2004] has often been hailed as THE most faithful retelling of Mary Shelley's novel to date. Unlike Kenneth Branagh's 1994 movie, which made similar claims, director Kevin Connor's version adapts the novel without making any major changes. It contains all the important episodes from the novel, even the narrative frame with Robert Walton is intact. Apart from giving away the secret of life—once again Victor Frankenstein uses electricity created by a thunderstorm to bestow life upon his creature —screenwriter Mark Kruger has not added any new plot devices such as the re-animation of Elizabeth in Branagh's film.

Kevin Connor's version carefully recreates the 19th century period settings and beautifully designed costumes. However, much of the realism is lost due to the fact that here everything looks a bit too clean and sanitized. Being a rather colorful movie, it is far removed from the horror of other adaptations. Emphasising the melodrama, Connor gives more space to the love story between Victor and Elizabeth, playing down the gothic horror elements and violence. Clerval and Professor Waldmann, who repeatedly warn Victor of the possible consequences of his doings, also get much more screen time than in previous movies. This adaptation focuses not on the action but on character development and psychology. This approach might scare away horror buffs, but since Shelley's novel has never really ranked as a horror story, it is ultimately a more faithful adaptation than most before.

Here the portrayal of the monster also differs from most other adaptations. Former pop singer Luke Goss plays the monster as a pitiful, kind creature, filled with sadness rather than anger. There are many such instances where the audience witnesses the monster's misery. When the blind man and his granddaughter give him food, he bursts out in tears because they are the

first people who have treated him with such sort of kindness. When he takes Justine's hanged body down from the gallows, he apologises to her. In his conversation with Victor it turns out the monster killed the boy William accidentally, in fact he never wanted to harm him. However, when he planted the medallion on Justine, he clearly states that he condemned her to hurt Victor. Speaking with a soft voice and calling Frankenstein 'father', the creature rarely is a menace, but rather the one the audience sympathizes with. When he sees his future bride, lifeless on the operating table in the lab, the monster promises to her how he would show her love and care for her. His disappointment and anger becomes perfectly understandable, when instead of giving life to the bride, Victor burns her in front of his creature. This is finally the point, where the monster's sorrow turns to hate.

The ensuing path of revenge—the creature kills both Clerval and Elizabeth—and Frankenstein's hunt for the monster, who keeps leaving hints for him to follow all over Europe, is a welcome change of pace. The melodrama is replaced by more action that only ends when the monster finally finds dead Victor Frankenstein on board of Walton's ship and disappears into the arctic ice carrying his creator's body, after having explained his motives to Walton.

Connor's *Frankenstein* has often been criticized as being too slow and long—with a running time of about 180 minutes it surely ranks among the longest Frankenstein films. Some might even see this first fully faithful adaptation as proof that Shelley's novel does not translate well to the screen without major cinematic changes. But this only applies if one expects a horror movie, a conception based on earlier adaptations. If *Frankenstein* is seen as what it is, a gothic melodrama, then this movie does it full justice.

Source: Andreas Rohrmoser, 2004

Breakaway tasks

Remembering

1 When did Kenneth Branagh make his *Frankenstein* movie?

2 Who is the screenwriter for this *Frankenstein* mini-series?

Understanding

3 What might 'scare away horror buffs'?

4 How is the character of the Monster different in this version from other versions?

Applying

5 Write a paragraph summing up and give the mini-series a rating. The paragraph is to go after the last paragraph of this review and therefore should flow on from it.

Analysing

6 In one column, list the things that the reviewer likes about this mini-series, and in another column, list the things he does not. Which column has more entries?

7 What does the reviewer have to say about the acting in this mini-series?

Evaluating

8 Compare the outline of the mini-series with the *Frankenstein* summary earlier in the module. How well do you think the mini-series captured the original story?

Creating

9 Sometimes, the producers of a film give a sneak preview, to get audience reaction. Then they tinker with the film based on that feedback.

Your task is to create a survey to give to the audience of a sneak preview.

You must ask the audience members to rate various aspects of the film on a scale of 1 to 10 and leave room for comments.

What aspects do you want your audience to comment on? What sorts of things are important for the success of a film? Consider all the elements that go into the making of a film and choose four that you're keen to find out about before drawing up a survey similar to the one below for the audience to fill out.

Name of film:		Your name:	
Aspect 1: /10	Aspect 2: /10	Aspect 3: /10	Aspect 4: /10
Comments:			

Strands in action

Core tasks

One of the ways in which an original text becomes transformed is through merchandising. When a book is transformed into a film, its characters can be used in many, many different forms such as action figures or in colouring books. The aim is to help sell more books and movie tickets, but also to make some extra money from the merchandising items themselves.

A new *Frankenstein* film and computer game is being produced and developed by your company. Your job is to look for other opportunities to extend the *Frankenstein* brand.

1 Write a marketing plan that you will present to the directors of your company. Use the following headings to structure your plan.

- Introduction (a quick summary of the *Frankenstein* story)
- Objective (what you are trying to do)
- Target market (who you are trying to encourage to buy all your *Frankenstein* products)
- Merchandising opportunities (what *Frankenstein* items you want to make and sell)
- Freebies (what *Frankenstein* items you want to give away, where and why)
- Tie-ins and partnerships (any other companies or organisations you want to work with to sell *Frankenstein* products, how this will work, what the other company or organisation will get out of it)
- Summary (restate your objective and emphasise why it's a good thing).

2 Put together a CD of the soundtrack of your new *Frankenstein* film. List the tracks (they can be imaginary or from real artists) and design a cover.

3 Sketch the characters from your *Frankenstein* film and say how you would achieve that costume and make-up look for each of them.

4 Make a series of *Frankenstein* themed greeting cards for the following occasions:

- birthday
- engagement
- holiday occasion (Christmas, Eid, Chinese New Year etc.).

You must include graphics on the outside and appropriate (and clever) text on the outside and inside. Hint: Many desktop publishing programs have card templates.

Extra tasks

1 Design a *Frankenstein* T-shirt. Follow the links on **Pearson Reader** for a site to help with designing a T-shirt. Ask for feedback on your design before you finalise it.

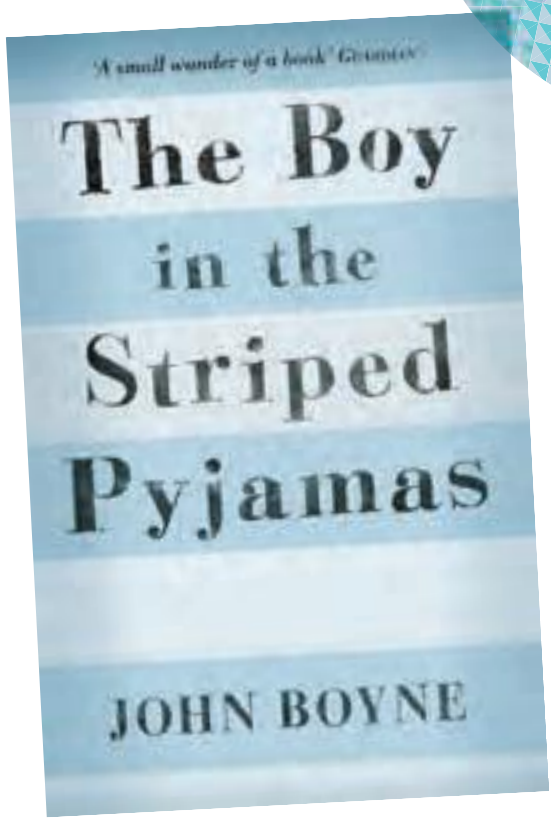


2 Design a menu for a well-known fast food chain with a *Frankenstein* theme.

3 Discuss possible new items of *Frankenstein* merchandise with your teacher. Then design, create, construct or make another *Frankenstein* product. What other sorts of items have been used to publicise films? How could language and images be used to make your merchandise really effective?

3

The Boy in the Striped Pyjamas



The Boy in the Striped Pyjamas was written by Irish author John Boyne, and published in 2006. It is a moving story of the Holocaust and how children are caught up in horrible events. It is written through the eyes of a young German boy, Bruno.



The novel describes Bruno's puzzlement over the events around him, and how he comes to meet a boy called Shmuel. Shmuel wears striped pyjamas and lives behind barbed wire near Bruno's house. Their friendship and the inevitable chain of events that follows results in a profound and unforgettable book. The way that it has been transformed from an award-winning novel into an award-winning film is an excellent example of the transformatiom process in action.

Reading the early parts of *The Boy in the Striped Pyjamas* is like putting together a puzzle. There are many hints as to what is going on, but you have to be alert!

The Boy in the Striped Pyjamas—the novel

BRUNO MAKES A DISCOVERY

By John Boyne

One afternoon, when Bruno came home from school, he was surprised to find Maria, the family's maid — who always kept her head bowed and never looked up from the carpet — standing in his bedroom, pulling all his belongings out of the wardrobe and packing them in four large wooden crates, even the things he'd hidden at the back that belonged to him and were nobody else's business. 'What are you doing?' he asked in as polite a tone as he could muster, for although he wasn't happy to come home and find someone going through his possessions, his mother had always told him that he was to treat Maria respectfully and not just imitate the way Father spoke to her. 'You take your hands off my things.'

Maria shook her head and pointed towards the staircase behind him, where Bruno's mother had just appeared. She was a tall woman with long red hair that she bundled into a sort of net behind her head, and she was twisting her hands together nervously as if there was something she didn't want to have to say or something she didn't want to have to believe.

'Mother,' said Bruno, marching towards her, 'what's going on? Why is Maria going through my things?'

'She's packing them,' explained Mother.

'Packing them?' he asked, running quickly through the events of the previous few days to consider whether he'd been particularity naughty or had used those words out loud that he wasn't allowed to use and was being sent away because of it. He couldn't think of anything though. In fact over the

last few days he had behaved in a perfectly decent manner to everyone and couldn't remember causing any chaos at all. 'Why?' he asked then. 'What have I done?'

Mother had walked into her own bedroom by then but Lars, the butler, was in there, packing her things too. She sighed and threw her hands in the air in frustration before marching back to the staircase, followed by Bruno, who wasn't going to let the matter drop without an explanation.

'Mother,' he insisted. 'What's going on? Are we moving?'

'Come downstairs with me,' said Mother, leading the way towards the large dining room where the Fury had been to dinner the week before. 'We'll talk down there.'

Bruno ran downstairs and even passed her out on the staircase so that he was waiting in the dining room when she arrived. He looked at her without saying anything for a moment and thought to himself that she couldn't have applied her make-up correctly that morning because the rims of her eyes were more red than usual, like his own after he'd been causing chaos and got into trouble and ended up crying.

'Now, you don't have to worry, Bruno,' said Mother, sitting down in the chair where the beautiful blonde woman who had come to dinner with the Fury had sat and waved at him when Father closed the doors. 'In fact if anything it's going to be a great adventure.'

'What is?' he asked. 'Am I being sent away?'

'No, not just you,' she said, looking as if she might smile for a moment but thinking better of it. 'We all are. Your father and I, Gretel and you. All four of us.'

Bruno thought about this and frowned. He wasn't particularly bothered if Gretel was being sent away because she was a Hopeless Case and caused nothing but trouble for him. But it seemed a little unfair that they all had to go with her.

'But where?' he asked.

'Where are we going exactly? Why can't we stay here?'

'Your father's job,' explained Mother. 'You know how important it is, don't you?'

'Yes, of course,' said Bruno, nodding his head, because there were always so many visitors to the house — men in fantastic uniforms, women with typewriters that he had to keep his mucky hands off — and they were always very polite to Father and told each other that he was a man to watch and that the Fury had big things in mind for him.

'Well, sometimes when someone is very important,' continued Mother, 'the man who employs him asks him to go somewhere else because there's a very special job that needs doing there.'

'What kind of job?' asked Bruno, because if he was honest with himself — which he always tried to be — he wasn't entirely sure what job Father did.

In school they had talked about their fathers one day and Karl had said that his father was a greengrocer, which Bruno knew to be true because he ran the greengrocer's shop in the centre of town. And Daniel had said that his father was a teacher, which Bruno knew to be true because he taught the big boys who it was always wise to steer clear of. And Martin had said that his father was a chef, which Bruno knew to be true because he sometimes collected Martin from school and when he did he always wore a white smock and a tartan apron, as if he'd just stepped out of his kitchen.



But when they asked Bruno what his father did he opened his mouth to tell them, then realized that he didn't know himself. All he could say was that his father was a man to watch and that the Fury had big things in mind for him. Oh, and that he had a fantastic uniform too.
'It's a very important job,' said Mother, hesitating for a moment. 'A job that needs a very special man to do it. You can understand that, can't you?'
'And we all have to go too?' asked Bruno.
'Of course we do,' said Mother. 'You wouldn't want Father to go to his new job on his own and be lonely there, would you?'
'I suppose not,' said Bruno.
'Father would miss us all terribly if we weren't with him,' she added.

Source: John Boyne, *The Boy in the Striped Pyjamas*, 2006

Breakaway tasks

Remembering

1 What is the name of Bruno's sister?

2 What colour hair did Bruno's mother have?

Understanding

3 Why did the maid always keep her head bowed and never look up from the carpet?

4 Why were the rims of Bruno's mother's eyes more red than usual?

Applying

5 List three sentences that tell you what sort of boy Bruno is.

6 What do you know about the Second World War? How would knowing more help you to understand the text better?

Analysing

7 How did Bruno's father speak to the maid? Why do you think he spoke like this?

8 Who or what do you think 'the Fury' is?

9 List five details that tell you that the events here take place in the past. These could be words, ways of speaking or specific references.

Evaluating

10 In pairs, present a section of the dialogue in the extract between Bruno and his mother, but the part of Bruno must be done entirely in mime. This means that the facial expressions and gestures are vital for letting the audience know what Bruno is thinking and feeling.

Creating

11 Write a letter from Bruno's mother to her husband, telling him of how the chat with Bruno when she told him they'd have to leave Berlin.

The Boy in the Striped Pyjamas—the film

How does an author feel when their book is made into a film? Here, John Boyne shares his experiences and gives us an insight into the relationship between writer, filmmaker and the final motion picture.

INTERVIEW WITH JOHN BOYNE

How involved have you been in the process of adapting your novel for the screen?

The film adaptation actually began before the book was published, when the book was in proof form, in late 2005. There were two separate approaches actually, Mark Herman—who is the writer and director of the film—[who] had read a proofed copy. He got in touch through my agent and we met up and discussed the book; he said he'd really like to adapt it and he had various ideas for it. At the same time David Heyman—who's the producer—had also read it and he got in touch and I met him and he also had, of course, his own ideas. So you know, I was talking to both of them and then they talked to each other and came together on it and between them they bought the rights and started the process. Over the course of the last couple of years, while this has been happening in the pre-production and in the production of the film, they've been very generous to me I think



John Boyne with Mark Herman

as the author, to involve me all the way through. Mark sent me all the drafts as he wrote them and I would send back my notes and he would take some of my notes on board and use them.

Right from the start I felt he was approaching it correctly. He had the sense of the book—he had the story —he was adding some things, he was taking some things out which weren't going to be necessarily useful on screen. So when I read the first draft he wrote nervously. You know I got to the end of it and I was just incredibly relieved and very proud of it really, even though I hadn't written the screenplay. So it's been a very exciting journey I suppose it would be crazy to say it hasn't been exciting. Being on set in Budapest watching these scenes that I'd written take place, meeting the actors playing the characters and, of course, I've spent the last couple of years talking about these characters to audiences. So, to see somebody in costume delivering those lines has been surreal at times but incredibly exciting.

Film is a creative process that involves many contributors. How does this compare to working on a novel?

One of the major differences between the experiences of the novel and the film has been writing. A novel is a very solitary endeavour. I was at home in a room with a computer just writing it and even promoting it or talking about it—it's always just me. So, going onto the set and meeting all these different people who all have different roles, make-up or costumes or cinematography and each of them have read the book and each of them have designed their own particular skill based on their reading of the book was totally different and a totally unusual experience for me, and now as the film is being released, to go places and to talk about it with other people, with the director, with the producer where I'm so used to doing things alone. I suppose it's like the difference between a singer and being in a band. And I have to say it's so much more fun being in a band and not being responsible for everything.

Do you see the film as a moving image version of your novel, or do you view it as a separate entity?

I kind of think of it as just another translation. There are all these different languages and this is another language of cinema. It's obviously going to reach more people I suppose than some of the books have, but to me it's just another way of presenting the book. You know, of course, to the filmmakers you know the film is what they do but I'm a novelist so to me it's another way of bringing the book to people. But I think it's a very beautiful film you know; I think it's very moving even as a separate entity entirely. So I hope people who have both read the book and haven't read the book can approach it on its own terms and appreciate it for what it is.

Source: Film Education UK website, 2011

Breakaway tasks

Remembering

1 Who was the director of the film version of *The Boy in the Striped Pyjamas*?

2 Who was the producer of the film version of *The Boy in the Striped Pyjamas*?

Understanding

3 What is the 'proof form' of a book?

4 How did Boyne feel after reading the first draft of the screenplay? Why?

Applying

5 Boyne uses a simile ('I suppose it's like the difference between a singer and being in a band') to describe how it feels to be involved in filmmaking. Invent three other similes to describe how it feels.

Analysing

6 What does Boyne think is the difference between books and films?

7 Does Boyne think the film version of *The Boy in the Striped Pyjamas* is *his* film?

Evaluating

8 Based on this interview, list five words to describe John Boyne.

9 What else would you like to know about the process of turning a book into a film?

Creating

10 With a partner, present your answer to Question 9 as an interview for the class, or as a recorded interview.

11 Create an alternative cast list for the film of *The Boy in the Striped Pyjamas*. Choose which of your friends would be best for each role—give a one-sentence reason why. A list of characters can be found on Wikipedia.

Strands in action

Core tasks

Throughout this chapter you've been shown some of the difficulties of transforming a work into another medium or format. The best known of these transformations is turning a book into a film.

Your task is to compile some guidelines for someone who might be thinking of turning a book into a film. Divide your document into these sections:

1. List two rules for turning a book into a film. Follow the 'DO NOT …' or 'DO …' format.
2. List two examples of books that have successfully been turned into a film.
3. List two examples where turning a book into a film has been a disaster.
4. Write 200–300 words about one of the successes and why it was a success.
5. Write 200–300 words about one of the disasters and why it was a disaster.
6. List two great casting mistakes, when the wrong actor has been chosen to play a particular part.

Extra tasks

Complete three of these extra tasks.

1. In a group of four, turn a section from a book into a film/video. Each group member should view the other group members' work and evaluate the combination of techniques, design, form and style they have used.
2. Reverse the process. Turn a section of a well-known film into a book. Make the cover (front and back) and write the first and last page.
3. Take a book that hasn't been made into a film and:
   - **a** develop a cast list—who will play what part?
   - **b** list at least five sections of the book you would leave out, in order of the sections that you wouldn't mind losing first, and the ones that would really hurt last.
4. Run a formal debate on the topic of '[Book title] should never be made into a film' (where [book title] is a book that hasn't yet been made into a film). Make sure you raise the issue of literary value and what this means.



When preparing a debate, make notes to remind yourself to organise your argument clearly. You should use evidence, so make sure you use words like 'since', 'for example' and 'because'. You need to build up to a conclusion, so remember to use words like 'therefore', 'finally' and 'so'.

5. In a group of four, run a talkback radio show on the topic of 'Which is better, the book or the film of [book title]' (where [book title] is the name of a recent book that's been made into a film.
   - One person role-plays the talkback radio host, and the other three group members play the part of the various audience members ringing in to voice their opinions.
   - The host sits centre stage (at the front of the classroom) and introduces the show and the topic, then takes calls.
   - The group members who are playing the parts of the callers can take multiple roles, standing to one side and using different voices.
   - Each caller must choose their words carefully to make sure the audience and the radio host understands what they think of the book or film. Use colourful and vivid language. Use clever comparisons. Use sentences that begin with 'It's like …' and 'In other words, …'.
6. Take a story from a culture or a historical context that is very different from your own and rewrite it, setting it in your time and culture.



When power leads man towards arrogance, poetry reminds him of his limitations. When power narrows the area of man's concern, poetry reminds him of the richness and diversity of existence. When power corrupts, poetry cleanses.

John F. Kennedy (1917–1963),
President of the United States of America
(1961–63)

POETIC VOICES

Chapter overview

Of all the forms of human expression, words are arguably the most important. They allow us to communicate our personal ideas, our problems, our concerns, our joys and our hopes. In this chapter we will look at the most complicated, and yet most simple, form of writing, the poem.

Poetry has a long and distinguished history that extends from the very dawn of language across time, across continents and across cultural barriers. This chapter explores how humanity has used words to express universal human ideas. While the form and the symbols used in poems may change with time and fashion, the emotions and concerns that they deal with remain the same.

We will look at poetry from indigenous peoples from around the Asia–Pacific Rim. In addition, we will explore the poetry created by Australian Indigenous peoples.

1 Indigenous voices



For thousands of years people have sought ways to express their thoughts and feelings. From Ancient Egyptian hieroglyphics to medieval scripts etched by monks; from Kabuki theatre in Japan through to the creation of the latest Hollywood blockbuster, cultures throughout the world have endeavoured to express their views in a variety of ways. Poetry is one such way.

The rich diversity of experiences of Aboriginal and Torres Strait Island peoples is reflected in the assortment of poetry that they have produced. From the urban dwellers to those living in remote communities, Indigenous poets have continued to speak in their own voice, from their own experience and their own hearts.



The word '**indigenous**' means 'native to, or originating from, a particular area'.

Analysing the rich tapestry of experience: STEP UP

Deconstructing poetry relies on your ability to look for meaning and poetic devices in a poem, but it also asks you how you feel about the poem and what you think the purpose was in its construction. STEP UP is an acronym that should help you remember how to deconstruct and discuss a poem.

- **S—Subject matter**
  The subject matter is the underlying content of the poem. You should identify this in your opening paragraph.
- **T—Theme**
  The theme of the poem is the message that the poem conveys to the reader. Is it the injustice of war? Is it the tragedy of unrequited love? Does the poem explore the destruction of the environment?
- **E—Emotions**
  Many poems engage the emotions of the reader in order to draw the reader into the subject matter. Poets often use imagery and other poetic devices, such as metaphors and similes, to invite this emotional response.
- **P—Poetic devices**
  Looking at how poetic devices have been used is important. It helps you understand the images that the poet wants to create and the meaning that they want to convey.
- **U—U (you)**
  This element of poetry deconstruction demands your response. How are you as the reader meant to feel about the poem?
- **P—Purpose**
  The purpose of a poem is the reason why the poem was written.



A **simile** is a figure of speech comparing two different things. They are introduced by the words 'like' or 'as'. For example, 'Molly was as slow as a snail'. Molly is being compare to a snail.

A **metaphor** is also used to compare two things, but does not use the words 'like' or 'as'. If we change the example above to 'Molly is a snail', it becomes a metaphor.

How to write a poetic deconstruction

Read the poem through more than once. The first time should be to see how the poem makes you feel and to understand what the poem is about. During the second reading you should look for meaning, poetic devices, themes and emotions. Once you have completed these steps, you are ready to start.

Read the following poem by Hyllus Noel Maris.

DID YOU KNOW...



Hyllus Noel Maris (1934–1984), founder of Worawa Aboriginal College, was a leader and visionary whose initiatives in Aboriginal education included the establishment in 1983 of Worawa College, the first registered secondary college for Aboriginals in Victoria.

At the opening Hyllus stated '… in this, the first Aboriginal school in Victoria, the educational curriculum has been specially designed to suit Aboriginal students to bring them to their full potential … Formal studies at secondary level will include English, Mathematics, Science, Current Affairs, History, Geography, Languages, Domestic Science, Business Management, Art/Craft, Music and Physical Education … Aboriginal culture will be imparted not only as a school subject in each class's timetable but as an integral part of everyday life at the school …'

SPIRITUAL SONG OF THE ABORIGINE

By Hyllus Noel Maris

I am a child of the Dreamtime people
Part of this land like the gnarled gum tree
I am the river softly singing
Chanting our songs on the way to the sea
My spirit is the dust devils
Mirages that dance on the plains
I'm the snow, the wind and the falling rain
I'm part of the rocks and the red desert earth
Red as the blood that flows in my veins
I am eagle, crow and snake that glides
Through the rain forests that cling to the mountainside
I awakened here when the earth was new …
There was emu, wombat, kangaroo
No other man of 'differen' hue!
I am this land and this land is me
I am Australia.

Source: Hyllus Noel Maris

The repetition of 'I am' and 'I'm' emphasises the poet's connection to her ancestry.

Highlighting the age of the tree connects the land with the people.

The word 'Chanting' suggests a religious dimension to the experience; and the connection between the land the people is again stressed.

The alliteration creates a sense of peace and tranquillity.

First person pronouns—'I', 'My'—reiterate the connection to the land and to the poet's people.

Personification of dancing builds on the earlier image of singing. Both images suggest joy and happiness.

There is a direct parallel between the red of the earth and the red of her blood. This again draws attention to the poet's connection to the land.

The word 'glides' suggests an effortless movement. This mirrors the earlier image of the river that made its way to the sea.

This phrase draws attention to the connection that many Aboriginal people have to the land. It suggests both an ancient connection and an unending connection to the land.

In drawing attention to these native animals that are also at home in the Australian environment, the poet emphasises her connection to the land and to the animals.

Maris reminds us that Aboriginal people were here for a long time before Europeans arrived. The reminder about the other species also serves as a subtle reminder of how unique these animals are and hence, how unique Australia is.

The poem's message can be summed up in these lines.

The full breadth of the Australian environment—deserts, rivers, snow, rainforests—is mentioned, giving further weight to the poet's claim of kinship with the land in all its facets.

Now that you have analysed the poem, use STEP UP to frame your response. Read the following example and look at the ways in which this student has used STEP UP to frame their response.

Writer's TOOLBOX

A **rhyming scheme** is indicated by letters given to each line. Those with a similar rhyme are given the same letter. For example:

I am a child of the Dreamtime people	A
Part of this land, like the gnarled gum tree	B
I am the river, softly singing	C
Chanting on our songs on my way to the sea	B
My spirit is the dust-devils	D
Mirages, that dance on the plain	E
I'm the snow, the wind and the falling rain	E

The opening lines identify the poet, the title of the poem and the subject matter (Step up).

Aborigine' explores the way in which many Aboriginal people identify closely with the land. In particular, she reflects on the way that this spiritual connection is rooted in her people's long affinity and history. — Step up

From the very start of the poem, Maris establishes her heritage—'I am a child of the Dreamtime people.' She is also quick to establish that she is 'part of this land.' This awareness is conveyed as something delightful or admirable through the use of alliteration when she speaks of the 'gnarled gum' and the 'river softly singing.'

Step up — Step up

Maris encourages us to admire this long association of her people with the land. This is achieved through the use of personification as she talks of her 'spirit ... that dances'. She encourages us to see this connection by identifying all the places that her spirit dances 'snow ... wind ... rain ... rocks ... desert'. Having identified the ways in which this attachment is achieved, she asserts that it is these connections that foster her belief that the 'red desert earth ... [is] the blood that flows in [her] veins.' Maris further entwines her spirit with the land by highlighting her union with Australian animals such as 'eagle[s], crow[s] and snake[s]'; and the attachment to the land and all its creatures is clear.

Step up — Step up — Step up

Since a full quote is not being used, an ellipsis (...) indicates that words have been removed from the quote.

Words added to a quote are put in square brackets [ ].

Finally, Maris draws attention to the timeless nature of this union. This association began when she 'awakened here when the earth was new / There was emu, wombat and kangaroo.' Similarly, she identifies that this bond occurred long before the arrival of Europeans ('no other man of a different hue'). Finally, Maris concludes her poem with the observation 'I am this land / And this land is me' to remind us of what she first observed in the second line of the poem. Thus, having traced this long connection, she can rightly conclude, 'I am Australian.' — Step up

The forward slash indicates the line break from the poem.

Breakaway tasks

Analysing

1 In the poem, find examples of the following poetic devices. Write the examples in your notebook and decide what effect each device has on the poem.
   - alliteration
   - metaphor
   - personification
   - simile

2 Throughout the poem, Maris emphasises the connection between Aboriginal people and nature. Why do you think she has chosen this approach?

3 Explain the metaphor 'I am this land. And this land is me'.

The poem 'The Tribal Ghost' by Kevin Gilbert uses rhyme and rhythm to communicate a definite message about Indigenous identities. You might like to read the poem aloud in order to hear the patterns.

POEM

THE TRIBAL GHOST

By Kevin Gilbert

He walks at Yarralumla,
'Neath the shining Southern Cross
An his fingers, stern, accusing
Point out his country's loss.
His features faintly glowing
In a deeply spectred light,
A silent voice just crying
'Guv'nor General' through the night.
He walks at Yarralumla
And his mournful features plead
For the Koori men, his brothers
Seeking justice in their need.
But the empty symbols, wooden
With a wooden heart look on:
'You must bow to hypocrisy
And injustice, so walk on!
Walk on! I take no heeding
To the spirit of the land,
Nor your silent, ghostly pleading,
Nor your stern but harmless hand
Your cry for land and totems
From the distant misty age
Your pleas for right and dignity
Your proud, but futile rage!'
He walks at Yarralumla
And we know he walks in vain
There, forever silent, pleading,
For his tribal lands again—
Here the gaunt, embittered vision
Holding hands up to the skies
Will sink to deep oblivion
When the last old tribesman dies.

Source: Kevin Gilbert



DID YOU KNOW...

Kevin Gilbert (1933–1993) was an Indigenous Australian poet. Well known as a poet and Aboriginal activist in Australia, he overcame a difficult childhood to become a writer. His works include *Because a White Man'll Never Do It* and *Living Black: Blacks Talk to Kevin Gilbert*. He was the recipient of a number of different awards, including a National Book Council award and a Human Rights and Equal Opportunity Commission's Human Rights Award for Literature.

Writer's TOOLBOX

Yarralumla: This is the official residence in Canberra of the Australian Governor-General. The Governor-General is the British monarch's representative in Australia.
Koori: An Aboriginal person of southern New South Wales and Victoria. This term is specific to the Indigenous people of these regions.



Breakaway tasks

Understanding

1 How do we know that the ghost is visiting the Governor-General's residence at night?

2 Why has the ghost come to Yarralumla? What is he hoping to achieve?

3 The ghost is clearly dissatisfied. Explain which words and images help to convey this?

Applying

4 In the poem 'The Tribal Ghost' identify:

- examples of personification
- lines in which imagery is used
- evidence of symbolism
- phrases in which descriptive language is used.

Analysing

5 The word 'But' signals a change in mood in the tone of the poem. It is at this point in the poem that the focus shifts from the ghost to the voice of the Governor-General. How does Gilbert portray this figure as an aloof and dismissive authority figure?

6 In what ways are the ghost's demands dismissed?

7 'He walks at Yarralumla / And we know he walks in vain'. Who is the 'we' that the poet refers to in this line? What makes you think this?

Evaluating

8 Does Gilbert's poem suggest that the ghost's endeavours will be futile? Give reasons for your answer.

9 'But the empty symbols, wooden / with a wooden heart look on'. The role of Governor-General is a typical representation of the role of white authority in Australia. What does the use of these lines say to the reader about the way in which this authority views the demands of the ghost?

'No Disgrace' is by Coralie Cassady, who wrote *Poetic Perspective* and *Proper Deadly Poetry*. It gives an insight into the world of Indigenous Australians living in Australia today. Her aim has been to explore aspects of Aboriginal life and give non-Indigenous people a glimpse into modern Indigenous Australian culture.



NO DISGRACE

By Coralie Cassady

POEM

There is no disgrace,
So proudly show your Aboriginal face.

Once upon a time,
We Aborigines were regarded as small-time.

But positive happenings for Aborigines,
Are beginning to brilliantly shine.

Aborigines, you are doing it just fine.

We have been constantly put down,
Messed around,
But our Aboriginal culture still strongly abounds.

Who is now having the last laugh?

One thing's for sure,
Aborigines don't do things by half.

Internationally recognized Aboriginal band,
Yothu Yindi,
Sing to the world,
About our heritage, misery and loss of land.

Aboriginal paintings adorn many walls.
We have picked ourselves up,
Since our two hundred years ago fall.

We are definitely making our own tracks,
We are no longer considered as 'myall blacks'.

Source: Coralie Cassady

Breakaway tasks

Understanding

1 In what ways does the poet suggest that 'Aborigines / are beginning to brilliantly shine?'

Applying

2 What is the reference to the band Yothu Yindi? Go to **Pearson Reader** to explore what this band did for race relations in the 1990s.

Web Destination

Analysing

3 Mark the rhyming pattern of the poem. How do the rhythms and rhymes of the poem affect the way in which it is read?

4 What effect is achieved by the use of the single lines?

Evaluating

5 Compare Cassady's poem with the poem by Gilbert. In what ways are they similar or different? Provide examples to illustrate your point of view.

DID YOU KNOW...

Yothu Yindi is a band made up of Indigenous and non-Indigenous members.

Song lyrics

One other way in which people express themselves is through music. Some of the most powerful words ever written came through words intended to be sung. Whether they are devotional hymns, folk tunes, operettas or the songs of rock and roll, words and music have always gone together. As a form of expression, some Indigenous people have also found a voice through their song lyrics.

Inducted into the Australian Recording Industry Association (ARIA) Hall of Fame in 2009, Kev Carmody (1946–) has had a diverse career. Carmody's father was of Irish descent and his mother was an Indigenous Murri woman. Born in Cairns, Queensland in 1946, he has worked as a welder, a drover and a shearer. At the age of 33, he enrolled in University, completing a degree in History. It was not until 1989 that he released his first album.

ABOUT KEV CARMODY

Music had always been around him. As a child he listened to old records on the family's wind-up 78 machine, absorbed everything from country music to classical from an old valve wireless, and spent many nights singing folk and popular songs around the campfire. He did not, and still does not see himself as 'a musician' in the way that most popular musicians see themselves. Still the influences upon him were powerful and profound.



Carmody's initial inspiration came from a truly rural, oral tradition. Both his Irish father and Murri mother came from powerful oral traditions. Carmody still talks about the stories and songs he was told and taught by his Murri grandparents and his extended Murri family of uncles, aunts and cousins.

Source: Carmody's official website, 2011

Read the following Carmody songs on this page and the next and answer the questions that follow each.

TRAVELLIN' NORTH

By Kev Carmody

SONG

Travellin' north … beyond that border
Them black clouds is higher than the sky
Travellin' back in time, right across that borderline
Thunder lightning come, cloud begin to cry
Storm rain come. cloud begin to cry

Journeyin' north to the country of my childhood
That scrub country where we and us was raised
Where the Moonie River's etched a track through
Every floodgate fence
A track no human construct can ever reverse or erase
Where human constructs are just a passin' phase

That ragin' storm beats hard upon that border
Still 200 miles of rainin' road to go
Steadily the road climbs across that Wallangarra line
The rainin' darkness encompasses my soul
These memories are just one curse of growin' old.

Source: Kev Carmody

Breakaway tasks

Remembering

1 Where is the writer travelling to?

2 What are the weather conditions like?

Analysing

3 Track the way in which the storm is mentioned throughout the song. How does Carmody create a sense of menace about it?

4 In the second stanza how does Carmody convey the idea that nature is more powerful than human influence?

5 What effect is achieved by shortening words (ragin', rainin') as Carmody sometimes does in this song?

6 What evidence is there in the song that suggests that the storm has made him sad?

7 What is Carmody's message in this song?

Evaluating

8 Use the STEP UP strategy to complete an analysis of this song.

MOONSTRUCK

By Kev Carmody

SONG

When the western sky's ablaze
And the sun lays down to rest
When the curlew starts to cry
And the birds fly home to roost
When the full moon begins to rise
Satin moon beams on my face
Beauty of the night goes far beyond
Far beyond both time and place

No ones lost who finds the moon
Or the sweetness of the wattle's bloom
Rebirth with the rain in spring
Or the dingoe's howl on the autumn wind
Spirit of the moon here calls me home
Spirit of the moon here guides me home

Moon it draws me to the scrub
Night voices raised in song
Past the water lilies bloom
In that tranquil billabong
Walkin' on the shadowed leaves
That are reflected by the moon
To the rocks and hills an' caves
Where the dingoe's pups are born

Stars ablazin' across the sky
In the brilliance of the Milky Way
I'm surrounded by the beauty
Of every night and every day
Walkin' towards that morning moon set
Caress of moonlight on my skin
Knowin' that freedom of not carin'
Of why I'm goin' or where I've been

Source: Kev Carmody

Breakaway tasks

Understanding

1 In the first stanza how has Carmody created a feeling of peace and serenity?

2 When does Carmody feel most contemplative about home?

Analysing

3 'Beauty of the night goes far beyond / Far beyond both time and place' How do these lines suggest that Carmody has moved into a sense of reverie?

4 The moon is central to the songwriter's journey. How is the moon used by Carmody to explore the ideas in the song?

Strands in action

Core tasks

1 Go to **Pearson Reader** to find examples of the lyrics of Indigenous artists. Some artists you might consider include the Warumpi band, Kev Carmody, Torres Strait Islander artist Christine Anu, Jessica Mauboy, Archie Roach, Tiddas, Yothu Yindi and hip hop band Tjimba and the Yung Warriors. When you have selected a song that you find engaging, use STEP UP to deconstruct it. Present your findings to the class.

Web Destination

2 Research a story of the Dreaming which represents part of the Indigenous Australian culture. Try to locate some images that are related to the story. Present the story as a poem, and use the images to support a public reading of your poem.

Extra tasks

1 Compare and contrast two of the poems in this module. Present your ideas as a table or a Venn diagram.

2 Produce an artwork that represents your interpretation of one of the poems in this section.

3 Invite an Indigenous Australian to talk about how Indigenous poetry is an expression of identity. It could be another student, a member of staff or a guest invited to the school.

4 Write your own poem exploring the connection between Indigenous Australians and the land. Use symbols, icons or imagery in your poem to help you express your ideas. Be careful not to copy Indigenous art. These images are copyright and should not be reproduced.

5 Research Indigenous Australian poems. Choose one, then present the poem in a digital or visual format accompanied by music or sound effects.

2

Our neighbours' voices



As we have seen, the Indigenous peoples of Australia have used poetry as one medium to express their feelings about modern and ancient Australia. In the same way, our neighbours, the people of the Asia–Pacific region have been using the poetic form for many generations. Many indigenous peoples developed a strong oral tradition to tell and retell the stories of their culture. As time progressed and other cultural influences came to their shores, these stories were written down in native and introduced languages (such as English) so that they could be transmitted to the young members of all the different cultural groups.

In a world that is being made to feel smaller through immediate communication and instant interaction it is becoming more and more important for Australians to listen to the concerns and issues of our neighbours. One of the unifying factors between diverse nations is this ability to express and explore universal ideas in oral and written language.



You will notice that many of the poems in this section do not rhyme, or have a regular rhythm. This type of poetry is called **free verse**. Free verse is a very ancient form of writing that relies on such elements as repetition of words or phrases, rather than on a more artificial, or highly worked, scheme of meter and rhyme.

New Zealand

When Australians talk about the spirit of ANZAC we are making reference, not just to the bravery of the Australian Diggers, but also to that of the New Zealand soldiers who fought alongside them. New Zealand is acknowledged as a country of great beauty (see the *Lord of the Rings* films if you need convincing). Maoris call New Zealand 'Aotearoa', meaning 'Land of the Long White Cloud' and this phrase appears often in their poems and lyrics. It is also, however, a country with a history of conquest much like our own and the poetry and songs reflect the battles and hardships that result from such a heritage.

Nature

Maori culture focuses on nature and much of the emphasis is on using song to tell stories. Many traditional songs and poetry explore the ocean and its power. This section from a Maori song talks to the god of the sea.

Writer's TOOLBOX

The Maori tradition of song, poetry and storytelling was recognised by the white settlers as being important and many examples were collected and translated into English. Some words, therefore, reflect the language of the translator rather than the author, and some words have been inserted to clarify meaning for an unfamiliar audience.

MAORI SONG

SONG

The tide of life glides swiftly past
And mingles all in one great eddying foam.
O Heaven, now sleeping! rouse thee, rise to power.
And O thou Earth; awake, exert thy might for me,
And open wide the door to my last home,
Where calm and quiet rest awaits me in the sky.'

reference to the ocean

reference to the gods

reference to death

Breakaway tasks

Understanding

1 Find definitions for the words 'eddying', 'rouse' and 'exert'. What other words could have been used instead? What happens to the meaning of the poem if you substitute antonyms in place of these words?

2 What is the effect of the use of 'thee' and 'thy'? What do you think these words translate to in our language today?

3 What are the major influences on Maori life according to the Maori song?

Analysing

4 Identify a metaphor that is used in the poem. Use your STEP UP skills to explain why it is used and what effect it has.

5 There are several examples of personification in the Maori song. Use your STEP UP skills to explain why they are used and what effect they have.

Creating

6 Imagine that the Maori song is being used as the basis of a new advertising campaign for New Zealand tourism. Firstly you need to set the poem to music or record it being spoken. Then design a series of three or four storyboards that encompass the images you would use to illustrate the key ideas of the song.

The haka

The haka is a key part of Maori social custom and is used to welcome guests, entertain visitors and to intimidate opponents. It is mostly performed by men, with women providing backing vocals. The most famous of the Maori songs about warfare and battles is the Ka Mate which has an accompanying stylised dance. This haka is showcased to the world through its performance before the major sporting events in which New Zealand teams are participating. The Maori version and the English translation follow.

MAORI VERSION OF THE HAKA

SONG

Ka mate! ka mate! ka ora! ka ora!
Ka mate! ka mate! ka ora! ka ora!
Tenei te tangata puhuruhuru
Nana nei i tiki mai whakawhiti te ra
A, upane! ka upane!
A, upane, ka upane, whiti te ra!

ENGLISH VERSION OF THE HAKA

SONG

'Tis death! 'tis death! (or: I may die) 'Tis life! 'tis life! (or: I may live)
'Tis death! 'tis death! 'Tis life! 'tis life!
This the hairy man that stands here ...
who brought the sun and caused it to shine
A step upward, another step upward!
A step upward, another ... the sun shines!

DID YOU KNOW...

'The hairy man' refers to a friendly chief who saved the Maori chief, Te Rauparaha. It was Te Rauparaha who then composed the haka. He describes his rescuer as his saviour because he brought the sun and caused it to shine, therefore saving him from certain death. The song is sung in an aggressive fashion in order to intimidate opponents in battle (or in the way it is used today—in sporting encounters).

In traditional Maori ceremony, the faces of the dancers are often tattooed with traditional markings. This form of marking celebrates the culture and identity of the Maori people.

Breakaway tasks

Analysing

1 What key idea is expressed about Maori culture in the line 'who brought the sun and caused it to shine'?

2 What do you think the line 'A step upward, another step upward!' means?

3 What reason would there be for repetition in this poem?

Creating

4 Research the haka on the internet. Find examples of hakas that are performed for other purposes (such as those already outlined) and share them with your class.

5 See if you can find any other examples of poems or songs that have been sung as inspiration for those going into battle or to intimidate an opponent.

6 What effect would it have if the haka was sung to a peaceful melody? Try changing the rhythm and the tone and in small groups sing the haka. Once each group has performed their haka, reflect on the exercise and how this may or may not have changed the meaning.

Love

Using poetry to express your feelings about love is a world-wide habit! Whether love poems are used to share the joy of a love affair, or the pain of a lost love, or to criticise a lover, they appear in every culture. This poem is a traditional Maori poem about a young girl who has lost her lover.

THE DESERTED GIRL'S LAMENT

Traditional

SONG

With quivering limbs
And bowed head I weep,
And restlessly turn on
My lonely sleeping-mat
Once fondly I dreamed
Your love ne'er would wane.
Ah me! it is dead;
But mine ceaselessly burns.
Swamp-stains on the feet
Are washed clean in the stream,
But the heart-stains of love
For ever remain.

Breakaway tasks

Understanding

1 What voice is the poem written in?

2 What is the subject matter of the poem?

3 What is the purpose of writing the poem?

4 What is a lament? What synonyms are there for this word?

Analysing

5 What theme is explored in the poem?

6 How does the poet attract and maintain the interest of the audience?

7 What lines in the poem tell us about the kind of life the girl has? How do they do this?

8 Write a STEP UP analysis of this poem.

Creating

9 What do you think has happened to sour the love affair between the two young lovers? Write a short story that provides an introduction to the girl's lament poem.

Hawaii

Like Australia and New Zealand, Hawaii has a link to Captain James Cook and 'the Age of Pacific Discovery'. What Cook found in the place he called 'the Sandwich Islands' was a thriving and ancient culture that had a distinct oral poetry tradition.

One of the biggest challenges that face a culture, however, is loss of the native language. Language is one of the main ways that people express their culture. When people are forced to use an alien language, as the Hawaiian people have been, it becomes even more important to assert cultural identity. While this tradition has, as a result, ebbed and flowed over the intervening centuries, the Hawaiian tradition of *Kanaka Maoli* or native Hawaiian poetry celebrates life, death and love in the islands.

DID YOU KNOW...

Captain James Cook was killed on the Hawaiian Islands in 1779 as he was returning to England to report his discoveries.

Love of country

One of the traditional forms used by Hawaiian poets is the hula. In these often short pieces poets expressed their love for their native land. In the following traditional piece, the author shares their love for the island of Kaua`i.

POEM

HANOHANO KAUA`I

Traditional

Famed is Kaua`i in the calm
Smooth the sea on the leeward side
It seems to be wooing the rain clouds
And the misty rain over the plain

Raising the leaves of the small leafed rose
And the ferns that lie in the cold mountain

It is a long way to go in search of the lover
Till he is found at the sea of Keawe iki
I am the small breadfruit tree of Lele
With the papala gums to snare the birds

Freely given when horizon clouds nest
With all rich delicacies of Kapu`ukolo

Tell the refrain
Lovely Kaua`i stands forth in the calm
Tell the refrain again, for the last time
Famed is Kaua`i in the calm

DID YOU KNOW...

Hawaii became the fiftieth state of the United States of America in 1959 after a long, and at times bitter, campaign to achieve statehood.



Wailua Falls, Kaua`i, Hawaii

Breakaway tasks

Understanding

1. What do the words 'leeward' and 'horizon' mean?
2. How is the author building a picture of Kaua`i as an island?
3. What image of Kaua`i is being proposed in the final stanza?
4. Find the meanings of the following: breadfruit, Lele, Kapu`ukolo.

Analysing

5. What does the author want the reader to believe about Kaua`i at the end of the poem? How do we know this?
6. Find two examples of personification in the poem and write a paragraph explaining how they work and why the author may have chosen to use them. How do they add to the message of the poem?

China

In China, poetry was a creative skill that was highly regarded. The poetry itself was carefully crafted and polished, often to show how talented and knowledgeable the poet was. Some of the earliest rhyming poetry is from China, although much of it we only know of through reputation as the originals have been destroyed. The subjects, however, remain those of every other poet—they cover the love of a father for

his daughter, political commentaries, odes to nature and to the sea.

Paternal love

The following poem from Wei Ying Wu (737–792) from China reflects the customs of the time in which the poem was written. Living during the Tang dynasty, Wei Ying Wu wrote poems that were heavily influenced by nature and other Chinese inspirational poets such as Tao Qian and Xie Lingyun. Perhaps the most striking thing about Wei Ying Wu's poetry is the way that, even now, it speaks to us directly. His concerns are *human* concerns and although the circumstances have changed, the emotions he conveys have not.

This poem is highly emotive. It draws on a father's conflicting emotions as he says goodbye to his daughter before her marriage. His pride in the person she has become is contrasted with his sadness at losing his daughter to her husband and his family. Ideals of respect and obedience exist in many poems from Asian cultures and are present in this poem.

TO MY DAUGHTER ON HER MARRIAGE INTO THE YANG FAMILY

By Wei Ying Wu

POEM

My heart has been heavy all day long
Because you have so far to go.
The marriage of a girl, away from her parents,
Is the launching of a little boat on a great river.
... You were very young when your mother died,
Which made me the more tender of you.
Your elder sister has looked out for you,
And now you are both crying and cannot part.
This makes my grief the harder to bear;
Yet it is right that you should go.
... Having had from childhood no mother to guide you,
How will you honour your mother-in-law?
It's an excellent family; they will be kind to you,
They will forgive you your mistakes—
Although ours has been so pure and poor
That you can take them no great dowry.
Be gentle and respectful, as a woman should be,
Careful of word and look, observant of good example.
... After this morning we separate,
There's no knowing for how long ...
I always try to hide my feelings—
They are suddenly too much for me,
When I turn and see my younger daughter
With the tears running down her cheek.

Source: Wei Ying Wu

DID YOU KNOW...

The earliest known collection of Chinese poetry is the Book of Songs or Shih Ching. The book contains 305 poems some of which may date from as early as 1000 BCE. The odes make use of imagery and cover a range of subjects including love, death, war, marriage, farming and the ruler.

Breakaway tasks

Remembering

1 Why is the father worried about his daughter's relationship with her mother-in-law?

2 Is the family wealthy? How do we know?

Analysing

3 What is the father really talking about when he says that the daughter has 'so far to go'?

4 Find examples of poetic devices in the poem and then use STEP UP to explore their effectiveness.

Evaluating

5 Go to **Pearson Places** to find some of the poetry of Tao Qian and Xie Lingyun. What does this poetry say about China and the topics that Chinese poets felt were important?

Web Destination

Nature

Even in the eighth century man was able to reflect on the beauty that surrounded him and write evocatively of his world. The following poem by Wei Ying Wu is a simple reflection about mooring his boat for the night and the serenity of the natural world he encounters.

MOORING AT TWILIGHT IN YUYI DISTRICT

By Wei Ying Wu

POEM

Furling my sail near the town of Huai,
I find for harbour a little cove
Where a sudden breeze whips up the waves.
The sun is growing dim now and sinks in the dusk.
People are coming home. The bright mountain-peak darkens.
Wildgeese fly down to an island of white weeds.
... At midnight I think of a northern city-gate,
And I hear a bell tolling between me and sleep.

Source: Wei Ying Wu

Breakaway tasks

Understanding

1 How does the poet create mood in the poem? What words does he use to convey the idea of evening?

2 What is the effect of the 'bell tolling' in the last line? What does it remind us of?

3 The poem is almost a series of statements. What effect does this have on the reader? What does it make us feel?

Creating

4 Change the setting of the poem to a modern city—perhaps you have just entered your hotel room after a long journey. Now rewrite the poem to reflect the change in scene and century.

5 What topics would you cover if you were to write a series of short poems on daily life in the twenty-first century? Make a list of what you would write about.

Korea

Korea is an Asian nation with which Australia has many links. Ko Un (1933–) is one of Korea's most prominent poets. He has produced more than 150 volumes of poetry and other writings. His poetry vividly reflects not only his personal life, but the Korean people's recent history. A Buddhist monk for ten years in his twenties, Ko Un witnessed the brutality of the Korean War (1950–53). In later years he was a leading opponent of dictatorship and was often arrested. His poem 'Sunlight' reflects his experience in prison 1980–82. It depicts brutal harshness being broken by a glimmer of hope. One of Ko Un's most celebrated poems, it has been translated several times in different versions.

POEM

SUNLIGHT

By Ko Un

I really don't know what to do.
Let me swallow my spit,
and my adversity, too.
An honored visitor is coming
to my tiny cell with its north-facing window.
It's not the chief making his rounds,
but a gleam of sunlight for a moment late in the afternoon,
a gleam no bigger than a square of folded pasteboard.
I'm going crazy; it's first love.
I hold out the palm of my hand,
warm the toes of a shy, bared foot.
As I bend low
and extend my unreligious, gaunt face,
that scrap of sunlight all too quickly slips away.
After the guest has left beyond the bars,
the room feels several times colder and darker.
This special cell in a military prison is a photographer's darkroom.
Without sunlight I laughed like an idiot.
One day it was a coffin holding a corpse.
One day it was altogether the sea.
Amazing! A few people have survived here.

Being alive is also a sea without a single sail in sight.

Source: Ko Un, translated by Brother Anthony of Taizé & Lee Sang-Wha

Breakaway tasks

Understanding

1 Identify the poetic devices that Ko Un uses in his poem. Provide examples of each one.

2 Which words does the poet use to help the reader feel the barren coldness of the prison cell?

Analysing

3 The poet leads us to believe that the sunlight is a guest to the cell. In what way does the poet use personification to help us understand this?

4 What are the different images Un provides of his prison cell. Which do you find the most effective?

5 What do you think this poem is actually about? What major theme is Un developing here?

Vietnam

One of the great tragedies of war is the upheaval and displacement that it causes to survivors. The Vietnam War (1965–75) was one of the most brutal and violent wars of the twentieth century. The loss of millions of lives and the devastation the war had on the land and the people of Vietnam has been felt for generations afterwards.

In the late 1940s and 1950s the Vietnamese, Cambodian and Laotian people fought a war of Independence against France which was the colonial power when the Second World War broke out in 1939. Japanese forces invaded the country and many French people fled. The people of French Indochina, as the area was called, did not want the French to return after the war. In 1954 the French were defeated and French Indochina was divided into Vietnam, Cambodia and Laos. Vietnam itself was divided into the Communist North and the South. Fighting broke out between North and South Vietnam.

The United States of America and other countries, not wanting South Vietnam to become Communist, committed large numbers of troops in the Vietnam War in the early 1960s. In the 1970s America began withdrawing troops and left Vietnam altogether in 1973. Two years later the North won the war and the country was united.

Many people who had fought against the communists or who were critical of the new government were sent to re-education camps where they endured terrible hardships and were brainwashed into accepting the new communist manifesto.

Fearful of reprisals from the communists, many people fled the country in secret. Some of these people escaped on small fishing boats that were ill-equipped for ocean voyages. Leaving everything behind, their hope was to start new lives in other countries such as Australia.



AFTER THE WAR

By Võ Hồng Chương-Đài

After the war
After they took over the city
After they sent your husband
to jail for fighting
After you lost
your home
and furniture shop
After you had to sell pickles
and coffee
for a living
After your children
said Uncle Hô died for you
After your husband returned
with a head of leftover hair
and your daughter didn't recognize him
After you sold the earrings
your husband gave you
on your wedding day
After you bought
passage for him
to escape
on a fishing boat
After you
your parents
your children
escaped
Did you look back?

Source: Võ Hồng Chương-Đài



Breakaway tasks

Remembering

1 Who is Võ Chương-Đài writing to?

2 What are some of the things that the narrator has lost?

Understanding

3 Why was the narrator's husband sent to jail?

4 Why did the narrator start selling pickles and coffee?

5 How did the narrator fund the escape of her husband?

Analysing

6 The line 'After your children / said Uncle Hô died for you' passes without comment; that is, the poet makes neither a positive nor a negative observation about this incident. How does the poet imply that this moment caused the narrator distress?

7 What has happened to the husband in the re-education camp to cause his daughter not to recognise him?

8 There is only one punctuation mark in the poem. Does this affect the way in which we read the poem?

9 What effect is achieved on the reader through the repetition of the word, 'after' throughout the poem?

10 What other words are repeated throughout the poem? Why do you think the poet deliberately structures her work in this way?

11 The final line is set apart from the rest of the poem and has a different tone to all that has preceded it. How does this add to the pathos of the piece?



Pathos: a feeling of pity or compassion

Strands in action

Core tasks

1 Develop a scrapbook of poems and images from the Asia–Pacific region. You could use a physical scrapbook, or you could maintain an electronic scrapbook using a program such as OneNote or PowerPoint. Make sure that you annotate each poem and write captions for each image so that you can be sure of their relevance.

2 Find a poem or song from an Asian–Pacific culture not represented in this text. Use STEP UP to guide you as you deconstruct the poem and draw links to the themes we have looked at through this chapter.

3 Write an essay that debates the statement 'That all poetry is the same'. Use the poems and ideas that you have discovered in this chapter as evidence for your thesis.

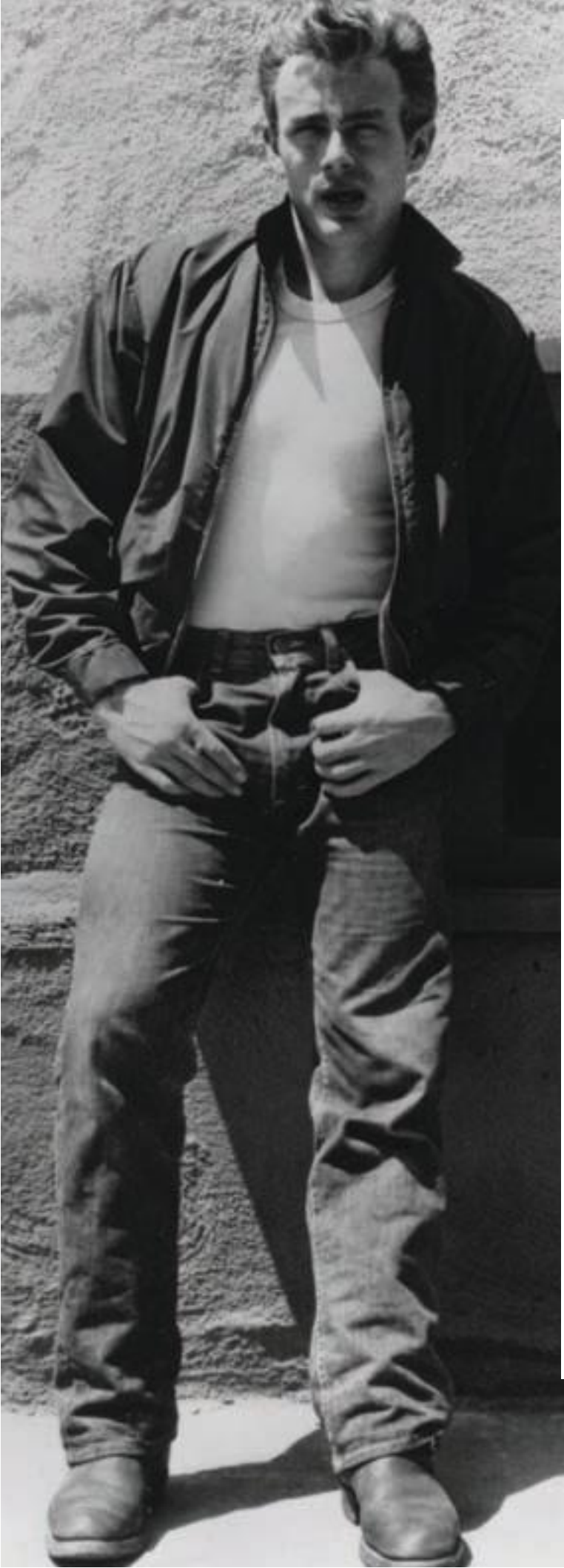
4 Write a poem in free verse that reflects on one of the ideas explored by poets in this chapter.

Extra tasks

1 Design a poster to advertise a recital for one of the songs or poems in this section. Ensure that you use imagery from the poem in your illustration.

2 Write a poem that focuses on a belief or set of values that you or your family might have.

3 Choose a moment in history that you think should be commemorated in verse. Write a poem, in any style you wish to use, about that moment. You might like to pretend that you were there and are recording what you saw, smelt, heard or thought, that you are telling the story of the event or one participant in the event.



> Learn from yesterday, live for today, hope for tomorrow. The important thing is not to stop questioning.
>
> Albert Einstein (1879–1955), theoretical physicist

Teen worlds

Chapter overview

There comes a time in all our lives when we begin to make decisions for ourselves, rather than having them made for us. There are times when we are faced with endless possibilities, as well as endless questions. This period in a teenager's life is the subject choice for writers of young adult fiction.

Authors in this genre target their audience by using teenage characters the reader can identify with and by exploring the issues and problems that are relevant to the experiences of young adults. Even though the authors of young adult fiction do not actually tell readers how they should behave, the author's values are often implicit in the stories they write.

It is important to question young adult texts to evaluate how they represent these experiences and the messages they promote.

1

Using style and language: keeping it cool



A frequent theme in young adult fiction is pushing the boundaries. Plotlines often feature young adults having arguments with parents, teachers or peers as they attempt to deal with life's challenges and make sense of the world around them. Teenagers are depicted as struggling with the challenges that face them by resisting society's expectations, disobeying the rules and questioning the boundaries that have been placed upon them.

DID YOU KNOW...

Not all writers of young adult texts are adults. Many teenagers have become successful authors. S. E. Hinton wrote *The Outsiders* at sixteen, Christopher Paolini was seventeen when he began writing *Eragon* and Walter Farley wrote *The Black Stallion* at the age of fifteen. Perhaps the most famous texts are *The Diary of Anne Frank*, written by thirteen-year-old Anne during the Holocaust, and Zlata Flilpovic's *Zlata's Diary: A Child's Life in Sarajevo*, also written at the age of thirteen about the impact of war upon her life.



US author Christopher Paolini attends the world premiere of German director Stefen Fangmeier's film version of *Eragon* in London, 2006.

Colloquial language

An author chooses to write a story in a particular style so that their intended meaning is clear. For example, they might like to present their language from the point of view of a certain character. The characters will be constructed in a particular way and a plotline might have a specific structure to create an author's individual style of writing.

Many young adult novels are written in a colloquial style. This characterises the voice of the writer and is used to target a teenage audience.

Colloquial language is the informal, everyday language most often spoken in conversations. When people speak to each other they may shorten, combine or make up words in order to say them more easily, and the informal nature of this style often appeals to a teen audience.

Colloquial writing	Formal writing
He'll go get it for you. I'll get it if he doesn't. (13 syllables)	He will go and get it for you. I will go and get it for you if he does not. (19 syllables)

Can you hear how, when trying to portray someone's conversation, the colloquial version is far more realistic and easier to say than the formal version?

When writing colloquially in English, the omitted letter or letters of a word are replaced with an apostrophe. We can also combine two words and position the apostrophe in place of the letters that have been removed in order to say the word more fluidly. We call these words 'contractions'.

In some cases, we can use contractions to create the sound of regional or national accents. Mary Grant Bruce (1878–1958) was one of Australia's most famous children's authors. Her series of *Billabong* books were a publishing phenomenon. She used the local and international dialects of her characters to show how diverse and how welcoming life in Australia could be.

In the following extract, the Linton family cook, Brownie, is berating another character. The character, Harvey, has been whining about how hard he is finding life in the bush and Brownie decides to set him straight about the fact that it's not the country—it's him.

NORAH OF BILLABONG

By Mary Grant Bruce

Don't you talk that silly nonsense to me, returned Brownie, warmly. If ever a country was God's own country for a man not afraid to use his hands, an' with pluck to tackle the land, it's Australia! I got three sons on the land—an' if I had thirty-three I'd put 'em all there! But unless the Angel Gabriel came along and took you by the neck an' shoved you, you'd never work—an' I think even Gabriel 'ud have his hands full. There, I ain't got any time for you. Your tucker's here; I got it ready early this morning.

Source: Mary Grant Bruce, *Norah of Billabong*, 1913



Mary Grant Bruce

Australian colloquialisms

- I reckon—Yes, or I believe
- Fair dinkum—true, genuine
- G'day—hello
- In a tic—In a minute
- No worries—No problem, You're welcome, Yes
- arvo—afternoon
- corker—something is excellent
- hard yakka—hard work
- rellie—a relative
- mob—group of people
- to chuck a wobbly—to get angry or lose one's demeanour
- to chunder—to vomit.

Writer's TOOLBOX

An **apostrophe** is used for two different reasons.

1 Possessive nouns

A possessive noun (when something belongs to somebody) needs an apostrophe s.
You could write 'the licence of the driver'.
But you could also write 'the driver's licence'.

If the noun is a plural (more than one licence belonging to more than one driver), it would look like this: 'the drivers' licences'.

The apostrophe s is placed after the plural and in most cases the s is removed in order to say the word more easily.

2 Contractions

A contraction (when a letter has been omitted from a word) needs an apostrophe.
You could write 'I have always liked chocolate'.
But you could also write 'I've always liked chocolate'.

The apostrophe isn't used with these possessive nouns: his, hers, its, ours, yours, theirs. This is because the words are already possessive and don't need an apostrophe. Why then is 'its' sometimes written it's? Because in this instance, it's a contraction of the two words 'it is' and is not possessive.

Breakaway tasks

Remembering

1 What is a contraction and why are they used?

2 In your own words, define the word 'colloquialism' and give three examples.

Applying

3 List all of the colloquial words used in the dialogue below between Macca and Robbo and then convert these terms into formal words.

4 Define ten of the words that you have listed.

MACCA G'Day, you from these parts?

ROBBO Yep, I've spent most of me life 'round 'ere. What's it t'you?

MACCA Hey, don't get a bee in yer bonnet. I've been up woop woop with me ankle biters these past few weeks. Puttin' in some elbow grease for the big man. And now we're hangin' out for a dip and a barbie. Know a place where we can throw down a swag and take the load off?

ROBBO No wurries. I hear yas. Hey, youse might wanna tag along wit' me. I'm boltin' to the local now, 'fore me missus starts up. I ate the last of our snags for brekky.

Slang

Slang is another form of colloquial language that particular groups of people may use. Slang words change over time, often reflecting the current fashion and culture. Throughout history, people have created slang words in order to identify themselves and set themselves apart from other people—usually an older generation.

Your parents and grandparents probably used words and phrases that were unique to *their* generation. Some of these words enter common usage and others have long gone out of fashion (though if you listen closely to family conversations, you might still hear them being used!).

If you ever watch a film from the 1940s or the 1960s, you might notice that the language is starkly different from what is used by your family and friends today.

Here are some slang words and phrases from the last century. Which ones are still in use today? Which ones have you replaced with new words?

Decade	Phrase	Meaning
1920s	gams	legs
	the real McCoy	the genuine article
1930s	gig	a job
	to go bananas	to lose control, go crazy
1940s	to shoot the breeze	to relax, chat
	to chuck up	to vomit
1950s	boo boo	a mistake
	a chump	someone who is stupid
1960s	groovy	cool; excellent
	klutz	an awkward person
1970s	to boogie	to dance
	What's goin' down?	What's happening?
1980s	wicked, radical	excellent
	airhead	someone who is stupid
1990s	to diss	to show disrespect
	What's crackin'?	What's happening?
2000s	newbie	someone who is new
	to whack	to kill

Slang pushes the boundaries of existing ways of speaking. It can be a way of being intimate, indecent, humorous or disrespectful. In most cases, sharing slang language gives the speaker a feeling of belonging with those others who can understand it.

Films are often a good way to trace the change in language use. Look at the way in which language is used in the following extract. In this extract, Moonshadow Orlando, the daughter of two famous parents is about to go to a party with the children of other famous people.

MOONSHADOW ORLANDO AND HER FAMOUS PARENTS

By Fiona Harris

FILM SCRIPT

FLAME So, are we going in or what? Hello-o?

MOON Yeah, ok. Whatever.

FLAME Oh my God! Check this place out! It's totally awesome! Look at the wicked decorations! Those ice sculptures are totally boss!

CHLOE Oh ... My ... God! This place is like, totally WACK! It's like, the coolest like ... like EVER!

MOON Yeah, totally random.

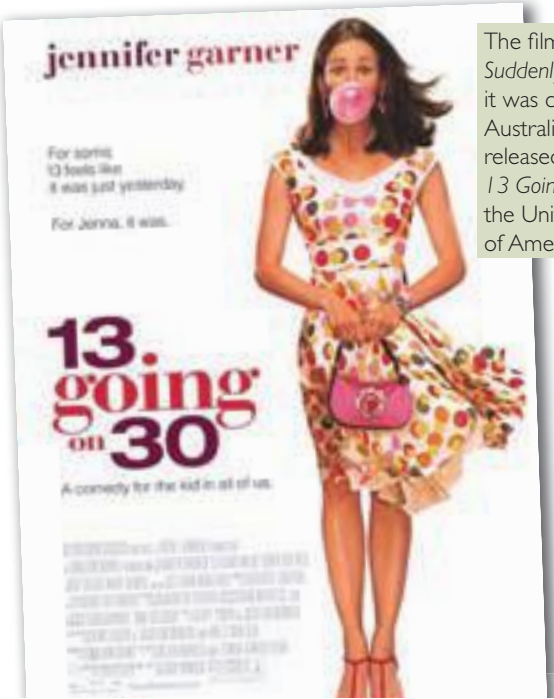
FLAME There's Verity! Happy birthday, girlfriend! I'm Flame and it is, like, so wicked to be here. What an awesome club! You probably come here all the time, don't you? I've never been here before but I've heard that it's just like the most random club ever!

VERITY Um, like, who *are* you?

FLAME I'm Moon's friend. We're, like, total BFF's.

Source: Fiona Harris, *Moonshadow Orlando and her Famous Parents*, 2010

The transcript that follows is taken from the film *Suddenly 30* directed by Gary Winick. Read this conversation between Jenna, her friend Matt and a pretty girl called Tom-Tom who leads the popular group the Six Chicks. Some of their words are humorous and made up. They do not belong in a dictionary, but to an exclusive group of people who know their definition. However, they tend to look like the combination of two common words put together and in some cases, this can give the receiver an indication of their meaning. These types of slang words are called 'neologisms', or more colloquially 'sniglets'; teenagers often use them to form powerfully discriminatory cliques and to stay fashionable.



The film *Suddenly 30*, as it was called in Australia, was released as *13 Going on 30* in the United States of America.

FILM SCRIPT

SUDDENLY 30

By Josh Goldsmith and Cathy Yuspa

MATT Hey, Jenna.

JENNA Matt, please. No more pictures.

MATT Come on. It's your 13th birthday. We gotta document it.

JENNA Hi, Tom-Tom.

TOM-TOM Hey, Jenna.

TOM-TOM Hi, Beaver. How's everything at the dam? So how'd yours come out, Rink?

JENNA Not so good.

TOM-TOM Yeah, mine aren't so hot either.

SIX CHICK 1 Nah-uh!! Tom-Tom, yours are great!

SIX CHICK 2 Yours are the best.

JENNA God, you're so photogenic.

MATT I'll meet you out front.

TOM-TOM Do whatever you want. It's not like she needs a play-by-play—Freakazoid.

SIX CHICK 3 See ya.

TOM-TOM Ah, Jenna. Could I talk to you a tiny sec? So, I told Chris Grandy me and the Six Chicks were going to your party. And he said he wanted to come with.

JENNA Really?

TOM-TOM Yeah, it's too bad we can't make it, because we really wanted to. Didn't we, girls?

SIX CHICKS We totally did. So, so much. We're so sorry.

TOM-TOM Miss Measly's up our butts with this group project proposal ...

... and Chris was gonna come over and help us out ... so I guess he can't come either.

JENNA I could write your report for you.

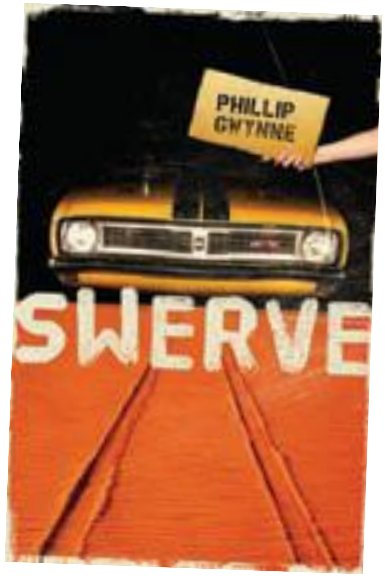
TOM-TOM Fabuloso!!

Source: Josh Goldsmith & Cathy Yuspa (scriptwriters), *Suddenly 30*, directed by Gary Winick, 2004

Gary Winick successfully engages his teenage audience by creating a film that uses a colloquial style with slang. The film examines the notion that teenagers like to gather in exclusive groups. How do the words and actions of these characters demonstrate a teen's need to push the boundaries?

Friendship or special interest groups are normal and healthy. People need to feel they belong and fit in with others. Like-minded groups have dress codes, their own slang language and actions that are highly coded, and the members can be identified by their similar appearance, activities or personality traits. Some groups are flexible and open to new and different members. However, cliques can become tight groups that have a strict code of membership and rules of conduct. Unfortunately, these groups can exclude others or try to make themselves seem better or more powerful than non-members.

Developing characters through colloquial language



The title of Phillip Gwynne's novel *Swerve* suggests that this text could go 'off track' or 'stray from the path'. We can predict from the cover that the story could have an unconventional or alternative style of writing.

Hugh Twycross is about to take a risk that will change his life forever. He is a sixteen-year-old up-and-coming Australian cellist. With the guidance of his parents, his future seems set for success. Contrary to their wishes, however, Hugh has a passion for cars and racing. Hugh decides to do the opposite of what is expected of him and goes on a road trip with his grandfather Poppy. He drives on his learner's permit to Uluru in a 1969 Holden Monaro 350 V8. This potentially jeopardises his important cello audition and his parents are not happy.

The novel discusses the need for teenagers to take informed risks. Read the following extract and note the colloquial language.

SWERVE

By Phillip Gwynne

As I opened to page 24 of *The Definitive Guide*, to the first of the Holden muscle-cars, my mobile went off. Mozart's Symphony in A major.

I took it out, saw that it was 'Poppy Calling'.

That was a surprise: Poppy never rang me during school hours.

I answered.

'Quick! Put it on speakerphone!' he demanded.

Poppy's of the opinion that mobile phones and brains aren't a good mix. All that radiation, he says, has got to fry your noggin.

I held the phone away from my ear and the delicate organ that is my brain.

'How's school?' he asked.

'It's the last day of the year.'

'You can lay off the study for a while, then?'

'The audition is next Friday.'

'That's right. The Audition. How's your driving getting along?'

'It's difficult to get the hours up,' I said. 'Especially since the government's upped it to a hundred and twenty.'

My father's some sort of management consultant; he's always busy. My mother's some sort of management consultant too; she's always busy.

And even when there is an opportunity for me to drive, Mum seems to find some reason why I shouldn't.

You'd better not, Hugh, the traffic is hellish today. Or: *It's hardly worth your while we're only going a couple of suburbs away.*

It's almost as if she doesn't want me to get my licence.

'Got a solution to that particular problem,' said Poppy.

He has this strange way of talking: every now and then he really emphasises a word, gives each syllable it's due. Par-tic-u-lar.

'Yes?'

'You can drive me to the big rock.'

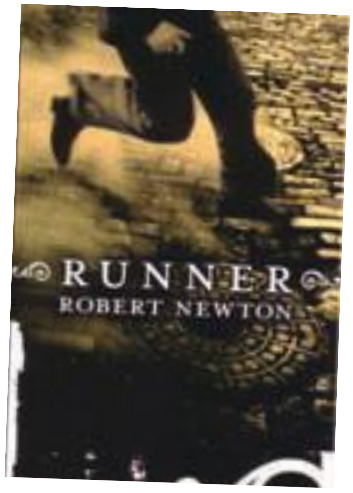
'Which particular rock would that be?'

'The Big Rock!'

'You mean Ayers Rock?'

'You got it—Uluru!' he said.

Source: Phillip Gywnne, *Swerve*, Penguin 2009



This next extract is from Robert Newton's young adult novel, *Runner.* Set in Melbourne in 1919, it is the story of a poor, fatherless teenage boy called Charlie Feehan. He takes risks that could damage more than his own personal freedoms. The story is set in the build-up to the Great Depression. Charlie's home lacks adequate heating so he runs through the streets in the evenings to keep himself warm. He also wants to run away from the frustrations of childhood into the responsibilities and entitlements of an adult world.

RUNNER

By Robert Newton

True, it was the warmth I sought each night I headed out. It was the prickle of skin and sweat on my brow. But soon there was something more. The sleazy streets seduced me, and, like a moth to the flame, I gladly surrendered.

At school I quickly grew bored with my books. I abandoned my seat at the front of class and joined the daydreamers down the back. I dreamt of Bourke Street with its flashing theatre signs, 'Bijou' and 'Gaiety', and the sly grog joints and brothels of Little Lonsdale. I had no interest in mathematics or comprehension any more. Nothing stirred in my head when Mrs Nagel gave us a verse from the School Reader. The street was my classroom now and I was a student eager to learn.

Charlie gets the opportunity to leave school and work for Squizzy Taylor, one of the most notorious and dangerous gangsters in the Melbourne underworld. Like Phillip Gwynne, Newton uses a colloquial style of language. He does this to represent the strong Australian accent of the characters.

When I woke the next morning, I found myself trackside on Squizzy's divan. It felt late. I lay there a while, listening to the rain crashing on the tin roof until someone stirred behind me.

'I see that sleepin's another one of yer talents,' chirped Squizzy.

'I'm sorry ta be such a bother, Mr Taylor. I dunno how ta thank ya fer what ya done fer me.'

'It's not me ya should be thankin', Charlie. It's Dolly. She's taken a real shine ta ya.'

I looked around the room, expecting her to be there.

'She's nicked out fer a bit,' he explained.

'Oh ... would ya mind me askin' 'ow it went last night, then?'

'Me man picked up yer Mr Peacock on 'is way ta see the coppers. He was all about pressin' charges.'

'Charges?'

'Don't worry, I paid 'im a visit this mornin' at the timber yard. Had a nice little chat, we did. Put the fear a God up 'im. I think ya'll find yer Mr Peacock's sufferin' from amnesia. Can't remember a bloody thing.'

'Ya mean I'm in the clear?' I asked.

'That ya are, Charlie. And 'e's 'ad a change a mind 'bout the wood as well. He'll be doin' 'is own rakin' from now on. Sat'd'y mornin's ya can 'elp yerself.'

Right then, Squizzy reminded me of my father. Not in looks so much. It was more in the way he was able to make things right. I went to hug him but he stopped me.

'Like I said, Charlie, it's Dolly ya should be thankin'. I suggest ya go 'ome and see yer ma.'

Source: Robert Newton, *Runner*, Penguin Books, 2005



Breakaway tasks

Understanding

1 How does Gwynne make his dialogue in *Swerve* realistic and engaging enough to appeal to a teenage audience?

2 Create a two-column table. In the first column, list all of the colloquialisms you found in the extract from *Runner* and in the second column convert them to formal words. How many did you find?

3 Can you find a slang word that means a human head in the *Swerve* extract?

4 In *Swerve*, Hugh decides to drive to Uluru without telling his parents. Can you explain why? Use evidence from the extract in your answer.

5 a Find two sniglets in the *Suddenly 30* transcript.
b In pairs make up ten sniglets and create a definition for each one.

6 How does the dialogue from this same transcipt prove that the Six Chicks are an exclusive group?

7 What effect is achieved by Gwynne's use of short, sharp sentences in the extract. How does punctuation add to the meaning?



Attitudes are a defined way of thinking or feeling about someone or something. Typically we can identify a person's attitude from their body or verbal language, their facial expressions or their behaviour. Likewise, we can analyse an author's attitude toward a theme or issue presented in a text. When we do this, however, we need to be mindful of using tonal words to describe the author's feelings or way of thinking. For example, an author can have a sarcastic, uninterested, condemning, cynical, admiring, proud, angry or childish attitude toward a topic in a text.

How do we find the author's attitude in a text? We look at the language an author uses in the following ways: to construct a character; to set a scene or atmosphere; to convey a plotline. For example, if an author writes, 'The loud grubby boy broke in on the group of friends playing happily and said, "Gimme your lunch money", we can confidently assume that the author has a critical attitude toward people that steal and a lighthearted attitude toward peaceful playing. This is a result of the adjectives used to describe the boy and his dialogue, plus the contrasting actions of all involved.

Applying

8 Look again at the list of slang words earlier in the module. Which ones are still in use today? Which ones have been replaced with new words and phrases?

9 In *Runner*, both Squizzy and Charlie come across as being uneducated. Identify the language the author uses to portray this.

10 Rewrite the conversation between Squizzy and Charlie in a formal style. Be sure to set out the dialogue with correct punctuation. Use the excerpt as a guide to help you.

Analysing

11 Research the internet for key scenes from Academy Award-winning films over the decades. Draw up a table with two columns in your notebook. In one column, list the slang expressions that have gone out of fashion since the film was made and in the other column, list the phrases that we still use today.

12 How does the language affect the characterisation of either Flame or Tom-Tom? Use evidence from the extracts to justify your claim.

13 Identify the sentences in the dialogue in the *Runner* extract that are not grammatically correct. What effect does this expression have on the particular characters?

Evaluating

14 Choose one of these extracts and identify what teen values the writers are trying to convey.

15 Why do you think Gwynne chooses not to give much description or detail in this extract?

Creating

16 Compile a list of slang words to describe the following:
a to vomit
b to leave
c to get angry
d prison

17 In pairs, invent ten new slang words for your group to use. Define each one and place them in a sentence as an example.

Strands in action

Core tasks

1 Authors often use specific dialogue to attract a particular audience. Explore this statement using a novel you have studied to confirm your ideas.

2 **a** With their permission, record a five-minute conversation between you and a friend, teacher, parent or another adult.

b Listen to your recording and describe the difference between the two voices. Is one more colloquial than the other? Note the way each speaker sounds out their letters and words. Does one speaker have a certain style of speaking?

c Write out the transcript of your dialogue. Make sure you:

- write the person's name in the left-hand column every time they speak
- write what they say next to their name
- start a new line when a new person speaks.

3 Recreate the transcript. Be inventive and change the style of speaking from your previous transcript. You might like to create a speaker with a more casual voice, of a certain age or gender, or with an accent or a cultural dialect. You may need to adapt and add to the dialogue to suit the changes you are making, but try to retain as much of the original subject matter as you can. Remember to:

- use apostrophes when omitting letters from the speech pattern
- use contractions and particular words and phrases so that your reader can hear the different voices as they read.

4 What values are shown in these extracts in this module? Discuss as a group.



Values are ideas to which people attach importance, and on which they may base their actions. People acquire their values from the social environment they live in (including their family background, schooling, friends—and from the media). Texts can provide clues to a society's values through their language and structure, and through the way in which they are read and used.

Extra tasks

1 List ten forms of text you might write in everyday life, for example a letter or an SMS. Next to each form, nominate an appropriate target audience and recommend the style of writing the author should use. Styles might include colloquial, formal, humourous, intimate or instructional. Remember to match your style to the intended audience.

2 Do you prefer to read texts that use colloquial language or a more formal style? Which do you find easier to understand or relate to, and why? Discuss in groups and then present your answers to the class for further discussion.

3 Find another young adult fiction text that uses a colloquial style of writing. Report back to class with your findings and be prepared to read a section from your text as evidence.

2

Characterisation: appealing to teenagers



What type of stories and characters appeal to you? Authors of young adult fiction often focus on creating stories and characters that deal with the same sort of issues as their intended readers.

Teenage characters faced with difficult decisions, making mistakes and perhaps, in the end, learning valuable life lessons are common themes for writers of young adult fiction. As a reader, you want to feel a connection to the main characters in a book and relate to their story in some way. If you do so, you may even learn something, even if that lesson is simply not to make the same mistake!

Writing with intent

Fairytales and bedtime stories usually contain messages of social expectations and morality. For example, in the fairytale, *The Three Little Pigs*, the little pig who works hard and builds his house out of bricks ends up living happily ever after, while the lazy little pigs who build houses out of straw and wood are eaten by a big bad wolf. The moral of this story is that hard work leads to success, while laziness leads to misfortune. Stories throughout history have been written with such messages inherent in their narratives. Young adult fiction also does this, but with more realistic characters and less obvious messages.

When you read young adult fiction, consider whether or not there is an underlying theme or message in the story, or a 'life lesson' being imparted. Ask yourself which characters you identify with and relate to, and why. Consider why certain stories may appeal to you and why others are unable to hold your interest. Beginning to recognise the elements used by authors to attract their readers is the first step towards analysing texts and understanding their impact.

Characterisation

Without great characters it is impossible for an author to create a riveting story that will leave an impression upon an audience. Authors can invite understanding, affection, distrust or even repulsion from their readers in response to the characters in a story. Character types used to channel these responses include:

- protagonists
- antagonists
- antiheroes.

Protagonists

The protagonist is the main or central character in a fiction text. Most of the plotline focuses on the thoughts, actions and reactions of this character and, since the reader is exposed to their inner world, they are inclined to sympathise with them.

The protagonist is often faced with an important decision to make. They are either presented with a personal dilemma or some outside conflict that affects their life. The protagonist usually solves the problem by going through a learning process and eventually making a decision to resolve the issue.

For example, in the novel *Holes* by Louis Sachar, the protagonist Stanley Yelnats is faced with a personal problem. Although he is innocent, Stanley is taken to a boy's prison camp for allegedly stealing an expensive pair of sneakers owned by a famous basketball player. In fact, Stanley is a reliable, caring and hardworking boy who suffers hardship in the detention camp.

By the end of the book Stanley is redeemed by his good behaviour and is granted his freedom.

In this extract from the text, Stanley has just arrived at the juvenile detention centre, Camp Green Lake.

HOLES

By Louis Sachar

Stanley looked around the room. This was the one place in the camp where the boys could enjoy themselves, and what'd they do? They wrecked it. The glass on the TV was smashed, as if someone had put his foot through it. Every table and chair seemed to be missing at least one leg. Everything leaned.

He waited to write the letter until after Squid had gotten up and joined the game of pool.

Dear Mom,

Today was my first day at camp, and I've already made some friends. We've been out on the lake all day, so I'm pretty tired. Once I pass the swimming test, I'll get to learn how to water-ski. I ...

He stopped writing as he became aware that somebody was reading over his shoulder. He turned to see Zero, standing behind a couch.

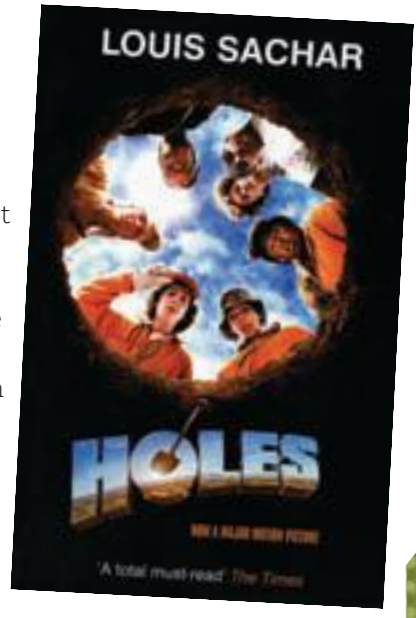
'I don't want her to worry about me,' he explained.

Source: Louis Sachar, *Holes*, Bloomsbury, 1998

Sachar shows Stanley's respectful attitude towards material possessions by describing his disappointment at the mess in the recreation room. When thinking of the boys he lives with, the protagonist says to himself, '... and what'd they do? They wrecked it'. Stanley judges the boys because of their needless destruction of property.

The importance of family and considering the feelings of others is explored when Stanley decides to write a letter to his mother. The fact that 'he waited to write the letter until after Squid had gotten up' depicts Stanley as intimidated by his roommates and their probable reaction to his letter writing.

Sachar puts a section of Stanley's letter in the novel to illustrate the protagonist's inner world. Stanley writes that everything is going well at the camp when clearly it is not. His consideration is confirmed when he says to Zero, 'I don't want her to worry about me'. He is compassionate towards his mother and withholds information because he does not want her to worry. As a reader we may see this as an endearing and admirable quality in Stanley, and therefore empathise with him and his plight.



Sachar has built a profile of a good person through what he makes Stanley do, think and say. As Stanley continues to face his fears and stand up for what he believes in, he is greatly rewarded. The notion of staying true to what you believe to be right and being considerate of others is relevant to a teenage audience, who may be challenged in these areas by their peers. This message of courage can have a powerful impact on a young reader.

Writer's TOOLBOX

Notice how the text in *Holes* is not written in **formal paragraphs**. In formal paragraphs each paragraph has a topic and developing sentence, supporting sentences that include textual evidence, and a concluding sentence that wraps up the main idea of the paragraph.

Antagonists

The antagonist is a character who opposes the protagonist. It is usually the enemy or a rival of the main character. In young adult fiction, the protagonist usually needs to win a conflict with an antagonist in order to learn valuable lessons about growing up. Examine the portrayal of the typical bully in Libby Hathorn's *Thunderwith*. Lara has moved to a new school and has been warned about the cruel Gowd Gadrey. Read how Gowd's character is portrayed.

THUNDERWITH

By Libby Hathorn

She [Lara] didn't know why the unpleasant voice of the pursuing boy frightened her so much. But it did. It filled her with dread. She'd heard of *mighty dread* in a Christmas carol or in the Bible somewhere. Well, she had it, this mighty dread and

it hit her chest violently. Just as if the pale-faced boy were punching her hard as he possibly could with closed fist. Pearl [Lara's younger half-sister] was almost running now down the other side of the steep hill, stumbling on its rocky surface, her breath coming and going loudly.

'More where this stuck-up bitch came from?' he began again, gaining on Lara and poking her shoulder so savagely that she gasped with the surprise and pain of it.

'Shuddup, Gadrey,' Pearl yelled over her shoulder but there was no conviction in her voice. It was then that Gowd Gadrey grasped Lara, digging into the soft muscle of her upper arm with his strong farmhand fingers until she cried out with the pain of it.

'Get off!' She wrenched her arm in terror but he held her effortlessly as a farmer might hold a rabbit or a hen destined for slaughter.

'I don't like you,' he said, smiling into her frightened eyes. 'I don't like you one little bit. Looking down your nose at everyone this morning. Well, we don't like stuck-up city kids at Palm Grove. Me especially. So you'd better keep right out of my way. See.'

Source: Libby Hathorn, *Thunderwith*, Hodder Headline Australia, 1989

Lara, the protagonist, has a personal battle on her hands. She has been called to face her fears and defeat her antagonist, Gowd Gadrey. She eventually learns that she must stand up for her right to be treated respectfully by her new schoolmates. Gowd is the villain in the story and is ultimately punished for his cruel behaviour. The text examines the issue of bullying and the reader hopes that bullies will ultimately suffer consequences and the innocent will be rewarded. The antagonist, the character of Gowd, plays a crucial role in causing this conflict with Lara and forcing her into action.

The characters in young adult fiction are sometimes based on the simplistic notion of good versus bad, and characters may be stereotyped to support this idea. The protagonist is rewarded for good conduct and the antagonist is punished for bad behaviour. The problem with this approach is that it does not always mirror what happens in real life, where bullies sometimes win and good people go unrecognised.

Breakaway tasks

Remembering

1 In your own words, explain the difference between a protagonist and an antagonist.

2 Write down three fictional characters that are protagonists and three characters that are antagonists. Name the character, the type of character and the text.

Understanding

3 Think of a story you were told as a child.
   a Write down the name of the story's protagonist.
   b What was the message or moral of the story?
   c Outline what the character did, thought or said that demonstrated certain behaviour or personality traits.
   d Repeat steps a to c for the antagonist in your story.

4 What is the effect of the author's use of an ellipsis (…) at the end of the letter in the *Holes* extract?

Analysing

5 Compare and contrast the portrayal of teenagers and their behaviour as reflected by the protagonists and antagonists in the extracts from *Holes* and *Thunderwith*. List the stereotypical traits about teenagers that you can identify in the protagonists and antagonists of these passages. How realistic do you think these traits are?

Antiheroes

Not all young adult fiction involves a simple representation of good versus bad, with good winning in the end. Many texts offer complex, realistic representations of teenagers whose personalities are not stereotypical. These characters exhibit positive and negative personality traits just like every human being.

DID YOU KNOW...

The Catcher in the Rye (1951) by J. D. Salinger is described as the first young adult novel published in our modern history. Around 250 000 copies of this text are still being sold every year, with total sales of more than 65 million copies. This text has also been voted one of the 100 best English-language novels of the twentieth century. It is widely agreed that the protagonist and antihero Holden Caulfield accurately addresses a teenager's experience of growing up.

A protagonist who is not perfect, and who is weak or damaged in some way, is called an 'antihero'. Antiheroes are the rebels, the lovable rogues, the losers or the underdogs. Antiheroes make poor decisions and stumble through the plotline of a text, making one mistake after another—hopefully, but not always, learning a valuable lesson by the conclusion of the novel. Readers relate to their human imperfections and appreciate learning from their common errors of judgement.

Family and friends

Teenage heroes may often be described as 'loners', but they are very rarely alone. Most teenage lead characters are surrounded by family and friends. These friends lend support and comfort to the hero during the novel. Often they are the people who help the hero out of a situation, who lie for them when they need it, and who listen to their problems and concerns with the antagonist or the issue that needs solving.

In many instances, the people who surround the hero give us clues about the kind of person the hero is. Often they 'fill in' the gaps of the hero—being able to do or say things that the hero can't. Harry Potter, for example, is supported on his quest by his best friends Ron Weasley and Hermione Granger. Ron lacks confidence in his own abilities, but is brave and able to think strategically in a way that Harry can't when they are eleven years old. Hermione is often described as possibly 'the most brilliant witch of her generation' and provides the intelligence that allows the trio to solve their problems.

Often friends are not the only people that the hero feels they can rely on to help them solve the situation that is troubling them. Many characters are blessed with strong, close families to whom they are able to turn for support. Josie Alibrandi, for example, the heroine of Melina Marchetta's *Looking for Alibrandi* is lucky to have supportive parents in whom she can confide when her friend John dies.

Ultimately, the character interacts with other people in the world that they inhabit and it is these relationships that tell us about the lead character, the problems that they face and the ways in which they will deal with them.

John Marsden's classic *Tomorrow* series is one of the most successful series ever published by an Australian author.

In this extract from *Tomorrow, When the War Began*, Ellie and her school friends have returned from a camping trip in the bush to find that all their families are missing from their homes. Alarmed by the recollection that they had been woken in the night by the presence of mysterious aircraft in the sky, Ellie and her friends begin to suspect that their homeland has been invaded and that their families have been rounded up by the enemy.

TOMORROW, WHEN THE WAR BEGAN

By John Marsden

These things just don't happen, not here, not in this country.' Then, with sudden hope, I [Ellie] remembered something. 'Those fires! They'll be out fighting those fires. There must have been some bad ones, so bad they couldn't get back.'

Homer said, 'Ellie, they weren't that kind of fire. You know that. You know what a bad fire looks like.'

Lee said, 'I don't know much about these things, but shouldn't your RF radio be alive with voices, while those fires are burning?'

'Yes!' said Homer, turning in a hurry.

'But there's no power,' Fi said.

'They have back-up batteries,' I said. We rushed after Homer and crowded into the little office. Homer was turning the volume knob on the radio up to full, but there was no need. Endless monotonous static filled the room. 'Did you check the frequency?' I asked quietly. Homer nodded, his face full of misery. I wanted to hug him, looked for Fi to see if she might be going to, then went ahead when I realised she'd left the room again.

After a minute, Homer said, 'Do you think we should send out a call on the radio?'

'What do you think Ellie?' Lee asked me.

I knew I had to admit all the possibilities now. I remembered how tense things had been before we left, all those politicians shouting and carrying on. Trying to think calmly I said, 'The only reason for calling up would be if we can get help for our families. If they're in trouble, or danger. But if they are, everyone must be in the same boat. And the authorities must know about it. So we wouldn't be helping our families by transmitting the call …'

'The only other reason for calling is because we're so desperate to find out. But OK, I admit we may create danger for ourselves …' I tried to keep my voice steady, '… if there's something bad happened … if there's people out there …'

'So on balance?' Lee asked.

'I don't think we should call,' I said sadly.

'I agree,' Homer said.

'Me too,' Lee said.

'Then it's Corrie's turn,' Homer said. 'And Kevin's. I don't even know where Robyn lives.'

'Just outside town,' I said.

'Well, I guess geographically Corrie and Kevin come first. 'He looked at Lee, who nodded without speaking. He'd already figured out who was last.

The seven of us came together in the kitchen, with almost perfect timing, Corrie carrying a bucket of milk. The milk stank. It looked like pale scrambled eggs. Kevin was with her. They were gripping each other's hands, hanging on tight. I poured some of the milk into a salad bowl and gave it to Millie, who at last started to show some enthusiasm. She sniffed it, then lapped it eagerly.

Kevin said to Homer, 'Do you mind if we go to our places? We'll go on our own if we can have a vehicle or …' he looked at me, '… the Landrover.'

'Dad said I was the only …' I started, then stopped, realising how weak it sounded. But I'd done enough logical thinking in the Yannos' office.

Robyn took over. 'We've got to think, guys. I know we all want to rush off, but this is one time we can't afford to give in to feelings. There could be a lot at stake here. Lives even …'

Source: John Marsden, *Tomorrow, When the War Began*, Pan Macmillan Australia, 1993

Still from the film version of *Tomorrow, When the War Began*, directed by Stuart Beattie, 2010



Breakaway tasks

Remembering

1 Who helps Harry Potter on his quest?

2 List the names of Ellie's friends in *Tomorrow, When the War Began*.

Understanding

3 Who is Millie in *Tomorrow, When the War Began*?

4 Here is a list of characters from film and television. For the texts you are familiar with, discuss with a partner what it is that makes each character an antihero.

- Janis Ian, *Mean Girls*
- Bender, *Futurama*
- Captain Jack Sparrow, *Pirates of the Caribbean*
- Severus Snape, *Harry Potter*
- Bart and Homer Simpson, *The Simpsons*

5 In pairs, make a list of fictional antiheroes from novels, anime and manga texts, comic books or video games.

6 How do Ellie and her friends know their families are not fighting fires?

Analysing

7 What values and attitudes do Ellie and her friends display? Justify your response with quotes from the extract.

Creating

8 Draw a manga-style picture of your own antihero, based on yourself, and label character traits that you think would appeal to a teenage audience.

9 In exactly 100 words describe a scenario in which a group of friends support a lead character.

Strands in action

Core tasks

1 Think of Australian television shows such as *Home and Away* and *Neighbours*. At times, the dialogue of the young characters is not quite right or current enough to represent the modern teenager, as the scripts are written by adults for a general audience. Now it is your turn to put it right.

- **a** Choose two or three of the existing characters from either *Home and Away* or *Neighbours*, or create some characters of your own.
- **b** Plan a conversation between them that will accurately represent teenagers in your society. For example, brainstorm a common teen topic, or list some words that most teenagers use. Think of some actions or props that can be noted within your script to make the conversation more realistic.
- **c** Write a one-to-two page dialogue between your characters.
- **d** Remember you will be simulating a conversation that will potentially air on prime time TV, so keep your content G-rated.

2 After you have planned your conversation (see Question 1b), incorporate a protagonist and an antagonist teen character into your script. What particular language will you use to make your listener know which one is which?

3 In groups, allocate a director and some actors to perform a conversation between typical teenage characters.

- **a** You might like to choose one of the best dialogues from Questions 1 or 2. Or you might like to make up a fresh script for this class activity.
- **b** Think of costumes or props that could contribute to your representation.
- **c** Plan specific actions and dialogue that will entertain the class and send a message about the difference between real and exaggerated versions of teenagers in your society.

4 Create a two-page short story that includes a detailed characterisation of an antihero. Here are sentences to start your story. Use at least one.

- If only they had listened.
- I can't wait to see their faces.
- When they find out they will be sorry.
- I wish the time would go faster.
- 'But … But … you don't understand.'

Extra tasks



1 **a** Go to **Pearson Reader** to find a series of twelve animated Dreaming stories from Central Arnhem Land. They tell stories of love and loyalty, and duty to country and Australian Aboriginal custom and law. Explore the website and listen to the messages these adults have told their children to help them grow up.

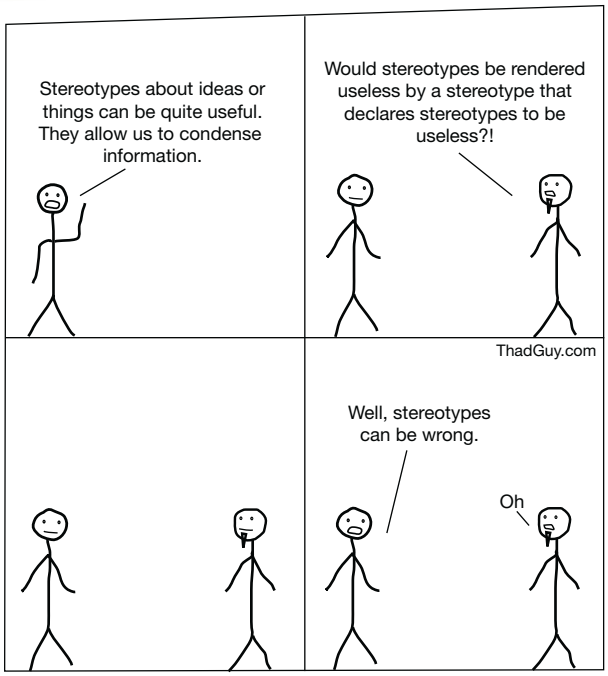
- **b** Choose your favourite story and complete the questions from its downloadable study guide.

2 Imagine you are older and have young children. What would you worry about as they grow up? Make a list of ten things that you would want them to avoid or learn about being an adult. Think about personal, emotional or physical issues.

3 Write a story for children of the future. Choose one of the things you listed in Question 2 and create a story that will help children learn a lesson or a value about life. You might like to write a short fairytale like *The Three Little Pigs*, or you can write a more realistic short tale about a character faced with a conflict that needs solving. Alternatively, you might like to write an autobiographical piece describing how you learnt a lesson or made a mistake.

- **a** How will you resolve your story so that a young child can understand your message?
- **b** Will your story scare them into doing the right thing or will they be inspired to make good choices for their future?

Teenage stereotypes



We understand our world and what we experience in it by naming it and classifying it. We communicate these classifications to others so that we have a common language and make sense of our common experiences.

When we say the word 'dog', we often think of a set of descriptions that represent or take the place of a real life dog. It has four legs, fur and it barks. These basic descriptions are the same for every dog we identify in the world. However, we will all have slightly different versions of 'dog' in our minds according to the dogs we know and this can cause misunderstandings and a need for further clarification. For example, if we want to classify a particular breed of dog, we then need a more defined set of descriptions for that type of animal. For example, a poodle also has very curly fur.

Writer's TOOLBOX

Classification is the process of grouping things of similar descriptions.

In the same way, when we identify a social group or a type of individual over and over in our society for many years, generalisations can be made that all people of that group have the same personality traits or appearance. Popular or common beliefs about types of people can become engrained in our society. This is called 'stereotyping'.

Stereotypes can be positive and/or negative. In its most harmless form, we can assume that white fairies in fairytales represent kindness. This is a stereotypical belief that will have little affect on others and in most cases, will be predictable. However, in its most harmful form, social or racial groups suffer from the prejudice that occurs with negative stereotyping and, in most cases, the assumptions made are not true of all people in that group. For example, think of how society has stereotyped these types of people—teachers, police officers, Australians, grandmothers and the unemployed. We may assume most grandmothers are old, frail, grey-haired and like to knit cardigans. However, that stereotype could be offensive to some grandmothers. Therefore, it is important that we evaluate the accuracy of stereotypical representations in texts so that *mis*-representations can be avoided.

Writer's TOOLBOX

The term '**stereotype**' comes from the Greek words *stereos* which means 'firm and solid'; and *typos* which means 'impression'. So we can simplify the definition of a stereotype to 'a fixed impression of a someone or something'.

In fiction texts, authors are prone to create stereoptypical or clichéd characters for theatrical effect. In some ways, it assists the reader in understanding a type of character quite quickly. Identifying a stereotype in a text can also help us identify the text's genre or category. Think of the stereotypical cowboy or the teenage bully. We know immediately when we meet them what kind of text we are reading.

Teenagers past and present

In the last century, authors promoted that the goal of a youth was to grow up quickly so that they could enjoy the opportunities and responsibilities of adulthood. The adjective 'teenage' first appeared in English dictionaries in 1921 and meant 'a person in their teen years'. However, the noun 'teenager' did not appear until the early 1950s. Before this time, children were treated as children until they left home and married. Then they were treated as adults; there was no stage in between. This is because teenagers did not have the disposable income or the free time that teenagers have today to experience life between childhood and adulthood. It was then that the term 'youth' was used, but it was not until the mid-1950s that teenagers were seen as a distinct group and were represented stereotypically in texts. The term 'teen' was introduced, and representations of adolescents struggling between dependence and independence emerged.

In 1955 Nicholas Ray explored the challenges of 'youth' when he wrote and directed *Rebel Without a Cause*, a famous film depicting teenage experiences. It starred the soon-to-be teenage icons James Dean (Jim Stark) and Natalie Wood (Judy). Read the character descriptions from the screenplay.

REBEL WITHOUT A CAUSE—CHARACTERS

By Stewart Stern

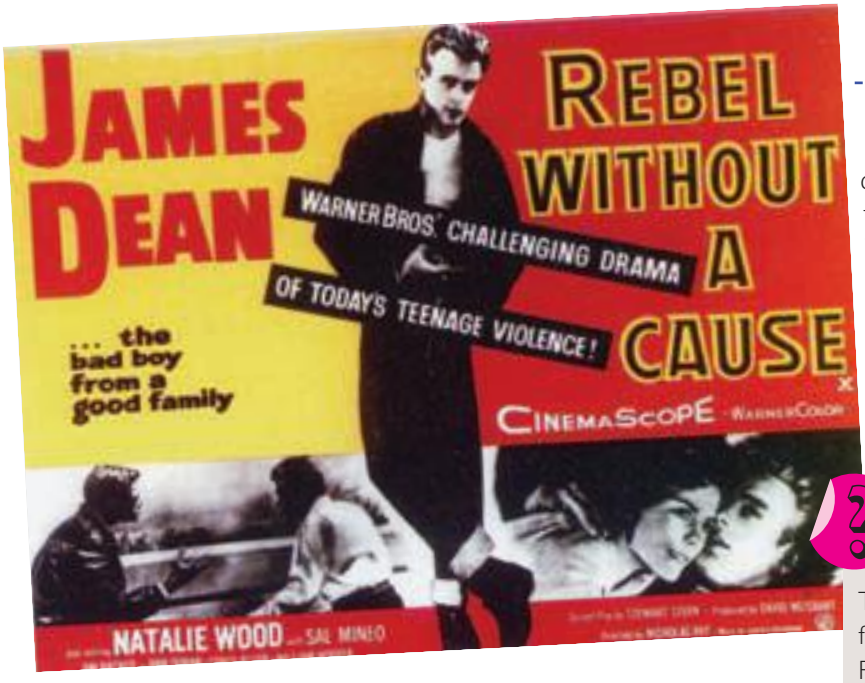
JIM: The angry victim. At seventeen he is filled with confusion about his role in life. Because of his 'nowhere' father, he does not know how to be a man. Because of his wounding mother, he anticipates destruction in all women. And yet he wants to find a girl who will be willing to receive his tenderness.

JUDY: The victim. At sixteen, she is in a panic of frustration regarding her father—needing his love and suffering when it is denied. This forces her to invite the attention of other men in order to punish him.

BUZZ: A sado-masochistic boy of seventeen, who acts out aggressively his idea of what a man should be in order to hide his real sensitivities and needs. He was probably rejected by both parents and must constantly court danger in order to achieve any sense of prestige or personal worth.

HELEN, CRUNCH, MOOSE, GOON, CHICK, COOKIE, MIL: All searching for recognition in the only way available to them; all suffering from unfulfilled hungers at home; all creating an outside world of chaos in order to bear the chaos they feel inside. They are soldiers in search of an enemy.

Source: Stewart Stern & Nicholas Ray (scriptwriters), *Rebel Without a Cause*, directed by Nicholas Ray, 1955



Since teenagers have been recognised as a distinct group, they have been represented in texts in various ways. For example, they have been represented as idealistic, free-spirited, fun individuals with enquiring minds, challenging the status quo and taking risks. They have also been presented as hormonally unpredictable, vain, selfish, argumentative and careless risk-takers. All these representations could be regarded as stereotypes.

DID YOU KNOW...

The film *Rebel Without a Cause* was added to the archival films of the United States Library of Congress's National Film Registry. It was deemed 'culturally and historically significant' as an accurate representation of adolescent experience and behaviour.

Being a teen today

As 'teenagers' and their associated stereotypes became an identifiable section of society, many variations also started to emerge. A sense of identity and belonging is important to all members of society, particularly teenagers, as they transition from childhood to adulthood.

Being part of a group can help us feel close to others and help us discover ourselves as individuals. Like-minded groups have dress codes, their own slang and actions that are highly coded, and the members can be identified by their similar appearance, activities or personality traits. Some groups are flexible and are open to new and different members. Cliques, however, can become tight groups that have a strict code of membership and rules of conduct.

In the film *Suddenly 30* directed by Gary Winick, the character Jenna Rink makes a wish on her thirteenth birthday. She wants desperately, to leave her teenage years behind as she cannot seem to join the cool group of girls at school. She wakes up the next day as a thirty-year-old woman and embarks on a journey of self-discovery. She learns that changing who we are just to fit in and be popular can end up turning us into someone we don't like. See how a teenager's desire to form groups and belong is represented in the following dialogue. Tom-Tom the lead girl in the popular group the Six Chicks manipulates Jenna to do her homework for her.

FILM SCRIPT

SUDDENLY 30

By Josh Goldsmith and Cathy Yuspa

TOM-TOM Yeah, it's too bad we can't make it, because we really wanted to. Didn't we, girls?

SIX CHICKS We totally did. So, so much. We're so sorry.

TOM-TOM Miss Measly's up our butts with this group project proposal ...

... and Chris was gonna come over and help us out ... so I guess he can't come either.

JENNA I could write your report for you.

TOM-TOM Fabuloso!!

JENNA [*Smiling widely as the Six Chicks walk away. Matt finds Jenna outside of school.*]

MATT You know, I can't believe you invited those clones.

JENNA They're my friends.

MATT Six Chicks are not your friends, okay?

JENNA Well, almost. And someday I'm gonna be a Six Chick.

MATT There's six of them, Jenna. That's the whole point. There can't be a seventh Six Chick. It's just mathematically impossible. Besides, you're way cooler than they are. They're totally unoriginal.

JENNA I don't wanna be original, Matty, I wanna be cool.

MATT Want some Razzles?

JENNA Razzles are for kids.

MATT Exactly. Arrivederci.

JENNA Au revoir.

Source: Josh Goldsmith & Cathy Yuspa (scriptwriters), *Suddenly 30*, directed by Gary Winick, 2004

Breakaway tasks

Remembering

1 What is the definition of a stereotype?

2 Identify and list as many stereotypes as you can in two minutes.

Understanding

3 Prepare a list of teenage stereotypes. For each stereotype, decide whether it is positive or negative.

4 Discuss your list in a small group. How similar or different are they? Would your parents agree with the placement of characteristics in the positive or negative list? Why/why not?

Analysing

5 Summarise Stern and Ray's construction of what it is like to be a teenage boy and girl in the 1950s:
   a Write a formal paragraph for each gender. Use textual evidence to justify your response.
   b Is this representation stereotypical of today's teenagers?

6 'They are soldiers in search of an enemy'. How do Stern and Ray attempt to characterise teenagers with this saying? Analyse the metaphor.

7 How does Jenna disrespect herself and go against her personal values in order to join the Six Chicks? Use evidence from the transcript to justify your response.

8 Winick, the director of *Suddenly 30* wants teenagers to have the courage to be original and avoid people that manipulate others who are less powerful than they are.
   a How does the director use dialogue to promote this response in a teen viewer?
   b How does the antagonist in this transcript play a pivotal role in promoting this positive message to teens.

Evaluating

9 Do you believe this representation of teen dialogue and actions in the *Suddenly 30* transcript is realistic? Justify your response.

10 Explore the meaning of this quotation by famous English writer Quentin Crisp from the 1970s: 'The young always have the same problem—how to rebel and conform at the same time. They have now solved this by defying their parents and copying one another.' Discuss your response with a partner. Do you agree with this author's assumption regarding the young?

11 In one to two sentences, write your own statement about young people. Read out your statements in class.

The teen film genre

By the 1980s many texts began to focus solely on teenage experiences and common behaviour patterns, so much so that the teen genre emerged. The initial intention of adult authors stemmed from a desire to curb adolescent misconduct in real life. However, as the popularity of the genre grew, especially in the cinemas, writers, producers and directors sought to appeal to teenagers more on their level in order to capture the multi-million dollar market that was available.

The classification of the teen film genre has changed drastically over time. However, there are some basic generic elements that comprise the criteria of 'teen pics'.

Common themes

- anti-bullying/peer pressure
- testing friendships
- rebellion against authority
- generational gap between adults and teens
- challenging values in society
- gaining a sense of identity
- a quest for true love
- break-ups
- rites of passage
- tolerance of difference
- multi-culturalism

Common settings

- school grounds/locker areas
- sports oval/gymnasium/change rooms
- classrooms/principal's office
- teenage bedrooms within the family home
- leisure grounds such as the beach
- driving in a car or drag strip
- local hangout/disco/prom

Common characters

- Most characters are stereotypical and may be respresented negatively or positively to the audience. These include but are not limited to:
  - Parents
  - Teens with a strong sense of identity
  - Police officers
  - Popular teens
  - Authority figures
  - Good-looking teens
  - Teachers
  - Older siblings
  - Rebellious teens
  - Ugly teens
  - Victims/disempowered teens
  - Unpopular teens
  - Self-respecting teens
  - Compliant teens
  - Bullies/bystanders
  - The quirky, comical or annoying sidekick
  - Sexually active teens
  - Nerds.

Plotlines

- good versus evil—positive and negative characters conflict with each other; protagonists usually win out in the end
- personal journeys of main characters, overcoming a personal or physical hurdle and eventually, winning a reward of sorts, finding love, true friendship or a sense of self
- a mixture of leisure pursuits that create a multi-layered climax or conflict (a pay-back, drug/alcohol abuse, a drag race, a gang fight, the school prom, going to a party, a grand final of a sports event).

In order to appeal to the teenage audience, these teenage films also often contain the following:

- the promotion or changing of popular fashion styles every year; for example, the first mini-skirts and beehive hairdos were represented in teen films
- the latest trends are represented, for example skateboards, iPads, yo-yos, Xboxes
- popular contemporary music—subsequent soundtracks are later sold, and the musicians promoted to the public
- catchphrases, slang language and mannerisms of their icons.

Although most teen films are dramas, there are hybrids or sub-genres; that is, there are films that incorporate elements of other genres, for example teen horror, teen comedy, teen romance and teen thrillers.

Ferris Bueller's Day Off

In 1986 John Hughes created the famous character Ferris Bueller in the teen-comedy film *Ferris Bueller's Day Off*. The smug, confident and peculiar protagonist is fed up with being told what to do and skips school for the day.

FERRIS BUELLER'S DAY OFF—ORIGINAL SCREENPLAY

By John Hughes

FILM SCRIPT

We hear the sound of Tom's footsteps running through the kitchen, down the hall, up the stairs, up the hallway. A door opens.

TOM [*breathless*] What's the matter?

JOYCE [*worried*] It's Ferris!

TOM What's wrong?

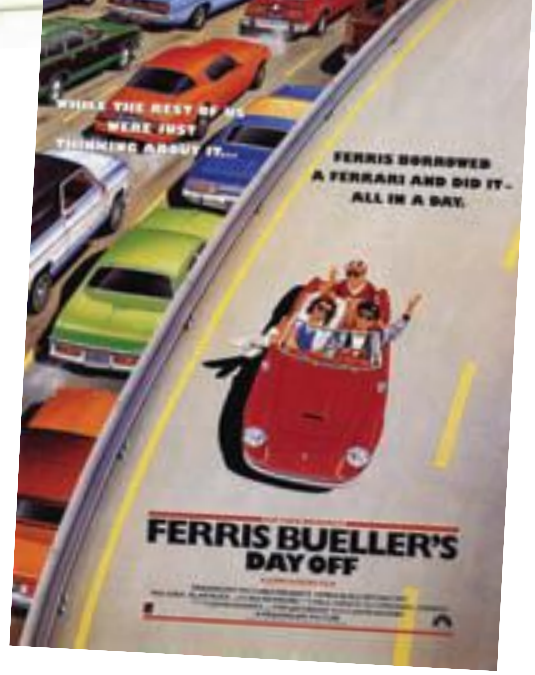
JOYCE [*snaps*] What's wrong? For Christ's sake! Look at him!

CLOSE-UP. FERRIS 1

An eighteen-year-old boy. He's staring lifelessly at CAMERA. His mouth's open. His eyes are bugged-out. His tongue is fat and dry in his mouth. He's laying in bed, on his side.

INTERNAL. BOY'S BEDROOM 2

Ferris' parents, TOM and JOYCE BUELLER are standing at his bedside. They're in their late forties, early fifties. Handsome, upper-middle class parents. They're both dressed for work.



TOM Ferris?

JOYCE He doesn't have a fever. But he says his stomach hurts and he's seeing spots.

CLOSE-UP. FERRIS 3

His lifeless eyes blink.

INTERNAL. BEDROOM. PARENTS 4

Tom bends down and touches Ferris' forehead.

TOM What's the matter, Ferris?

JOYCE Feel his hands. They're cold and clammy.

Tom takes one of Ferris' hands.

TOM [*discreetly*] Should you call the doctor?

JOYCE [*whispers*] He doesn't want me to.

TOM Why don't you want Mom to call the doctor?

Ferris exhales loudly. He tries to speak but all he can manage is a choked gasp.

TOM What?

Ferris tries again.

FERRIS [*raspy*] Don't make a fuss. I'm fine. I'll get up.

He starts to get up. Joyce gently pushes him back down.

FERRIS I have a test today. I have to take it. I want to get into a good college so I can have a fruitful life ...

JOYCE You're not going to school like this. [*to Tom*] Maybe I should call the office and tell them I won't be in.

FERRIS I'm okay, Mom. I feel perfectly ... Oh, God! [*He's gripped by a seizure. His body stiffens and he chokes.*]

His older sister, JEANIE, walks into the room. She's dressed for school. She's cut and stuck-up. A major pill.

JEANIE Oh, fine. What's this? What's his problem?

JOYCE He doesn't feel well.

JEANIE Yeah, right. Dry that one out and you can fertilize the lawn.

TOM That's enough, Jeanie.

JEANIE You're not falling for this, are you? Tell me you're not falling for this.

FERRIS Is that Jeanie? I can't see that far. Jeanie?

JEANIE Pucker up and squat, Ferris.

JOYCE [*annoyed*] Thank you, Jeanie. Get to school.

JEANIE [*angry, defeated*] You're really letting him stay home? I can't believe this. If I was bleeding out my eyes, you guys'd make me go to school. It's so unfair.

FERRIS Please don't be upset with me, Jeanie. Be thankful that you're fit and have your health. Cherish it.

JEANIE [*to herself*] Oh, I wanna puke.

She glares at Ferris. Her eyes are mascara and vengence. She slips out of the room. Ferris' brother, TODD and sister, KIMBERLY peek into the room.

KIMBERLY Myocardial infarction?

JOYCE Get your stuff. Daddy'll be right down.

KIMBERLY Syphilitic meningitis? That would be a huge family embarrassment.

TOM Get downstairs!

KIMBERLY If he dies, I got dibs on his stereo. [*She turns sharply and exits.*]

TODD [*worried*] Dad? Does my head look alright?

JOYCE Get downstairs! Now!

TODD Just answer me one question! Is it swelling up? Kim said it was going to get as big as ...

KIMBERLY [*off camera*] A WATERMELON!

TODD [*yells out the room*] Shut-up!

JOYCE Get downstairs! NOW!

Todd backs out of the room.

FERRIS I'll be okay. I'll just sleep. Maybe I'll have an aspirin around noon.

JOYCE [*to Ferris*] I'm showing houses to the family from California today but I'll be in the area. My office'll know where I am, if you need me.

TOM I'll check it with you, too.

FERRIS It's nice to know I have such loving, caring parents. You're both very special people.

CLOSE UP. FERRIS 5

He acknowledges Tom with a pathetic flutter of his eyelids.

INTERNAL. BEDROOM 6

JOYCE strokes Ferris' hair.

JOYCE I hope you feel better, pumpkin.

She leans down and kisses his forehead. Tom pats his shoulder.

TOM Get some rest.

CLOSE UP. FERRIS 7

Ferris lets out a wheeze. His glassy eyes follow his parents to the door.

JOYCE [*Off Camera*] We love you, sweetie.

TOM [*Off Camera*] Call if you need us.

They close the door. The lock clicks. Ferris' eyes shift from the door to CAMERA. A sly, little smile crawls across his lips.

FERRIS They bought it.

The MTV theme music ROARS IN.

CLOSE UP. TV SCREEN 8

The TV at the foot of Ferris' bed. The MTV logo is playing.

INTERNAL. BEDROOM 9

Ferris yanks open the drapes. The pall of the sickroom disappears in the brilliant glow of morning sunlight.

FERRIS Incredible! One of the worst performances of my career and they never doubted it for a second. [*looks out the window*] What a beautiful day!

He turns from the window.

FERRIS Parents always fall for the clammy hands. It's physical evidence of illness. It's a good, non-specific symptom. Parents are generally pretty hip to the fever scams. And to make them work you have to go a hundred and one, hundred and two. You get a nervous mother and you end up in a doctor's office and that's worse than school.

He flips on his stereo and fills the room with the MTV broadcast. A NEW SONG begins.

FERRIS Fake a stomach cramp and when you're doubled over, moaning and wailing, just lick your palms. It's a little stupid childish but then so is high school. Right? [*He equalizes the sound a little.*]

FERRIS This is my ninth sick day this semester. If I go for ten, I'm probably going to have to barf up a lung. So, I absolutely must make this one count.

He exits into the hallway.

INTERNAL. BATHROOM 10

Ferris walks into the bathroom. It's littered with Jeanie's debris. He turns on the shower water.

FERRIS I don't care if you're fifty five or seven, everybody needs a day off now and then. It's a beautiful day. How can I be expected to handle high school?

Source: John Hughes (scriptwriter), *Ferris Bueller's Day Off*, 1986

Breakaway tasks

Remembering

1 Who is Ferris speaking to in his final monologue?

Understanding

2 Leaving home is deemed a rite of passage for adolescents wishing to enter adulthood. What do you believe are the advantages and disadvantages of leaving home as a teenager?

3 Can you identify any elements from the teen genre in the extract from *Ferris Bueller's Day Off*?

Applying

4 Rites of passage is a theme often explored in teen films. Research and define 'rites of passage' in your own words.

5 Some early terms for types of teenagers were teenyboppers, beatniks, teddyboys, hippies and mods. Research one of these groups and present a stereotypical representation. Draw a large diagram pinpointing a list of criteria. Label your criteria.

6 Write down your initial impression of Ferris's behaviour.

a Do you believe he represents a stereotypical teenager? Justify your response.

b Has the director John Hughes, been moral or ethical when portraying these teenagers, or could these representations have a negative influence on children, adults and other teenagers?

Analysing

7 What is your response to the following teenage stereotypes; that they:

- like to listen to loud music
- talk on the telephone or use the internet all the time
- are addicted to junk foods and drinks
- watch too much TV
- are reckless troublemakers
- are rude and disrepectful
- are rebellious
- are selfish and lazy.

Evaluating

8 Describe all of the characters featured in the extract. In your response, write at least three full sentences for each of the characters. What are they like and how do we know this? What values do they represent?

9 Which characters do we respond to negatively and which do we respond to positively? Why?

10 Are any of these characters stereotypical? Choose one and justify your answer in a formal paragraph.

11 Do you think it is wrong to generalise or over-simplify representations of teenagers?

Creating

13 Write a typical dialogue that might take place in your home, similar to Ferris's interaction with his family. You might like to write a conversation between you, your brothers and/or sisters and your parents, grandparents or guardians.

Strands in action

Core tasks

1 Study teens through the ages.

- **a** Comprise a list of twenty teen films through the decades, from 1950 to the present day.
- **b** Write a short synopsis of a teen film from each decade.
- **c** How have representations of teenagers changed over the last sixty years?

2 Look at various teenage magazines and evaluate whether teenagers are represented stereotypically. For each magazine you study, draw up a table like the one below in your notebook and complete it.

Magazine	
Author/Publisher	
Date of publication	
Attitude (How do they relate to other people in the text? What does their body language or facial expression tell you about their feelings or thoughts toward others?)	
Actions (What are their main pastimes? What are they doing?)	
Style (How do they appear? Do they represent a teen clique or group?)	

3 From the point of view of an adult, write a journal entry detailing teenage stereotypes.

4 Prepare a debate or class discussion addressing either or both of these topics:

- **a** Teen films are damaging to teenagers.
- **b** Teen icons promote positive messages.

5 Most famous teen films are produced in the United States of America. Create a Venn diagram entitled, 'Australian Teenagers'. Compare the similarities and differences of teenage representations in texts from Australia and the United States of America. You might like to study:

- **a** their attitude toward themes and issues in society
- **b** their clothing and possessions
- **c** their actions and recreational activities
- **d** their dialogue and interaction with others.

Extra tasks

1 Watch a teen film and present a report of your findings by addressing the question: 'What attitudes do the teenagers in the text have towards work, parents, education, fashion, sport, possessions, beauty, friends, growing up, authority and rules?'

2 Create a pitch for a teen film that you will present to a famous film producer. Be mindful of the language you use so it gains the highest persuasive impact on your listener. You will also need to address your film's plotline, its main characters, its main settings and its major theme.

3 Write a short story that begins where the extract from *Ferris Bueller's Day Off* ends. What will Ferris do once his parents leave for work?

4 Using a software program, create a front page of a teenage magazine or e-zine called *To the Limit*. Be mindful of the font types, colours, images and symbols you use. Remember, you need to build a text that will draw in a teenage market and promote the theme that teenagers like to push the boundaries.

4

Teen themes and issues



In this chapter you have learnt how style, colloquial language and realistic characterisation can present engaging teenagers. You have seen how teenagers are likely to push boundaries and how they struggle to make the right decisions in the face of challenges, but there are other themes in the young adult novel genre.

Themes

A theme is a specific recurring idea or premise that encompasses a text. It is an overall message communicated to the reader, revealed through characters and events.

A text can have more than one theme and these can vary in importance, depending on how often they are woven into the text.

A theme may make a statement about society, portray an idea about the essential nature of the human condition (exploring common human traits), or present a meaningful message to the reader. Often themes represent a universal human experience or concept that can be found across time and cultures. For example, the themes of friendship, jealousy and facing your fears can be found in medieval morality plays, Russian dramas and even South American science fiction. If your proposed theme fails the test of being universal, timeless and recurring, it may be an issue, not a theme.

Issues

An issue is a source of conflict or debate in society. Issues may represent a limited aspect of a human experience, rather than encompassing a broad view, and can be characteristic of a specific social group or cultural event in history rather than being universal in outlook. For example, obesity is a theme; however, the growing rate of obesity in Australian children of the twenty-first century is an issue, because it is relevant to a specific time and place and is not a universal idea.

A way of testing whether you have accurately identified an issue is to imagine whether it has ever been the subject of a report. This is because newspapers, TV news and current affairs programs report on temporary issues in society. They rarely present themes.



Do not confuse a theme with the plotline of a novel.

- The series of events in a story is the text's **plotline**.
- A **theme** is the unifying idea that runs through or underpins the plotline.

For example, a theme in a novel could be about living your dreams, whereas the plot is the process of the characters living the dreams.

Plotline and setting

Themes can be located within the problems and resolutions of a text's plotline and amid the descriptions of its setting. Let's see how we can locate them in the following example.



David Metzenthen's young adult novel *Black Water* is set in Queenscliff, on the rugged Victorian coast. It is a story about

two brothers, Farren and Danny, during the First World War (1914–18). While his brother is away fighting, the teenager Farren Fox struggles through one unbearable situation after another.

This extract is from the rising action of the plotline. Farren has already lost his mother and his father is now away on a dangerous fishing trip.



Resilient: able to withstand life's setbacks; able to overcome obstacles; strong

BLACK WATER

By David Metzenthen

An idea struck Farren as he looked out of the *Victory*'s kitchen windows. It came to him as he watched a flight of ducks tilt determinedly away over the estuary, as if they'd decided once and for all to escape the winter weather. He would buy Isla a bird book. Today. It was a good idea. She would like it. And maybe, Farren thought, if God saw him do it, he might be more inclined to look after Tom Fox, Luther Binns, and the *Camille*. Or at least turn back the wind that had over-run the town like a rushing army.

Hope

Fear for loved ones

At half-past twelve Farren left the pub, heading for Scanlon's Mixed Business, a shop that sold everything from pencils to shotgun cartridges. As he struggled up the hill he thought about Isla, as slim as a princess in a storybook, and her room, which was more like a grey cupboard tucked away under the stairs.

Hardship

He'd seen inside it once, cautiously stopping when the door was ajar, curious to see what a girl's room might look like, only to discover that it was almost as bare as his own. There was a single bed, a chest of drawers and a tiny table, a dress on a hanger, a mirror on a hook, one high window, and that was about it. She didn't have much, and so the idea of buying her a present seemed even better.

Selflessness, thinking of others

Sacrifices

Farren went into Scanlon's, quickly finding a book on bird watching in Victoria's fields and waterways, and bought it. As the wind pushed him back to the pub, he would've liked to unwrap the book and take a peek, but the weather was so bad it might've been ripped from his hands. Instead he tucked it under his coat and looked down to the wharf. The *Camille*, he saw, had not returned. Fear bit deep; any boat that was outside the Heads now was in strife.

Weather reflects life's turmoils



Anticipation of loss

Community

Courage

Resilience

Fear

The wind, blasting up over the horizon from the south, carried with it the coldness of polar ice, and wielded it like a sword. Already the waves at the Heads would be heavy and huge, Farren knew, the gale rising so fiercely that there'd be wives down at the wharf waiting and praying for the boats that had gone out to come limping back in.

He began to jog, the wind flying past as if to prove that if he wanted a race, it was ten times as quick. Then it dropped, crouching, only to take off even faster, growling as if the town was nothing but a bone in its teeth.

Suddenly, Farren found himself knocking away tears, knowing that unless his dad and Luther were bringing the *Camille* down the bay, or sailing her up the inlet, they were in big trouble. And in an instant, the book he'd bought for Isla, about birds that he'd loved every day of his life, was nothing now but a dead weight in his hands.

Source: David Metzenthen, *Black Water*, Penguin Books, 2007

In the text's plotline, amid the tension of the raging storm, we can detect underlying messages from the author. The reader can predict what might happen to Farren's father and friend Luther in the climax of the next chapter. As he is 'knocking away tears', we can sense that he is about to embark on a dreadful journey alone. He stands strong and waits in the storm, selflessly thinking of a present for Isla. However, when the book becomes a 'dead weight in his hands', the reader understands the extent to which Farren's hopes become fears for the lost sailing boat, the *Camille*. The climactic events drive the teenage reader onward to see whether the protagonist will survive his personal challenge of growing up without his parents. You can identify the themes of loss, resilience, hope and fear through Farren's actions amid the structure of the plotline.

The setting also assists in presenting themes. In this historical novel, the author seeks to take a snapshot in time so that the reader can gain a greater understanding of the theme of war. It also raises the issue of domestic difficulties in Australia during the Great War of 1914–18. The description of Isla's 'bare' room, 'which was more like a grey cupboard tucked away under the stairs', symbolises the hardship people faced at that time. The money earners—fathers and brothers—were away fighting for the freedom of those left behind and the stark description of Isla's room demonstrates the sacrifices that needed to be made in order to win a war.

Not only does the setting of the raging storm help build the rising action of the plotline, it also assists the reader in detecting other themes in the story. Farren belongs to a strong fishing community. He knows the rhythms, patterns and personality of the weather in the same way he recognises a member of his own community. He knew the gale with its fierce winds, and he knew the 'heavy and huge' waves just as much as he knew that the wives would be 'down at the wharf waiting and praying' for their husbands to return. Farren also knew that if his father's boat were not on the horizon, it would be lost to the treachery of the weather. Farren stands strong amid this murdering gale and waits for his father to return. The reader can assume then that the themes of community and a sense of belonging are also being presented in this text's description of setting.

From these examples we can also detect common themes that are regularly addressed in the young adult fiction genre. Through the plotline and setting, David Metzenthen seeks to engage teenagers by powerfully representing their desire to belong and the courage they will need to face their fears while growing up.

Breakaway tasks

Remembering

1 Make a list of the words or phrases in the extract that show us that Farren knows his community very well.

2 In your own words, describe the difference between a theme and an issue.

Understanding

3 In the extract David Metzenthen has used two similes and personification. Can you find them?

4 Copy this list into your notebook. For each item, indicate with a letter if it is a theme (T), issue (I) or neither (N).

- The Great Depression of 1929–32
- Trust
- Refusing to share your lunch
- Domestic violence
- Surviving the Stolen Generation
- Pushing a police officer
- Teamwork
- Giving up
- Troops in the Iraq War
- Peer pressure

5 How does Metzenthen use alliteration to reinforce the reaction of the community to the danger of the storm?

Applying

6 Using the *Black Water* extract as a model, make a copy of a passage from a text of your choice and annotate it.

Analysing

7 What are some of the struggles you and your friends face as teenagers? List some aspects of life at home, at school, in the workplace or socially.

8 With a partner, plan changes to the location and time period of the action in *Black Water*, and diagnose how these changes affect the themes of survival and belonging.

9 Write a new version of the passage based on the changes planned in Question 8.

10 What new themes or issues does your new version present?

11 What is Farren's theory about life and God?

Point of view

Teenage themes and issues can also be found when you study the narrative element of point of view. Point of view is the mode or perspective from which the story is told. The points of view available to authors are the first person, second person and third person.



Similes are figures of speech comparing two different things. They are introduced with the word 'like' or 'as'. For example, 'John was as lazy as a sloth'. John's characteristics are being compared with those of a sloth.

Personification is when a non-living object is described as having the qualities of a living person or animal. For example, 'The trees danced in the wind' attributes human behaviour to the trees.

- **First person**

  The story is told using 'I', 'me', 'my' or 'mine' as if the reader is in the narrator's shoes, experiencing the action in a very personal way. For example:

  > My eyes began to deceive me, brimming with tears that threatened to escape, and I turned hastily to avoid detection.

- **Second person**

  The second person uses 'you' and 'your'. A story is usually told in second person; second person would be used within a story to summarise another's account. It's a popular device used in crime fiction when the protagonist explains what actually happened. For example:

  > Your eyes began to deceive you, brimming with tears that threatened to escape, and you turned hastily to avoid detection.

- **Third person**

  The third person tells the story using character names and pronouns such as 'he', 'his', 'she', or 'her/hers'. For example:

  > Victoria's eyes began to deceive her, brimming with tears that threatened to escape, and she turned hastily to avoid detection.

  There are different ways of presenting the third person point of view:

  – third person limited—where the story is told from only one character's point of view
  – third person subjective multiple viewpoint—where the story is told by more than one narrator, for example alternating chapters using the perspectives of different characters
  – third person omniscient—where the story is told by a narrator who sees and knows all, like an invisible presence able to describe all the events that take place and everyone's thoughts and feelings.

Subjective

'Subjective' means that the version of events is based on somebody's personal opinions or feelings rather than factual evidence. For example, you could have a subjective view of a concert you went to see and it could differ from everyone else's version of the same event. This is because your view is dependent on your feelings and attitudes on that particular day.

You might write that the concert was great fun because all of your friends were there, or that it was awful because you had to stand all through the event and your feet hurt. Your version would be correct for you. However, it would be a subjective point of view and your readers would only be receiving a limited representation of the rock concert. Your narration would be more objective if you tried to present only the facts.

Objective

'Objective' means a view that is free of personal feelings. It is when someone presents the facts and details of a situation without involving their opinion or emotions. A good example of an objective point of view is that of a news reporter trained to present a situation with minimal body language and an emotionless voice so that they do not reveal their opinion.

Subjective narration

Subjective narration, particularly in the first person point of view, draws readers into the heart and mind of the character. It engages their emotions as they experience the feelings and attitudes of the narrator or protagonist. The reader becomes intimate with them and their experiences, as if they are a family member, a friend or a peer.

Examine your feelings as you read this subjective passage that is narrated in the first person. It is taken from the blurb for Belinda Jeffrey's young adult novel *Brown Skin Blue*.



BROWN SKIN BLUE
By Belinda Jeffrey

My mum's skin is white, my skin
is brown and I have a blue birthmark.
Two secrets rule my life.
One is something I need to know and the other
is something I need to forget.
They won't let me go.

Source: Belinda Jeffrey, *Brown Skin Blue*, University of Queensland Press, 2009

Seventeen-year-old Barry Mundy (Barramundy) is suffering a difficult childhood. He travels to the Northern Territory on a journey to discover his identity. Barramundy finds a job working for the operators of Top End Croc Jumping Cruises. He learns valuable lessons from observing the predatory and resourceful saltwater crocodile. In turn, he finds the strength to heal and evolve from being a silent and defenceless boy to the man he wants to be. We experience life subjectively through Barry's eyes, as shown in the following passage.

BROWN SKIN BLUE
By Belinda Jeffrey

For all their power and fear, crocs don't have much to enjoy about life when you think about it. It's not like they've found a way to survive so they can enjoy the good life. If I had that much power, I'd use it on a nest that was better than a patch of mud, leaves and water, that's for sure. I wouldn't be living in a room at the hotel. I'd have one of those places you see in magazines with indoor swimming pools and spas. A croc's life is pretty boring when you look at it. They eat, sleep, prey on animals, rear babies and fight for every boring bit of it. If they were human, they'd have found a way to squash the world down underneath them. That's what people are really good at. White people, especially. Black people are good at squashing themselves down.

There was a kid, Deano, in my class when I was at school. He was smarter than any of us and he had the darkest skin. His eyes were like white burning lights, sometimes. I used to think they could drill holes down to my soul when he looked at me. I used to think he could open me up with those eyes. He always knew everything, but it wasn't often he'd show it. He used to wag



school a lot and go fishing with his uncles or take off into the bush for weeks at a time. Our teacher used to go wild on him. *All that potential*, she would say. *Wasted*. Deano never liked lookin' in a white person's face, either. The teacher would get all mad and flustered and Deano would just shrug his shoulders and sink down under the weight of her emotion. She never got that frustrated with me. I wasn't dumb, but I wasn't Deano, either. He was just so used to being squashed down he didn't know how to stand up straight. Some of us just don't know how to look up at the world. It makes us so dizzy it's easier to keep lookin' down at the ground. The ground is our kind of colour. Some days if you do look up, all you see is white fog or blue sky.

Source: Belinda Jeffrey, *Brown Skin Blue*, University of Queensland Press, 2009

We can sense Barry's desires for a better life. We can relate to his world as a brown-skinned person and, like him, we can look 'out', 'up' and 'down' at his immediate environment. We also see the other characters through Barry's eyes. Their skin colour and actions are different from his own.

This subjective narrative powerfully presents Barry's plight, and although we may not have experienced the same situation as he has, we can sympathise with him.

The novel's themes of friendship, belonging and the search for identity are universal and timeless, and appeal to a teenage audience. A teenager understands what it is like to be alone and confused, or to seek comfort from a friend, just as Barry did. The use of a subjective first person point of view personalises the story, and readers can connect with Barramundy's feelings of powerlessness and understand his perspective of events and other characters in the story.

Breakaway tasks

Remembering

1 Barry identifies what is different between a crocodile's life and a human's. Yet, some experiences are similar. What are they?

Analysing

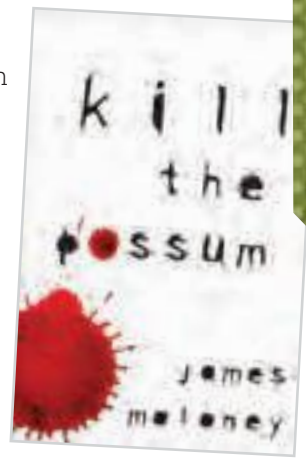
2 An author can use symbolism when attributing symbolic meanings or significance to events or objects, personal experiences or emotional conditions.

- a Barry suggests that humans 'squash the world down underneath them'. What does he mean symbolically by this imagery?
- b Deano feels 'squashed down' and finds it hard to 'stand up straight'. This is not denoting that the character literally has a physical problem. Instead it symbolises a deeper issue. Explain how Deano feels emotionally from this extract. Use textual evidence to validate your claims.
- c Setting can also be symbolic. What is the difference between a scene that has 'white fog' or 'blue sky'?

Applying

3 The author, Belinda Jeffrey, suggests that 'some of us don't know how to look up at the world.' Write about a day in your life or an incident you experienced when you felt this way physically or emotionally.

The following extract is from *Kill the Possum* by James Moloney. See if you can detect teenage themes as you read the following plotline summary from the novel.



Dylan Kane is sixteen and keen to start a relationship with Kirsty Beal at school. One Sunday, he summons the courage to visit her. His timing could not be worse. His arrival coincides with that of Ian Cartwright, the father of Kirsty's half-sister. Cartwright is returning his daughter to the family home after a weekend custody visit and the family are visibly frightened by his arrival.

We pick up the story a few weeks after this Sunday meeting. Dylan's involvement in the lives of the Beals, particularly his friendship with Kirsty's older brother Tim, leads him on a course of action that could have negative consequences.

The author has chosen a third person point of view to show a version of life and different types of people through Kirsty's experience. We get to understand her inner feelings about her boyfriend Dylan, and about her relationship with her brother Tim. We also get to respond to characters who are spoken about but are not actually in this episode of the novel, such as Kirsty's mother, her half-sister Melanie and her stepfather Ian Cartwright.

KILL THE POSSUM

By James Moloney

Tim flops into the sofa, cradling the load in his lap as though it were a puppy. 'I knew you'd still be here,' he says to Dylan and detaching one of the cans from the collar, he holds it out.

Dylan hesitates and looks towards Kirsty.

'Come on,' says Tim with a contemptuous frown, still holding the can towards him. Full of booze he's free of himself, full of confidence. When Dylan accepts, Tim forces one on Kirsty.

'Sit down,' says Tim, patting the cushions and with no reason to refuse, they oblige, sipping from the cans. The liquid is lukewarm and bubbles threaten to invade Kirsty's nose, but its sweetness helps it down her throat. She remembers the feel of Dylan's hand on her belly and looks at her brother slumped exactly where Melanie [Kirsty's younger sister] was sitting earlier.

They watch the second movie until it ends. Tim is still between them, the last can inside him. Dylan and Kirsty have half of theirs to drink but the early mellowing effects of the rum have kicked in.

'I don't understand the legal stuff,' says Dylan. 'What did you call it, a court committee or something?'

Kirsty thinks he's speaking to her until she turns and finds him waiting on Tim for a reply. It's only then that she realises these two have discussed Sunday without her. At school, of course. She's not sure how she feels about that. Better to leave Sunday alone. Dylan hasn't been here before, right? That's the game they played when he arrived.

But Tim is here now. Matters aren't entirely in her hands any more.

'A Committal hearing,' Tim corrects Dylan. 'It's like a mini-trial to work out if there's enough evidence to do the whole thing with a jury and stuff.'

'Enough evidence!'

Kirsty steps in. If there's going to be an explanation, at least she'll be the one to tell it. 'It's not like you see on television, Dylan. The evidence isn't always clear. Sure, Ian used to hit us, made a real mess of Mum sometimes, but just as often it was like what you saw, all words and threats and put-downs like we were a pile of dirt. Just remembering is enough. He knows he can frighten the crap out of us without lifting a finger. You saw the way he works. Imagine that happening every day, year after year. Mum cracked up in the end, tried to kill herself. They put her in a ward with all the crazies. It was horrible.'

Kirsty watches a painful sympathy lurch across her boyfriend's face. His hatred of Ian Cartwright is plain to see, too, forging new boundaries at the edge of his own universe. It was how she'd felt herself once, until she found a better way to survive.

'The social workers knew what was going on. They helped Mum organise the divorce, made sure we got the house. She hesitates, looking towards her brother whose face forms a silent question. How much are you going to tell him? She has to explain what happened at the committal and maybe it's not so bad to share this part of the story, even if some of it is going to be a lie.

'The social workers said we should take it further. Ian should go to gaol for what he'd done. Mum wanted it, too. We all did. So Mum went to the police and he was charged. That's where the committal hearing comes in. Tim told you what it is, like a mini-trial. Trouble was, it didn't work and the case was thrown out.'

'How could that happen though? After all he'd done to you.'

Tim breaks in, his words are slurred but the meaning is still clear. 'Because Mum lied, that's why. And once she was caught out, the judge wouldn't believe us. Unreliable witness. How many times have we heard those words since then?'

'That's why we can't get an AVO against him,' says Kirsty, trying to shut off the story so Dylan wouldn't ask any more questions. 'Every time Mum tries, Cartwright's lawyer reminds the cops what the judge said about her. Then there's his brother, the policeman. He's spread the same kind of stories around all his mates, that we just want to keep Ian from having Melanie on weekends.' She drops her voice and says as a bitter afterthought, 'That's the only true thing that ever came out of those hearings.' She winces at this, but Dylan doesn't pick up on what she's let slip.

'Why did she have to lie?' he asks instead.

DID YOU KNOW...

AVOs, or Apprehended Violence Orders, are issued by a court of law and enforced by the police. AVOs offer protection to victims or potential victims of domestic violence, such as physical assault, threats, harassment and damage to property.

'It's complicated, all right,' she snaps, hoping to kill off his question, then groans at how futile the old cliché sounds. And Dylan just keeps coming. Like a clumsy Labrador.

'Why did your mother lie about it? Wasn't the truth bad enough? Even if he didn't go to gaol, you would've got your AVO.'

'An AVO wasn't enough,' says Tim forcefully to the debris on the coffee table.

'What do you mean, not enough? I looked it up on the net. It means a guy can't come near you, can't even ring up on the phone.'

'You know all about it, do you?' shouts Tim. 'You're a lawyer now, is that it? Listen, smart arse, it's not about Mum, it's about Melanie.'

…

'Why's it so important to keep Cartwright away from Melanie? He doesn't hit her too, does he? She didn't seem afraid of him at all on Sunday.'

He hasn't guessed. Kirsty looks towards her brother who is staring back with the same weary pain in his eyes, despite the anaesthetic booze.

'Don't tell him. Please Tim.'

Sober, he might have heard the need in her voice, but he has four cans of rum and cola inside him. 'It's because of what Cartwright did to Kirsty.'

Dylan's face shows the horror. No actor in a slasher flick ever nailed it so perfectly.

Source: James Moloney, *Kill the Possum*, Penguin Books, 2008

Breakaway tasks

Understanding

1 With a partner, discuss whether the first or third point of view is more subjective. Discuss your rationale with the class.

2 The author suggests that Dylan acts like 'a clumsy Labrador'. What extra information does this simile give us about his character?

3 Using your own words and words from the text, describe each character according to Kirsty's point of view. Write a paragraph for each of the five characters mentioned above. For example, you could start a paragraph with 'Kirsty believes her stepfather Ian Cartwright is a bully because …'.

4 The author wants the reader to respond negatively and positively to certain characters. Fill in the table by indicating your personal response to each character. Then find evidence from the extract that encouraged your opinion.

Character	Positive or negative	Textual evidence
Kirsty		
Dylan		
Tim		
Mother		
Melanie		
Ian Cartwright		

Applying

5 What language builds the tension in this part of the plotline?

6 What do you predict will happen in the climax of this episode?

7 Write a new subjective version of this extract from Tim's point of view. You may use first or third person to give your reader a better understanding of the character of Tim, and of life through his experience.

Analysing

8 James Moloney addresses the issues of underage drinking and domestic violence in our society. How did he use characterisation to present these issues to teenagers?

9 What does Tim say or do that forces Kirsty and Dylan to join in with his drinking?

Evaluating

10 Has the author shaped your opinion about the issue of domestic violence? Justify your answer.

Creating

11 Choose one theme or issue that is relevant to teenagers from the lists below.

Themes

- pushing the boundaries
- a sense of belonging
- friendship or peer pressure
- growing up
- facing your fears

Issues

- cyber-bullying
- teenage depression in Australia
- domestic violence
- broken families

Gather art and craft materials to assist you in creating a large poster. Decorate it with pictures, words, symbols and colours that present your theme or issue in a powerful way. Think of how the size, place and space of your words and images play a role in the overall meaning of your piece.

12 Carry out an internet search to deepen your understanding of the theme you have chosen. Find five facts about this topic that you did not already know.

Strands in action

Core tasks

1. How has an author of a novel you have studied attempted to use a specific style of writing to attract a teenage audience?
2. What aspects of the plotline of the text you are studying have encouraged you to re-evaluate your understanding of a particular theme or issue in society?
3. How has the setting of a particular novel you are studying affected your opinion about a teen theme or issue in society?
4. Using the questions that follow, gather responses from at least six different teenagers. Include your responses too. Your interviewees must answer all questions in order for you to gather enough valuable data for your final analysis. You may replace questions from this list with your own questions; however, check them with your teacher first.

   You can speak personally to your interviewee or talk to them using technology. Be sure, however, to record the transcript of your responses so that you can refer to it as textual evidence in your analysis.

   a What are the main issues facing teenagers in society today?

   b Do you believe teenagers go through the same struggles as they did 100 years ago? Explain your answer.

   c Are you closer to your parents, your relatives or your friends? Why?

   d Do adults ever understand what a teenager goes through?

   e Do you believe that teenagers need more parental guidance?

   f Teenagers just want to have fun whatever the consequences. Do you agree or disagree with this statement?

   g What rule in society would you change for teenagers?

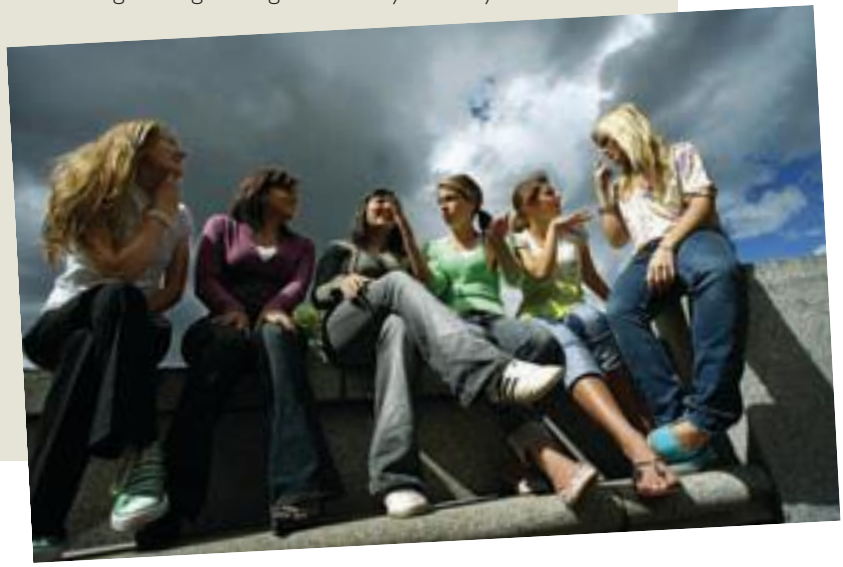
   h Why would this change be beneficial for teenagers?
5. Debate the topic: 'Teenagers are rebels who question the boundaries of society'.

   Use data and quotes from your investigation to make your team's side of the argument more persuasive.

Extra tasks

1. 'Films are much better than novels at influencing a teenage audience.' Agree or disagree with this statement by comparing one novel you have studied with a film you have seen.
2. Make a list of your top ten films for a teenage audience. Identify the themes or issues they present. Choose one film and write down your opinion concerning the theme or issue it raises.
3. In pairs or a group, compose a rap song that addresses a common teenage theme or issue in society. There are many guides on the internet that will assist you in doing this more easily and effectively. You might also like to create an audio backbeat for your song and record it using the software on your computer.

   Words have stresses. When you say particular words emphasis falls on certain syllables and not others. The process of working out where stresses lie in a sentences is called a scansion—the scanning of a metric pattern in a line of a poem or song. For example, hear the different stresses in the word 'produce': *A cow might proDUCE milk, however, the farmer will sell it as a PRODuce.* Consider the words you choose for your rap song. Underline the strong stresses in each word and make sure they fall on the beat of your rap.
4. Write a speech for a UNICEF conference audience addressing this topic: 'What do you believe is the greatest challenge facing teenagers in today's society?'





There is no life I know
To compare with pure imagination.
Living there, you'll be free
If you truly wish to be.

Anthony Newley (1931–1999), songwriter,
with Leslie Bricusse (1931–), composer,
Willy Wonka and the Chocolate Factory

IMAGINE THIS...

Chapter overview

Look around you. You're probably sitting in your classroom, which means you can see some books and desks, pens and your teacher. Have a good look around you. Everything you can see is the result of someone's imagination. The desks and pens, even the concept of 'school', were once nothing more than an idea in someone's imagination. Everything around you had to be imagined before it became a reality. Imagine that!

Our imaginations are remarkably powerful tools and well worth nurturing and developing. They're especially useful when it comes to creative writing and telling stories. Imaginative stories are so important because our understanding of who we are as people, of where we come from, where we are going and what we are all about, is defined by the stories we tell. In fact, the truth about humanity can be found in the stories we've imagined.

1 Finding the story to tell



Part of the epic of Gilgamesh telling the Babylonian legend of the flood from Nineveh, seventh century BCE clay

The author of one of the most imaginative stories, *The Wizard of Oz*, L. Frank Baum, said, 'Imagination has brought mankind through the dark ages to its present state of civilisation'. He was referring not only to the way imaginative ideas have transformed the way we live, but also to the way we have come to understand ourselves through the imaginative stories we tell.

Where did the first imaginative stories come from?

The earliest stories of humankind can be found on the walls of caves. What might appear to us as simple representations of people, animals and everyday objects were in fact narrative records of daily life in prehistoric times. As humankind progressed, we told ever more elaborate stories using music, dance, oral storytelling and other modes of performance. But the invention that changed the way we would tell stories forever was the invention of writing; some might argue it was the single most important invention for human progress.

It was the great city of Babylon that first gave us writing, as well as music, medicine, mathematics, libraries, maps, chemistry, botany and zoology. Babylon also gave us the world's first imaginative masterpiece: the epic of Gilgamesh. This was such a significant story because it combined both historical fact and *acts of imagination*.

Gilgamesh was a king who ruled Uruk, in Babylonia, around 2900 BCE, so we can assume that some of the adventures in the epic might be based on fact. The character Gilgamesh, however, is more than just a king; he is also two-thirds god. He is a harsh king and when the people appeal to the gods for help, they send a man, Enkidu, to battle him, but Gilgamesh and Enkidu become friends instead and embark on adventures together.

The epic of Gilgamesh was written in cuneiform on twelve clay tablets in about 2000 BCE. Sadly, the tablets are all damaged, some more so than others, but from what survives, historians and translators have been able to piece together this remarkable, imaginative, tale. What is so exciting about this tale is that it marked a shift in human history; writing had found an application beyond the practical, and stories had shifted from simple recounts to imaginative creations.

Humankind's first body of imaginative, recorded stories were the myths of early civilisations. In the absence of facts, humans observed life around them and then *imagined* how or why things happened or came to be. This imaginative process itself, so mystifying and captivating, was also cause for much speculation and an imaginative explanation was found to explain this too. While we understand our imagination to be a function of our minds, in Greek mythology, imagination and creation were thought to be inspired by the Muses. The nine Muses were children born to the god Zeus and a young woman by the name of Mnemosyne. They were raised by the god Apollo, from whom they developed their passion for the arts.

DID YOU KNOW...

Cuneiform is a form of writing made up of wedge-shaped strokes, inscribed mostly on clay but also stone, metal, wax and other materials.

Writer's TOOLBOX

Muse

In modern English, we still use the term 'muse' to refer to artistic inspiration and it is the root of words such as 'amuse', 'museum', 'music', 'mosaic' and 'to muse upon'.

Imagination

The word 'imagination' is a derivative of the Latin word '*imagination*', which was the equivalent of the Greek word, '*phantasia*', which was coined by Aristotle. When you know this, it's easy to see why words like 'imagination' and 'fantasy' are so closely related.

The Muses were thought to give humankind the gift of creative talent and inspiration. If a mortal was favoured by the Muses, at birth, delicate dew would be poured on the newborn's tongue to give them skill with words. The mortal would then be able to use the beauty of song, the grace of dance or other creative talents to heal the sick and comfort the heartbroken.

The Muses were believed to be powerful immortals. In one myth, King Pierus, who named his nine daughters after the nine Muses, made the mistake of boasting that his daughters matched the Muses in beauty and talent. His daughters were turned into squawking magpies as punishment.

Perhaps the most significant encounter with the Muses was that of the poet Hesiod, which took place on Mount Helicon. Born a simple shepherd, he was herding his animals when the Muses blessed him with the gift of poetry. He was asked to write about the present, the past and what was still to come. Most importantly, he was also to praise the Muses like no other deity. Hesiod went on to become one of the most significant writers of Ancient Greece and his works, as promised, refer to the Muses comprehensively.



The Nine Muses mosaic found in Kos, first century BCE

DID YOU KNOW...

The idea of the Muses gripped the imagination of humankind and persisted long after belief in the myths and gods of Ancient Greece declined. Over time, the term 'muse' came to be applied to real women who inspired the creative endeavours of men.

Breakaway tasks

Remembering

1 In Greek mythology, how was the imaginative process explained?

Understanding

2 Explain, in your own words, why stories are so important to humans.

Applying

3 Consider the world around you and the things that you find to be mysterious or unknown. Choose one thing and write a mini-myth that 'explains' your mystery. For example: How did the stars come to be in the sky? Or, how did roses get their sweet fragrance?

Analysing

4 Mnemosyne, Zeus and Apollo all played a part in parenting the Muses. Find out what these mythological figures were known for and then explain why they made suitable parents for the Muses.

Evaluating

5 Each of the nine Muses had a different imaginative speciality. Calliope, for example, was the Muse of heroic poems, Thalia the Muse of comedy and so on. Find out the names and specialities of the other seven Muses. If you could have any two Muses favour you with their powers to help you at school, which two would you choose? Justify your choice.

Creating

6 Gilgamesh is involved in many adventures throughout his epic. Hesiod had a great adventure when he met the Muses on Mount Helicon. King Pierus had a rather disturbing adventure when his daughters were turned into magpies. Choose one of these adventures, complete some further research to find out more and then, imagining that you are your chosen character (and that the internet has actually been around for thousands of years!), write an email to a good friend about your adventure.

How have artists used myths to tell stories through art?

In the Renaissance period, from the fourteenth to the sixteenth century, Europe saw a flourishing of new ideas and imaginative developments. Leaders of the Renaissance period turned to the great civilisations of ancient Greece and Rome for inspiration. This is reflected in many of the paintings of the era, with themes taken from Greco-Roman mythology. What is so intriguing about these paintings, their aesthetic beauty aside, is the way they capture an entire story within the one scene.

DID YOU KNOW...

'Renaissance' is a French word that translates as 'rebirth' or 'revival', making it a particularly appropriate name for this period of history, with its explosion of imaginative ideas and return to antiquity.

Landscape with the Fall of Icarus, a painting by Pieter Brueghel (c. 1558), tells the story of Icarus who flew too close to the sun.

Daedalus, father of Icarus, had built a labyrinth by order of King Minos. Afterwards King Minos was furious with Daedalus for revealing the labyrinth's secret and imprisoned Daedalus and Icarus in the labyrinth.

Daedalus, a great inventor, made two great sets of wings out of feathers and beeswax so that he and his son could escape. When it was time to go, Daedalus warned Icarus not to fly too close to the sun in case the wax melted and destroyed the wings, but Icarus was too excited to heed his father's words. He flew too close to the sun, his wings melted, and he fell to his death in the sea. Can you 'read' this story in the painting?

In *Bacchus and Ariadne,* a painting by Titian (c. 1523), we can 'read' the story of Ariadne, the daughter of King Minos. A young hero, Theseus, came to pay tribute to Ariadne's father and to defeat the Minotaur that lived in the labyrinth that Daedalus built. Ariadne fell in love with Theseus and gave him a sword and a skein of thread so that he would be able to find his way out.

After Theseus succeeded, he and Ariadne sailed away to be married, but for reasons we do not know, Theseus abandoned her on an island, where she was taken up by Bacchus, the god of wine and revelry, whom she eventually married. As a marriage present Bacchus gave her a golden crown and when she died he took her crown and threw it up into the sky, where it turned into a constellation of stars known as 'Corona Borealis'.

Landscape with the Fall of Icarus, by Pieter Brueghel (c. 1558), oil on canvas





Bacchus and Ariadne, by Titian (c. 1523), oil on canvas

DID YOU KNOW...

Bacchus is the Greek name for the god of wine and revelry. In Roman mythology, he is known as Dionysus.

Breakaway tasks

Remembering

1 Can you spot Icarus in Brueghel's painting? Describe where he is.

2 What can you see in the top left-hand corner of Titian's painting?

Understanding

3 In Titian's painting, which figure do you think is Bacchus? Explain your answer.

4 Why do you think Brueghel chose to make the other people in the painting unaware of Icarus's trouble?

Applying

5 The painting by Peter Paul Rubens illustrates another well-known myth.

- a Read the painting carefully and write the story that it inspires in you.
- b Use your research skills to find out which myth it actually depicts.

Analysing

6 How does Ariadne feel about her fate in Titian's painting and what gives you this impression?

7 To which part of Brueghel's painting is your eye drawn first and why?

Evaluating

8 Of the paintings by Brueghel and Titian, which one more effectively tells its story? Explain your answer.

Creating

9 Choose your own myth and either draw or paint your own representation of it. Write a paragraph to accompany your artwork, explaining your artistic choices.



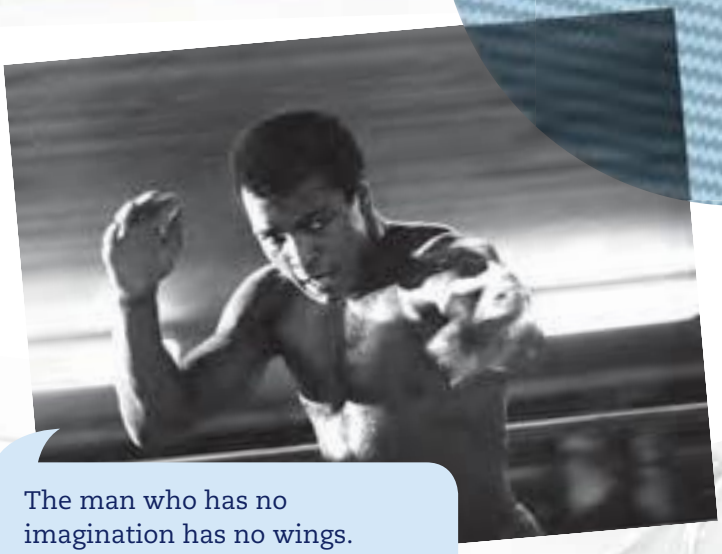
Peter Paul Rubens (c. 1620), oil on canvas

What do we think about imagination today?

Today when we talk about our imaginations, we don't think of them as something external to ourselves, like the Muses, but rather as an important part of who we are as people; we are talking about our inner lives, the lives that exist in our minds. This inner life is precious. It is within this inner life that our ability to create, to visualise and to empathise exists.

Even right at this moment, as you read, your imagination is influencing the way you see the world and shaping your future. If you're going to develop and nurture your imagination so that it really works for you, you must first get to know it. What do you understand, believe, think, value about your imagination?

The following quotes express ideas about the imagination. As you read through them, note which stimulate your thoughts the most.



Imagination is new reality in the process of being created.

Nancy Hale, writer

The man who has no imagination has no wings.

Muhammad Ali, boxer

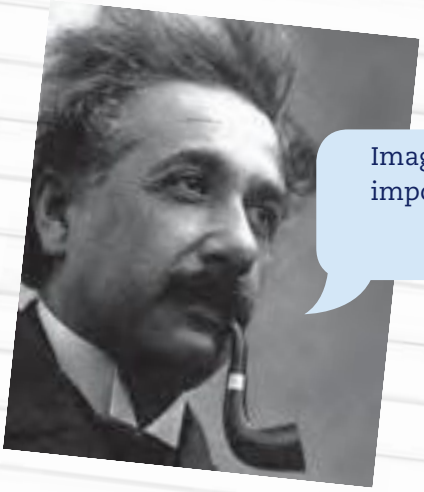
I never did very well in math—I could never seem to persuade the teacher that I hadn't meant my answers literally.

Calvin Trillin, journalist and novelist

I paint objects as I think them, not as I see them.

Pablo Picasso, artist





Imagination is more important than knowledge.

Albert Einstein, scientist

The Possible's slow fuse is lit / By the Imagination.

Emily Dickinson, poet



I saw the angel in the marble and carved until I set him free.

Michelangelo, artist

Without imagination, there is no goodness, no wisdom.

Marie Von Ebner-Eschenbach, writer

It's a poor sort of memory that only works backwards.

Lewis Carroll, writer

You see things; and you say, 'Why?' But I dream things that never were; and I say, 'Why not?'

George Bernard Shaw, playwright



My alphabet starts with this letter called yuzz. It's the letter I use to spell yuzz-a-ma-tuzz. You'll be sort of surprised what there is to be found once you go beyond 'Z' and start poking around!

Dr Seuss, writer

They are ill discoverers that think there is no land, when they can see nothing but sea.

Francis Bacon, philosopher

Never limit yourself because of others' limited imagination; never limit others because of your own limited imagination.

Mae Jemison, astronaut

Breakaway tasks

Remembering

1 According to Einstein, what is imagination more important than?

2 What does Michelangelo carve from the marble?

Understanding

3 The people quoted are writers, artists, sportspeople, philosophers and scientists. From their quotes, what do you understand the significance of the imagination to be for each profession?

Applying

4 Choose one of the people quoted and use your research skills to find out more about them. Write a paragraph explaining who they were and how they have used their imagination to enrich their life and the lives of others.

Analysing

5 Read each of the quotes carefully and discuss what they mean with a partner. After your discussion, write a paragraph that answers this question: What is the power of the imagination?

Evaluating

6 Which of the quotes do you find most inspirational? Justify your answer.

Creating

7 Write a quote of your own that best captures your thoughts about the imagination.

How can you use your imagination to find a story?

Ideas for stories can be found anywhere. All you need to do is keep your eyes and ears open and allow your imagination the freedom to do the rest. Inspiration can come to you at any time, so it's a good idea to carry a small notebook with you so you can jot down your thoughts as they occur. You might observe something that captures your interest, or perhaps meet someone you're curious about or who has an amazing story to tell. Something might happen to you, or a friend, that could form the plot for an imaginative tale. The experiences you have in life make great starting points for imaginative stories.

You can also make excellent use of other creative arts to find stories to tell. You might hear an evocative piece of music whose melody seems to be taking you on an imaginative journey, or perhaps a painting or a photograph is telling you a story that you could put into words. Newspapers may be serious, factual texts, but explore them and you'll find all sorts of fascinating stories from around the world that can be developed into imaginative stories.

No matter where you find your inspiration, with a little help from your imagination, you'll be telling stories in no time. Just remember that once you have your idea, you'll need some strong characters and an engaging plot to bring your story to life.

Strands in action

It's important to train your imagination if you want it to work effectively for you. It's even more important not to be shy or embarrassed by it. Some of the craziest sounding ideas have become some of the world's most wondrous inventions, works of literature and so on. Imagine how crazy Copernicus sounded when he first suggested that the sun was the centre of the galaxy, or when J. K. Rowling presented a synopsis of a novel about an alternative magical universe that could be reached from London; not to mention that craziest of ideas—the internet. Imagine a virtual world you can tap into with a computer? Inconceivable!

Core tasks

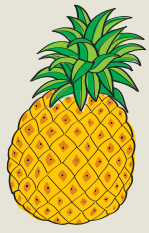
1 Answer the following questions as quickly as you can, being sure to write down your first idea. Don't dismiss any ideas because you think they are stupid. They may be your most imaginative! After you've answered the questions, share your answers in a class discussion.

a What is the most useless word in the English language?

b What does hell smell like?

c If you were a common household item, what would you be?

d Write the instructions you might find on a packet of lollies.

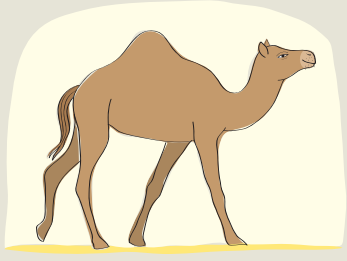


e What seriously needs to be invented?

f If right is the opposite of wrong, and up is the opposite of down, what's the opposite of a pineapple?

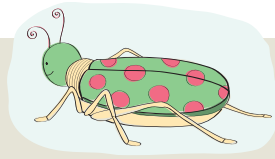
g Write the history of the world in twenty words or less.

h 'Three camels, a plastic box and only once before' is the answer to what question?



i Potato chips, the planet Saturn and train tickets are all examples of what?

j What should you never, ever serve with roast lamb?

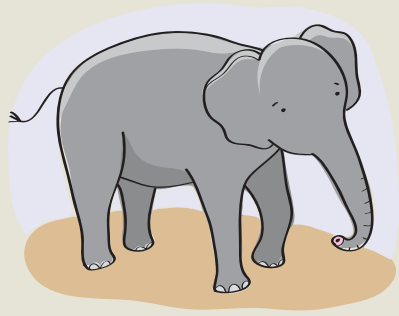


k Logically, what comes next in the following sequence: beetle, cardboard, mathematics, blue?

l If flies could talk, what would their first word be?

m What should you never, ever do in a shoe shop?

n What would be a ridiculous name for a pet elephant?



o If plants need water and sunlight, and cars need petrol and roads, what do books need?



2 Keep a writer's journal for two weeks. Record anything in your journal that inspires you, or that starts your imagination racing. Carry your journal around with you and add to it as often as you can. Here are some things you might like to record in your journal:

- observations you make of people or events around you
- interesting conversations you overhear
- things you see, hear, smell, taste or touch
- fascinating stories you are told
- photographs or stories from newspapers
- sketches of your own, or images collected from other places
- poems, song lyrics, quotes
- anything you like!

At the end of the two weeks, review your journal and see how many potential stories your imagination finds to tell!

Extra tasks

1 Play this game in small groups:

- **a** Take turns to stand in front of the group and tell a story.
- **b** Your classmates will call out, 'No you didn't' at random points in your story.
- **c** When you hear this, you must acknowledge that they are correct and change your story appropriately.

2 What is your favourite piece of creative writing? It can be an extract from a novel or short story, a poem, a scene from a play—whatever you like. Write a brief explanation about why it is your favourite, being sure to discuss why you think it was an effective story to tell. Combine your favourite piece of writing and your explanation with suitable images to create a poster.

3 Choose a piece of amazing classical music, such as *Planets* by Holst, Beethoven's *Pastoral Symphony* or the soundtrack to the *Lord of the Rings* films. Sit or lie comfortably and when you are relaxed and your mind is empty, play the music and allow yourself to get lost in it. Allow the music to tell you its own story. When the piece is finished, write that story.

4 Write a collection of whole-class stories. It works like this: each student writes the opening paragraph to a story and then passes their paragraph to the person sitting next to them. This person reads the opening paragraph they have been given and then adds a paragraph of their own to the story. They then pass the story on again. This continues until every student has contributed a paragraph to every story. Remember that the story needs to be resolved by the end of the final paragraph.

5 Write a short, short story of no more than 100 words. Show your short, short story to a partner who then mimes it for the rest of the class. The class tries to guess what is happening in the story.

6 The painting below is called *Composition VII*, and was painted by Wassily Kandinsky. For this painting, Kandinsky found his inspiration from music.

- **a** Use your imagination to explore this painting. Consider these questions:
  - Can you see any objects in Kandinsky's painting?
  - What sort of music do you think might have inspired *Composition VII*?
  - What sort of mood is created by the use of colour in Kandinsky's work?
- **b** Write the story that you can see in this artwork.

DID YOU KNOW...

One day in 1853, a diner in New York refused to eat an order of french fries because they were too thick. The chef fried a thinner batch, but the customer also rejected these so the chef decided to teach him a lesson. He sliced a potato paper-thin and fried the slices so heavily that they could not be cut with a fork. His plan backfired, however, when the customer was delighted with them. And so the humble potato chip was born!



Composition VII by Wassily Kandinsky, 1913, oil on canvas

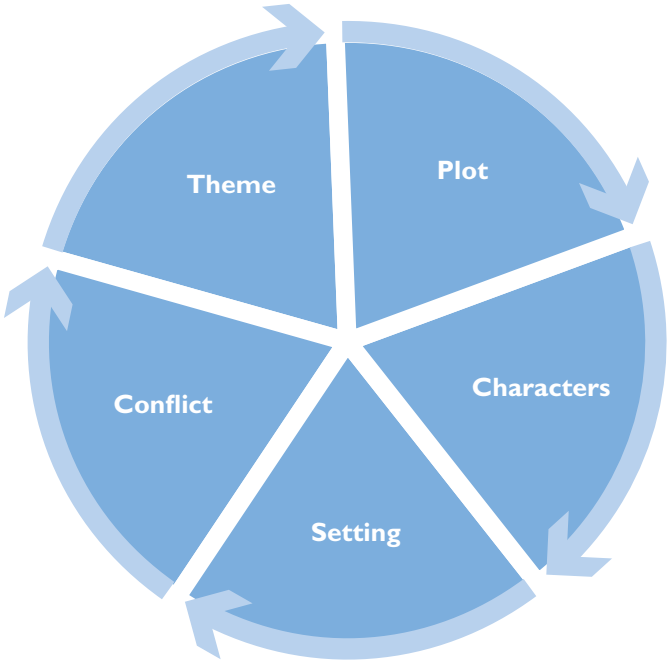
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Creating the story



Now that your imagination is stimulated with fresh and exciting ideas, it's time to start organising your writing to create a short story. Good writers know that good writing comes from planning their work, drafting the material, revising it closely and applying the basic rules and conventions to their masterpiece. Very experienced writers also know that it's possible to play with these rules and conventions to create something fresh and engaging for the reader.

Short stories have the following things in common:



Most short stories contain these elements.

Characters

Characters come in all shapes and sizes. They can be based on people you know or they might be a mix of people that you have met, seen, read about, thought about or would like to meet. In fact, they don't have to be people at all. They might be animals, ghosts, robots or even gods. There is no limit to your imagination. It's your story and your job to create interesting characters.

It's the writer's job to reveal what a character is like and how they might change throughout the course of the story. This can be achieved in a variety of ways, such as through descriptions of their physical appearance or through describing their relationships with others, their feelings, or even the motivations behind their actions.

Setting

The setting refers to the time and place in which the story takes place. There are many ways in which writers reveal the setting. This may be through descriptions of the scenery, the weather, the furniture that is being used, or even through the clothes that the characters are wearing. This attention to detail helps to bring the story to life for the reader.

Plot

The plot refers to *what* happens in the story and *how* it happens. It describes the events the characters encounter and the actions that they take. There are five parts to most stories:

1 **Introduction**—the start of the story where the settings and characters are revealed.

2 **Rising action**—the story becomes more complicated and the conflict in the story is revealed and developed.

3 **Climax**—the peak of the story, where the highest point of interest occurs. As the most suspenseful part of the story, the reader is left wondering what will happen next.

4 **Resolution**—the conflict comes to an end and the reader understands whether the conflict has been resolved or not.

5 **Denouement**—the final resolution of the plot. In this part of the story, all events have been untangled and resolved.

See the diagram below.

Conflict

Conflict is one of the most important elements of the short story as it helps move the plot along. It involves the struggle between two people or things. The main character is nearly always involved in the conflict.

The conflict is often a struggle with an *external force* (such as another person) or an *internal* struggle as the person deals with issues within themselves, such as an emotional problem. Internal conflicts usually occur within the character's mind.

Theme

The theme of the story is the main belief of the short story. It is the central message that the author is trying to explore in some depth. It often says something about what it is to be a human. For instance, it might be a story where the message is 'be true to yourself'.

Breakaway tasks

Understanding

1 Decide whether or not the following examples might indicate the time and/or place in which an event occurs.

- a kitchen table
- a thunderstorm
- an igloo
- a cloak
- a castle moat
- a church service
- autumn
- a crowd singing 'Happy Birthday'
- a tram
- a boy called Peter
- a desert
- sunrise
- shadows
- a German accent
- a book

Analysing

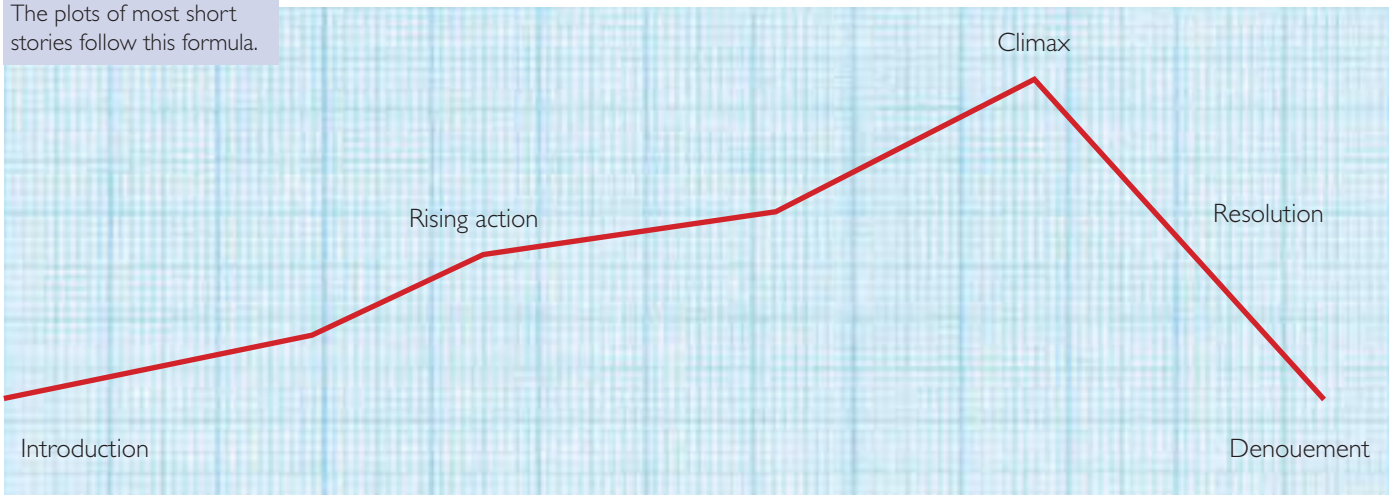
2 With a partner, choose a fairytale. Individually, map the plot, labelling the sections of the story that relate to the elements of a short story—introduction, rising action, climax, resolution and denouement. Compare your answer with your partner's.

3 Think of your favourite story or film. Map the plot as you did in Question 2. In what ways are they similar or different? Can you explain why?

Creating

4 For each letter of the alphabet, name at least three characters that might be found in a short story. For example, for C: clown, chef, chimpanzee.

The plots of most short stories follow this formula.



Planning

Planning your piece of writing is crucial. It helps to ensure that you keep your story alive and interesting for the reader. For example, an essay plan might look like this:

Writer's TOOLBOX

Writing for different audiences means that the language, and sometimes even the information that you include, changes according to the audience for whom you are writing.

Title:	The Flood
Introduction:	I am home alone, trying to study for my exams. Outside the winds begin to howl. A weather warning cackles over the radio airwaves.
Paragraph 1:	I curl up on the couch, study notes in hand. Anxiously I look outside waiting for my family to turn into the driveway. The rain teems down. Suddenly, the lights go out.
Paragraph 2:	The storm breaks. The ferocious winds uproot trees and one smashes through the lounge room window.
Paragraph 3:	Terrified, I notice flashing blue and red lights turning onto the farm. Sergeant Deller makes his way tentatively towards the house. He embraces me and breaks the tragic news to me.
Conclusion:	Even now in adulthood, when the weather begins to change, I still think back on that fateful day when my whole world was turned upside down.

Points of view in writing

One of the first things that you need to decide when you are writing your story is who is telling the story. While it is certainly possible to have several narrators telling a story, most stories tend to have a single narrator.

First person

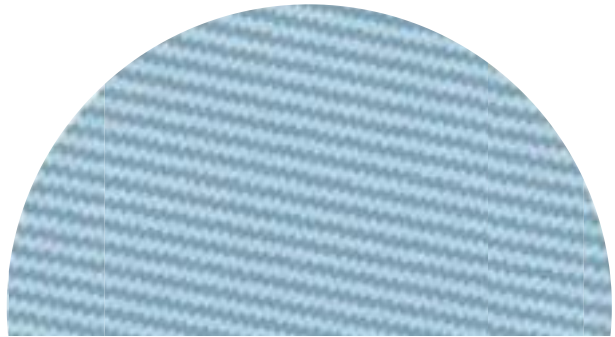
In this point of view the character speaks directly to the reader and knows everything the character chooses to reveal. This is a useful point of view to adopt if you want to reveal thoughts and feelings in an intimate way. The disadvantage for the reader is that they only know about the events of the story from one point of view.

> *When I heard the news, I felt sick. How could this happen? Weren't we supposed to be living in one of the safest cities in the world? How was I going to tell Mum? My stomach clenched as I imagined the look on her face.*

Second person

This point of view is not used very often. It is difficult to maintain, but can be quite effective in certain circumstances, such as when instructing someone on how to do something, or when describing an experience which has a series of components to it.

> *When you hear the news, you feel sick. You wonder how this could possibly have happened, especially since you are living in what is supposed to be one of the safest cities in the world. You imagine your mother's face as you tell her the news and your stomach clenches.*



Third person

In this point of view the writer knows everything there is to know about the characters (that is, the writer is omniscient or all-knowing). They can see inside the characters' minds and know what they're thinking and feeling.

> *When he heard the news, he felt sick. He wondered how this could possibly have happened, especially since this was supposed to be one of the safest cities in the world. He imagined his mother's face when he told her the news and his stomach clenched in pain.*

Italo Calvino was born in Cuba and grew up in Italy. He has won many literary awards, including the prestigious Italian literary award, Premio Feltrinelli. His novel *If on a Winter's Night a Traveller* is one of his most famous books. Read the following extract and answer the questions about writing from a particular point of view.

IF ON A WINTER'S NIGHT A TRAVELLER

By Italo Calvino

You are about to begin reading Italo Calvino's new novel, *If on a winter's night a traveller*. Relax. Concentrate. Dispel every other thought. Let the world around you fade. Best to close the door; the TV is always on in the next room. Tell the others right away, 'No, I don't want to watch TV!' Raise your voice—they won't hear you otherwise—'I'm reading! I don't want to be disturbed!' Maybe they haven't heard you, with all that racket; speak louder, yell: 'I'm beginning to read Italo Calvino's new novel!' Or if you prefer, don't say anything; just hope they'll leave you alone.

Find the most comfortable position: seated, stretched out, curled up, or lying flat. Flat on your back, on your side, on your stomach. In an easy chair, on the sofa, in the rocker, the deck chair, on the hassock. In the hammock, if you have a hammock. On top of your bed, of course, or in the bed. You can even stand on your hands, head down, in the yoga position. With the book upside down, naturally.

Of course, the ideal position for reading is something you can never find. In the old days they used to read standing up, at a lectern. People were accustomed to standing on their feet, without moving. They rested like that when they were tired of horseback riding. Nobody ever thought of reading on horseback; and yet now, the idea of sitting in the saddle, the book propped against the horse's mane, or maybe tied to the horse's ear with a special harness, seems attractive to you. With your feet in the stirrups, you should feel quite comfortable for reading; having your feet up is the first condition for enjoying a read.

Well, what are you waiting for? Stretch your legs, go ahead and put your feet on a cushion, on two cushions, on the arms of the sofa, on the wings of the chair, on the coffee table, on the desk, on the piano, on the globe. Take your shoes off first. If you want to, put your feet up; if not, put them back. Now don't stand there with your shoes in one hand and the book in the other.

Adjust the light so you won't strain your eyes. Do it now, because once you're absorbed in reading there will be no budging you. Make sure the page isn't in shadow, a clotting of black letters on a grey background, uniform as a pack of mice; but be careful that the light cast on it isn't too strong, doesn't glare on the cruel white of the paper, gnawing at the shadows of the letters as in a southern noonday. Try to foresee now everything that might make you interrupt your reading.

Source: Italo Calvino, *If on a Winter's Night a Traveller*, Random House, 1979

Writer's TOOLBOX

dispel: to drive off or scatter
hassock: thick cushion for kneeling on
lectern: tall, sloping reading desk



Breakaway tasks

Analysing

1. In this extract what point of view does the author use: first person subjective, first person objective, second person or third person omniscient? Find evidence to support your answer.
2. Calvino asks questions at various points in this extract. Locate these and comment on the effect that they have on the reader.
3. In many ways, Calvino uses language in such a way that he elicits (draws out) a particular response from the reader. How does he position the reader?

Writing to engage

Introductions

A good introduction is important for drawing your reader into the story. It enables you to introduce the characters, the time, the place and the conflict.



Writer's TOOLBOX

When you write **introductions**, make them interesting by using one of the following techniques:

- using something surprising or unexpected
- asking a question
- using short sentences to create tension
- using statistics
- using a quote/saying/proverb
- telling a joke
- varying your sentence structure
- varying your language
- using unusual words or phrases
- combining techniques
- appealing to an authority or an expert
- using humour
- creating fear.

Read the following introductions. Which introduction do you like best? Why? Based on the introductions, which piece of writing would you not continue to read? Why?

The alien

The blazing sun beat down on the harsh desert. Slowly, a humanoid figure emerged from the metallic box. It sniffed the air, soaked up its surroundings and hoisted a weapon to its side. In an instant, it was racing across the dusty dunes towards the tiny settlement.

The spy

Lightning lit Leanne's face. Outside, the wind continued its terrifying howl and the first drops of rain smashed against the windowpane. A cold shiver passed through her body. Leanne was terrified. She knew that she had only a few minutes to download the information and make her escape into the black night. Sweat was forming on her brow. Then she heard the key slide into the big oak door and knew that she was trapped.

The guest

Once upon a time, there was a man and a dog and a cat and a horse. They lived at my place and so did I. It was fun.

Paragraphs

Paragraphs always have one main idea. Every sentence in the paragraph is about the main idea. When an idea changes, a new paragraph must begin.

Paragraphs are crucial in a short story and should be used to move the plot along. You should ensure that every sentence is helping to bring your tale to life.

Lost

We reach the rock safely and begin to scale it. It is an easy climb. The holes and cracks act as footholds. We are breathing hard. We can see our breath condense in the morning air. We are almost at the summit of the rock. As our eyes reach the level above the jagged horizon, we gasp. A snake, the colour of Mallee dust, is uncurling like a spring ready to strike out. I grab you and we jump. Your hand tightens on mine. The wind surges past our bodies, gathering in our clothes till we look, feel and fall like parachutes. The ground is coming up closer and closer, faster and faster. We hit the ground with a thud.

There is blood on your forehead. It trickles down the side of your face like water in a brook, diverting only when it reaches the bumps and bends of your face. Where once a gleaming white tooth lay is now a small black hole. Your left eye has blackened quickly. Your clothes are ragged and torn. It's as if some animal with sharp claws has shredded them. Your legs are gashed and the blood oozes from them. Your chest rises and falls in rhythmic time.

I try to sit you up like a parent does to a newborn. Your scream of pain pierces the air and my heart like cutting knives. You are only four; I must carry you.

Conclusions

Conclusions should bring a story to a satisfactory end. It is important to remember that a conclusion should not introduce new material and should be a final statement. Since this is the last chance that you will have to impress your readers, you need to craft a conclusion that is gratifying.

Look at the following examples:

The Flood

Now, as I pass this seemingly tame, quiet river, I remember how easily it once became angry and dangerous. I have learnt that not everything is what it appears to be—especially rivers. Nothing is predictable.

Lost

Morning brings with it heavy rain. The drops fall helplessly from the grey-blanketed sky. I see a road. I see a car. They see us. We are saved. They have found us. They are running now. I shake you and try to wake you. You have slept still all night. You do not stir. They are calling to us and their arms are flapping in the wind, like clothes that hang from a line. I shake you violently. Your body is limp in my arms. The rain falls harder. You don't stir. Why don't you stir? A tremor builds in my throat. I can't feel the rain. I can't hear the voices. I feel only the pain as they carry us both away.

Breakaway tasks

Remembering

1 Write a plan for two of the following topics:
- The jewelled dagger
- The lighthouse
- It was then that I knew …
- A dreadful mistake
- Coming home.

2 Write an introduction for two of the following topics:
- The spaghetti incident
- My mad uncle
- The deadly bees
- It was then that I knew …
- Take your reader home with you for the evening.

Analysing

3 What are the main ideas of each of the paragraphs of *Lost*?

4 Identify examples of similes in the story *Lost*. How do they help to bring the writing to life?

5 Is there any evidence of the gender of either of the characters? How is this achieved?

Creating

6 Write a paragraph that continues the story, paying careful attention to the use of similes and metaphors.

7 Write conclusions for the following topics:
- a The last train home
- b A park scene
- c My life as a shoe.

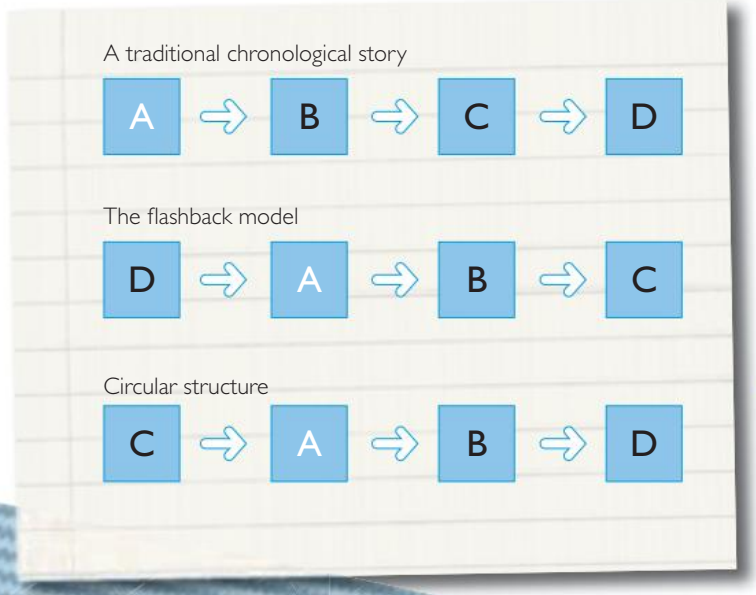
Varying story structure

The most conventional structure for a piece of writing, particularly one which is telling a story of some kind, is the chronological structure. In this case you write about events in the order in which they occurred—A followed by B, then C and finally D.

Varying the structure, however, can add interest and sometimes suspense to your writing. If you use the retrospective or flashback model, you start at the end and then go back to satisfy the reader's curiosity as to how and why something happened. This is a case of D followed by A, B and C.

Using flashback sequences can also be a useful way of developing character. A quick flashback can explain, for example, why a character is so frightened of flying. (Perhaps a close friend or relative died in a plane crash.)

In a circular structure you start at the climax, go back to describe events leading up to the climax and then go on to describe what happens afterwards. This is C then A, B, and on to D.

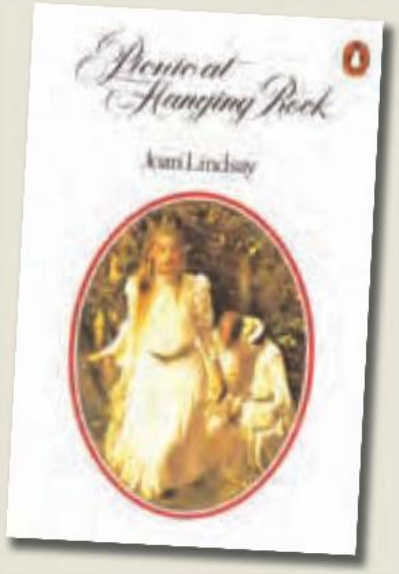


Strands in action

Core tasks

Joan Lindsay's *Picnic at Hanging Rock* is one of the most famous Australian novels ever written. Peter Weir turned it into a successful film in 1975. It tells the story of four schoolgirls, Miranda, Edith, Marion and Irma, who went on a picnic to Hanging Rock on St Valentine's Day in 1900 and mysteriously disappeared.

The tasks that follow depend on your ability to apply the skills used in this module.



PICNIC AT HANGING ROCK

By Joan Lindsay

A procession of queer looking beetles in bronze armour were making a leisurely crossing of Miranda's ankle when she awoke and watched them hurrying to safety under some loose bark. In the colourless twilight every detail stood out, clearly defined and separate. A huge untidy nest wedged in the fork of a stunted tree, its every twig and feather intricately laced and woven by tireless beak and claw. Everything, if only you could see it clearly enough, is beautiful and complete—the ragged nest, Marion's torn muslin skirts fluted like a nautilus shell, Irma's ringlets framing her face in exquisite wiry spirals—even Edith, flushed and childishly vulnerable in sleep. She awoke, whimpering and rubbing

red-rimmed eyes. 'Where am I? Oh, Miranda, I feel awful!' The others were wide awake now and on their feet. 'Miranda,' Edith said again, 'I feel perfectly awful! When are we going home?' Miranda was looking at her so strangely, almost as if she wasn't seeing her. When Edith repeated the question more loudly, she simply turned her back and began walking away up the rise, the other two following a little way behind. Well, hardly walking—sliding over the stones on their bare feet as if they were on a drawing-room carpet, Edith thought, instead of those nasty old stones. 'Miranda,' she called again. 'Miranda!' In the breathless silence her voice seemed to belong to somebody else, a long way off, a harsh little croak fading out amongst the rocky walls. 'Come back, all of you! Don't go up there—come back!' She felt herself choking and tore at her frilled lace collar. 'Miranda!' The strangled cry came out as a whisper. To her horror all three girls were fast moving out of sight behind the monolith. 'Miranda! Come back!' She took a few unsteady steps towards the rise and saw the last of a white sleeve parting the bushes ahead.

'Miranda …!' There was no answering voice. The awful silence closed in and Edith began, quite loudly now, to scream. If her terrified cries had been heard by anyone but a wallaby squatting in a clump of bracken a few feet away, the picnic at Hanging Rock might yet have been just another picnic on a summer's day. Nobody did hear them. The wallaby sprang up in alarm and bounded away, as Edith turned back, plunged blindly into the scrub and ran, stumbling and screaming, towards the plain.

Source: Joan Lindsay, *Picnic at Hanging Rock*, 1967



muslin: plain, usually fine, cotton fabric

nautilus: spiral chambered shell with pearly walls

monolith: single block of stone of considerable size

1 Using the short story planning structure, map the events you think have occurred before the extract and what you think happens next. Map out your ideas and share them with the class.

2 Imagine that you are one of the girls mentioned in the extract. Using the first person, retell the story from your point of view.

3 Once the girls disappear you decide to introduce a new character to the story—a police investigator. Develop a profile for this person and decide what course of action they are going to take.

4 Write the beginning or the ending to this story.

Extra tasks

1 Find out what happens next in the story by reading the book, viewing the film or researching on the internet. Prepare a report that compares your predictions with the original tale. In what ways are they similar and/or different?

2 The original story takes place in 1900. Update the story by at least one hundred years. What would change and what would stay the same?

3 Tell the story from the point of view of one of the girls who survived the adventure on the rock.

3

Telling the story

Now that we have learnt about the basic structures and features associated with short story writing, it is time to learn how to bring your imagination to life.

Successful writers know that a finished story is more than just having a good idea and getting words onto a page. They plan and draft and edit and then revise their work to achieve the finished product. That simple story that you read so easily is actually the result of many hours, or days or months or even years of work. The key is being able to touch and intrigue your reader; to trigger a response that keeps them turning the pages.

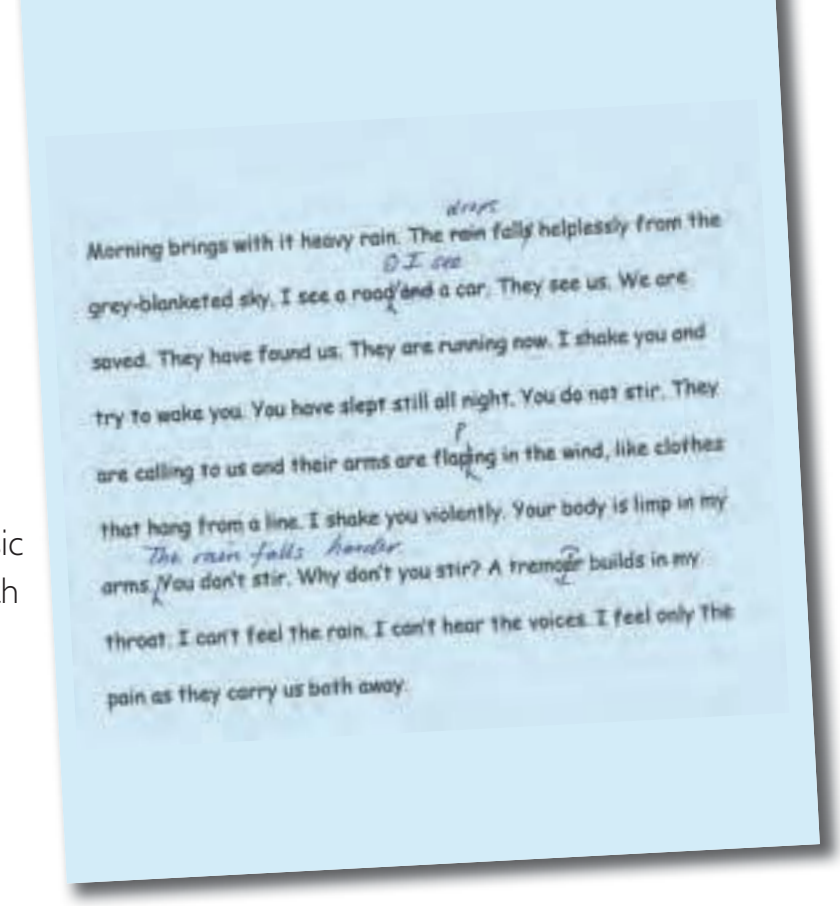
So how do you move from great ideas—plotted and planned, using the structures you learnt in Module 2—to a great story? Because of the demands of school and the rest of your life, you don't have years to work on a piece—you need to be able to finish a story quickly and efficiently. Master the arts of the two Ds—dialogue and detail—and you will keep your readers intrigued.

Dialogue

Characters need to speak so that the story can progress, and so that we learn something important about the story. To do this, your characters need to be able to speak to each other (or directly to the audience) in a realistic way, with authentic voices. When a character speaks, it is important that it sounds to the reader like the character came up with the words, not the author. In a short story no dialogue can be wasted, you simply don't have enough words to spare any on dialogue between characters that doesn't move the story along.

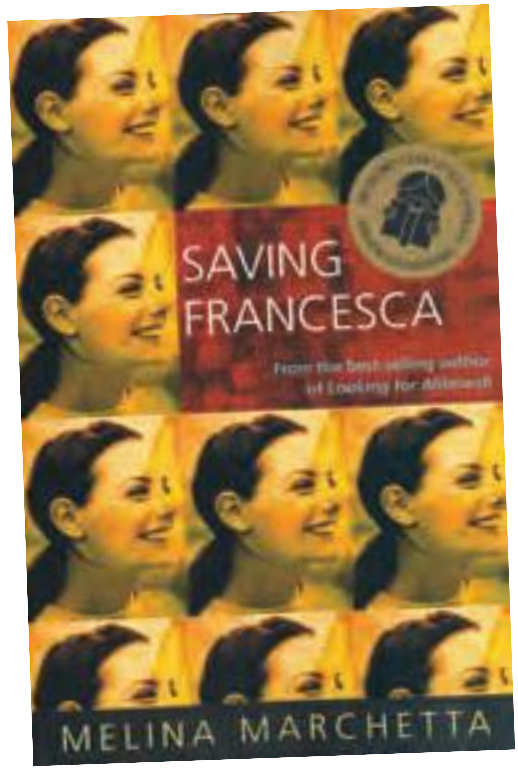


authentic: genuine or realistic


Morning brings with it heavy rain. The rain falls helplessly from the grey-blanketed sky. I see a road and a car. They see us. We are saved. They have found us. They are running now. I shake you and try to wake you. You have slept still all night. You do not stir. They are calling to us and their arms are flailing in the wind, like clothes that hang from a line. I shake you violently. Your body is limp in my arms. You don't stir. Why don't you stir? A tremor builds in my throat. I can't feel the rain. I can't hear the voices. I feel only the pain as they carry us both away.

When you write, you need to make sure that the way your character speaks is believable. If your story is set in medieval times, you would not use modern slang. Similarly, if you are writing about an event that took place in your local school, you couldn't use Elizabethan language—you would confuse your reader.

Read the extract that follows and see if you think the language is credible for teenagers today:

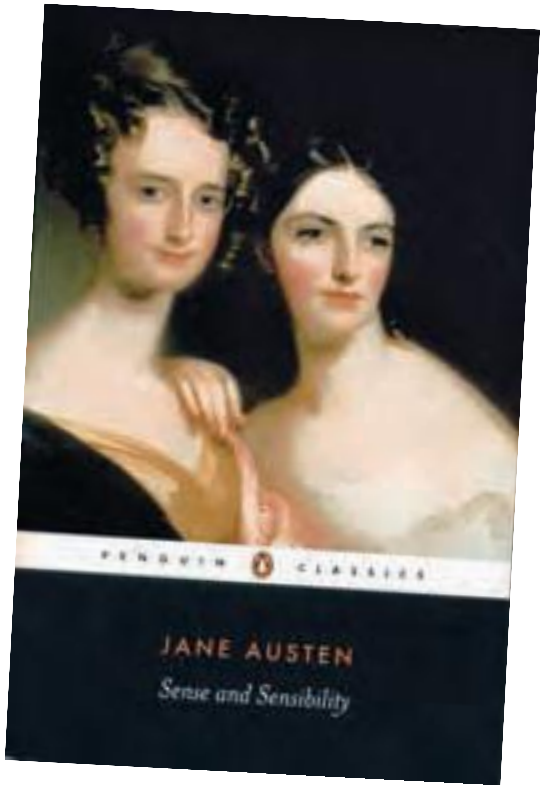


SAVING FRANCESCA

By Melina Marchetta

'I get stuck with Thomas Mackee one afternoon at the bus stop …
'Why did you ask me to dance in Drama?' I ask him.
He rolls his eyes. He does it exaggeratedly and I regret the question.
'Before your feelings get out of hand,' he tells me, 'I have to warn you that you're not my type.'
This time I roll my eyes.
'It was like you were asking me to,' he says.
'Anyway, I felt like an […] idiot out there on my own and I thought, who do I want to drag down with me?'
'So why drag me down?'
'Why did you say yes?' he asks.
'You made me laugh and I haven't laughed for, like, ages.'
'Because you're a grinner,' he confirms.
'Am I?'
'Yep. Not often, but once in a while you have this goofy grin,' he tells me. 'Most chicks have great smiles, even Finke has a killer of a smile when she forces herself, but you have a goofy grin. See, you're doing the goofy grin now.'

Source: Melina Marchetta, *Saving Francesca*, Penguin Books, 2003



Now contrast the extract with the way young people discussed relationships in the 1800s. The following extract is from *Sense and Sensibility* by Jane Austen. In it Elinor, the eldest of the impoverished Dashwood sisters, is talking with Lucy a new friend. Lucy has just revealed that she is engaged to Edward. Unfortunately Elinor has been in love with him herself for some time.

SENSE AND SENSIBILITY

By Jane Austen

'Four years you have been engaged,' said she with a firm voice.
'Yes; and heaven knows how much longer we may have to wait. Poor Edward! It puts him quite out of heart.' Then taking a small miniature from her pocket she added, 'To prevent the possibility of mistake, be so good as to look at this face. It does not do him justice, to be sure, but yet I think you cannot be deceived as to the person it was drew for. I have had it above these three years.'

Source: Jane Austen, *Sense and Sensibility*, 1811

Each of the extracts above works because the characters have authentic voices. They speak in and of their time, their generation, their experience and the dialogue adds valuable information to the story.

Breakaway tasks

Understanding

1 Look up the word 'anachronism' in a dictionary. Why might this word be relevant to a discussion about crafting dialogue?

2 What effect did Thomas Mackee have on Francesca?

Applying

3 Rewrite the extract from *Saving Francesca* as if it had been written by Jane Austen.

4 Using one of the stories that you planned in the previous module as a basis, write the dialogue between two of the characters that explains the conflict in the story.

Descriptive writing

In descriptive writing, the emphasis is on the description. Unlike the imaginative piece, which creates interest through the plot or storyline, a descriptive essay creates interest through its description. It places more emphasis on the use of techniques such as:

- similes
- alliteration
- onomatopoeia
- short sentences
- interesting vocabulary
- personification
- metaphors
- attention to the senses
- interesting subject choice.

Compare the following two introductions and identify how they differ.

The Funeral: Personal / Imaginative

I will never forget the day that we buried my father. I was a young boy of 10 and his death came as a shock to the family. It surprised me to see the size of the congregation. I had never thought of my father as being liked or respected. Even then, however, I was struck by the lack of tears. No one mourned. I looked into their hard faces. An eerie man with lifeless eyes sneered. I knew that I would some day see him again.

The Funeral: Descriptive

Alliteration

Silently, the saddened crowd picks its way to the grave site. Overhead, the storm clouds brew and the first flashes of lightning fill the sky. Eyes downcast. Hands clasped in front, locked in prayer or protection, no one can quite tell. The gaping wound in the earth beckons them. A shrill wail pierces the solemnity and a cacophony of tears breaks out. Standing silently amid the gloom, arms rigid at his sides like a soldier, is the orphan whose dreams have been shattered.

Attention to what can be seen

Alliteration

Attention to what can be heard

Metaphor

Interesting vocabulary

Interesting vocabulary

Alliteration

simile

Breakaway tasks

Understanding

1 For each of the following words, write a list of two or three more interesting and exciting vocabulary choices.
- cold
- upset
- angry
- fell
- standing
- looking
- good
- fast

2 Look at the two paragraphs that describe the funeral. How does the writer's decision to use a more specific description of the grave itself in the second paragraph create a stronger image for the reader?

3 How are the senses being used by the writer to create mood? Find an example and explain its effect.

Creating

4 Choose one of topics below. Write two short pieces on this topic, but from completely different perspectives. For example, for a topic like 'The Soccer Match', you might write one piece from the point of view of a player and another piece from the point of view of a spectator.

Alternatively, you could write two pieces on the same topic, but change the setting completely. For example, for a topic like 'The Theatre', one piece might be set in the Elizabethan Globe and the other piece might be set in a modern-day city.
- crowds
- the secret garden
- a rock concert
- my bedroom
- a river scene
- the Christmas gift
- the wedding
- through the window
- a walk in the rain
- loneliness



A **thesaurus** is an important tool when you are writing. You should become very familiar with it—either your electronic version or your traditional text. Don't, however, fall into the trap that some inexperienced writers fall into of using an inappropriate word in the wrong spot. The best writers know how to produce the right words at the right moments.

Writing for atmosphere

Atmosphere is usually created through word choice. Authors use many adjectives and other literary devices to create a mood for the reader. This is important because the tone of the story gives clues to the reader about how they should interpret some of the information. Often the tone tells the reader what

emotions characters are experiencing, and guides them as to what emotions they should or could be feeling as they read.

Margaret Atwood is one of Canada's most famous authors. She has published over twenty books, including novels, short story collections, poetry and literary criticism. *Alias Grace* is based on the true story of Grace Marks, a woman imprisoned as a sixteen-year-old for the murder of her employer, Thomas Kinnear, and his housekeeper–lover, Nancy Montgomery. Read this extract, which is the opening to the novel, and observe the ways in which Atwood creates atmosphere.

ALIAS GRACE

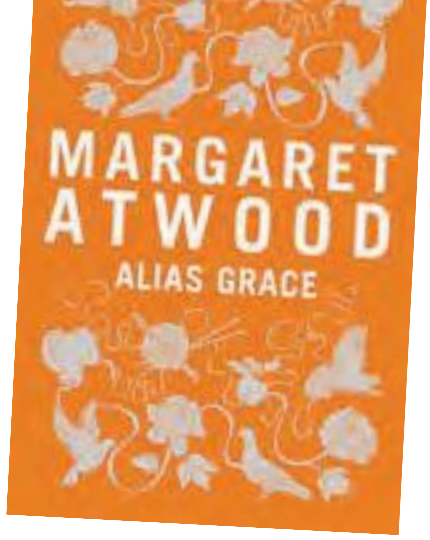
By Margaret Atwood

Out of the gravel there are peonies growing. They come up through the loose grey pebbles, their buds testing the air like snails' eyes, then swelling and opening, huge dark-red flowers all shining and glossy like satin. Then they burst and fall to the ground.

In the one instant before they come apart they are like the peonies in the front garden at Mr Kinnear's, that first day, only those were white. Nancy was cutting them. She wore a pale dress with pink rosebuds and a triple-flounced skirt, and a straw bonnet that hid her face. She carried a flat basket, to put the flowers in; she bent from the hips like a lady, holding her waist straight. When she heard us and turned to look, she put her hand up to her throat as if startled.

I tuck my head down while I walk, keeping step with the rest, eyes lowered, silently two by two around the yard, inside the square made by the high stone walls. My hands are clasped in front of me; they're chapped, the knuckles reddened. I can't remember a time when they were not like that. The toes of my shoes go in and out under the hem of my skirt, blue and white, blue and white, crunching on the pathway. These shoes fit me better than any I've ever had before.

It's 1851. I'll be twenty-four years old next birthday. I've been shut up in here since the age of sixteen. I am a model prisoner, and give no trouble. That's what the Governor's wife says, I have overheard her saying it. I'm skilled at overhearing. If I am good enough and quiet enough, perhaps after all they will let me go; but it's not easy being quiet and good, it's like hanging on to the edge of a bridge when you've already fallen over; you don't seem to be moving, just dangling there, and yet it is taking all your strength.



I watch the peonies out of the corners of my eyes. I know they shouldn't be here: it's April, and peonies don't bloom in April. There are more now, right in front of me, growing out of the path itself. Furtively I reach out my hand to touch one. It has a dry feel, and I realize it's made of cloth.

Then up ahead I see Nancy, on her knees, with her hair fallen over and the blood running down into her eyes. Around her neck is a white cotton kerchief printed with blue flowers, love-in-a-mist, it's mine. She's lifting up her face, she's holding out her hands to me for mercy; in her ears are the little gold earrings I used to envy, but I no longer begrudge them, Nancy can keep them, because this time it will all be different, this time I will run to help, I will lift her up and wipe away the blood with my skirt, I will tear a bandage from my petticoat and none of it will have happened. Mr Kinnear will come home in the afternoon, he will ride up the driveway and McDermott will take the horse, and Mr Kinnear will go into the parlour and I will make him some coffee, and Nancy will take it in to him on a tray the way she likes to do, and he will say What good coffee; and at night the fireflies will come out in the orchard, and there will be music, by lamplight. Jamie Walsh. The boy with the flute.

I am almost up to Nancy, to where she's kneeling. But I do not break step, I do not run, I keep on walking two by two; and then Nancy smiles, only the mouth, her eyes are hidden by the blood and hair, and then she scatters into patches of colour, a drift of red cloth petals across the stones.

I put my hands over my eyes because it's dark suddenly, and a man is standing there with a candle, blocking the stairs that go up; and the cellar walls are all around me, and I know I will never get out.

This is what I told Dr Jordan, when we came to that part of the story.

Source: Margaret Atwood, *Alias Grace*, 1996

Breakaway tasks

Understanding

1 How does Atwood describe the prison exercise yard?

2 How would you describe Grace Marks's mood? What evidence would you use to support this?

Analysing

3 Look at the passage closely. What conclusions can you draw about Grace?

4 How does Atwood make links between Grace's present and past?

5 What emotions are being explored in the text? What do you think the reader is meant to be feeling about Grace and what she is experiencing?

6 'These shoes fit me better than any I've ever had before.' How does Atwood create a unique character?

The Red Badge of Courage

Stephen Crane published his second novel *The Red Badge of Courage* in 1895. It describes the initiation into warfare of a young soldier during the American Civil War (1861–65). Crane's hero, Henry Fleming, confronts the horror of the war and has, by the end, rid 'himself of the red sickness of battle'. Throughout the novel, Crane uses vivid descriptive language to convey the emotions of his hero.

In the extract below Henry has returned to his regiment after running away from battle and he feels at peace.

THE RED BADGE OF COURAGE

By Stephen Crane

The fire crackled musically. From it swelled light smoke. Overhead the foliage moved softly. The leaves, with their faces turned toward the blaze, were colored shifting hues of silver, often edged with red. Far off to the right, through a window in the forest could be seen a handful of stars lying, like glittering pebbles, on the black level of the night.

In the next extract Henry reflects on his love for the Union flag for which he is fighting.

Within him, as he hurled himself forward, was born a love, a despairing fondness for this flag which was near him. It was a creation of beauty and invulnerability. It was a goddess, radiant, that bended its form with an imperious gesture to him. It was a woman, red and white, hating and loving, that called him with the voice of his hopes. Because no harm could come to it he endowed it with power. He kept near, as if it could be a saver of lives, and an imploring cry went from his mind.

Source: Stephen Crane, *The Red Badge of Courage*, 1895

Breakaway tasks

Understanding

1 Where does the first extract take place? How do we know?

2 How does Crane personify the flag?

3 What example of personification is used in the first extract?

4 What simile is used in the first extract?

Analysing

5 What emotions are being explored in the second extract?

6 Why does Crane choose to describe the flag in the way that he does?

7 'Colored shifting hues of silver' all describe the same idea. What is it and why does Crane choose to use these adjectives together?

Appealing to the senses

Because we want the reader of our story to be able to identify with the scenes that we are creating, we need to appeal to the five senses with our words. Readers can be made to see, hear, smell, taste, and even feel whatever you describe to them if you just use the right words.

Sight, sound, smell, taste and touch are some of the most important abilities we possess as humans. They enrich our lives and are integral parts of the human experience. When we lose any of them—even temporarily—through illness or accident, part of the way in which we experience the world is lost. As writers, we can help to bring our writing to life by providing snippets or whole descriptions of the world that we are creating for our readers by appealing to their senses.

It is important not just to tell the reader about how a situation feels, but what causes that emotion. Therefore, we must be able to explain the texture, the smell, the contrasts and the colouring of characters and environments. For a reader to be drawn into the world you are creating you must be able to engage all of their senses so that they feel your world as vividly as they feel their own. Look at the difference in the statements below:

The meringue broke and cream fell out.

Tiny morsels of white, succulent crispy meringue floated across the air as the sweet snapped in two and an avalanche of soft filling, the strawberries floating on the surface, gushed over the side and onto floor.

Creating pictures in the mind of the reader helps bring the writing to life and keeps your reader keen to find out what happens next.



Using **literary techniques** to create meaning can help you make your writing much more interesting. Think about using some of the following to help with your descriptions:

Similes: used to compare one thing with another. A simile contains the words 'like' or 'as'.

Metaphors: also used for comparison, but one thing is actually said to be another thing; do not use the words 'like' or 'as'.

Onomatopoeia: words or phrases that sound like objects they are describing.

Personification: the attribution of human characteristics or qualities to objects.

Alliteration: the repetition of consonant (non-vowel) sounds.

Assonance: the repetition of the same vowel sounds followed by different consonant sounds.

Great Expectations

Charles Dickens's novel *Great Expectations* tells of a boy called Pip and the adventures that change his life, particularly his encounter with the eccentric Miss Haversham. Miss Haversham was left at the altar on her wedding day, and has lived in the crumbling remains of her wedding feast ever since. In the extract that follows Pip sees these remains for the first time. Notice how Dickens builds the atmosphere by explaining how Pip's senses are affected as he enters the room.

GREAT EXPECTATIONS

By Charles Dickens

I crossed the staircase landing, and entered the room she indicated. From that room, too, the daylight was completely excluded, and it had an airless smell that was oppressive. A fire had been lately kindled in the damp old-fashioned grate, and it was more disposed to go out than to burn up, and the reluctant smoke which hung in the room seemed colder than the clearer air—like our own marsh mist. Certain wintry branches of candles on the high chimney-piece faintly lighted the chamber; or it would be more expressive to say, faintly troubled its darkness. It was spacious, and I dare say had once been handsome, but every discernible thing in it was covered with dust and mould, and dropping to pieces. The most prominent object was a long table with a tablecloth spread on it, as if a feast had been in preparation when the house and the clocks all stopped together. An epergne or centre-piece of some kind was in the middle of this cloth; it was so heavily overhung with cobwebs that its form was quite undistinguishable; and, as I looked along the yellow expanse out of which I remember its seeming to grow, like a black fungus, I saw speckle-legged spiders with blotchy bodies running home to it, and running out from it, as if some circumstances of the greatest public importance had just transpired in the spider community.

I heard the mice too, rattling behind the panels, as if the same occurrence were important to their interests. But the black beetles took no notice of the agitation, and groped about the hearth in a ponderous elderly way, as if they were short-sighted and hard of hearing, and not on terms with one another.

These crawling things had fascinated my attention, and I was watching them from a distance, when Miss Havisham laid a hand upon my shoulder. In her other hand she had a crutch-headed stick on which she leaned, and she looked like the Witch of the place.

'This,' said she, pointing to the long table with her stick, 'is where I will be laid when I am dead. They shall come and look at me here.'

With some vague misgiving that she might get upon the table then and there and die at once, the complete realization of the ghastly waxwork at the Fair, I shrank under her touch.

'What do you think that is?' she asked me, again pointing with her stick; 'that, where those cobwebs are?'

'I can't guess what it is, ma'am.'

'It's a great cake. A bride-cake. Mine!'

Source: Charles Dickens, *Great Expectations*, 1860

Breakaway tasks

Understanding

1. Where is Miss Haversham taking Pip?
2. What was the most prominent object in the room?
3. Find the meaning of the following words from the extract: oppressive, kindled, discernible, epergne, agitation, ponderous.
4. What is everything in the room covered with?

Analysing

5. Draw up a table with a quote for each sense that Dickens employs in the extract.
6. Miss Haversham's character has lived with the physical wreck of her hopes for a long time. What does this tell us about her character?
7. Do you expect the relationship with Miss Haversham to be positive for Pip? Why or why not? Is there any evidence in the text to support your answer?

An extract from *Sleeping Dogs* by Sonya Hartnett follows. This novel was shortlisted for the Children's Book of the Year in 1996 and was the winner of a Young Adult Literature Award. In this extract Bow is being shown through a house by Oliver.

SLEEPING DOGS

By Sonya Hartnett

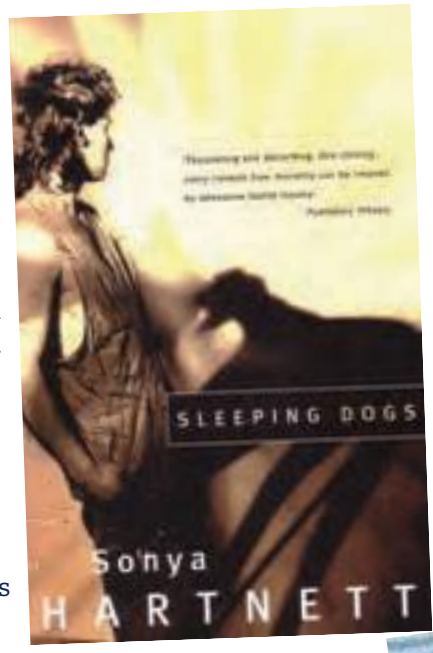
The house had once been grand. The ceiling was high and decorated with trim and roses; now, hammocked drapes of cobwebs hung from it, collecting above the doorways like flags of ravaged silk, festooned with dust balls and soft white sacs for young spiders, so many and so thick that they seemed to be holding up the walls, pressing back the plaster.

The hallway was like a tunnel of a catacomb, fallen inward like lungs expelling air. From somewhere Bow heard water dripping. He groped, half blinded. Filthy, he thought: Oh, it's filthy.

An open door spilled an ill-looking light and he paused to look inside. Oliver said, 'Don't stop, Bow,' and the artist moved on, but not before he'd taken a glance around the room.

It was a lounge room and reeked of animal. On the floor was a rug, dirty and pressed thin, its tassels knotted to stumps. There was a collection of hunting prints hung from the rail around the yellowed walls and they too bore cobwebs, twined about the stretches of wire and garlanded beneath the frames. The furniture was mismatched and held the shapes of absent loungers; it was heavy and good quality, but now it was old and mostly destroyed.

Linking the ceiling from end to end, cobwebs. In the corners of the floor, newspapers and beer cans and forgotten clothes, a fishing rod with tangled line. On every available surface a cat was crouched and each turned its eyes to him and stared.



All this Bow saw in a sweeping glance. He saw, too, a small and very feeble old woman. She sat still as the dead, her eyes on her hands, her hands in her lap. The dress she wore was perfectly without colour at all.

Source: Sonya Harnett, *Sleeping Dogs*, Penguin Books, 1995

Breakaway tasks

Understanding

1 The extract appeals to the senses in order to enhance the description. Find an example of each of the following:
   a an appeal to sight
   b an appeal to hearing
   c an appeal to smell.

Applying

2 What is a catacomb? How does understanding the meaning of this word contribute to the effect created in the description?

3 In the extract Hartnett uses vocabulary with care, choosing the exact word for the impression she wants to convey. If she had used the word 'full' instead of 'festooned' when describing the cobwebs, what difference do you think this would have made to the image she was conveying to the reader?

4 Why do you think the writer chose to use the word 'reeked' rather than 'smelled'?

Analysing

5 The extract makes use of images to describe the house more vividly. What impression is conveyed by the image of the 'hammocked drapes of cobwebs'? How effective do you find this image?

6 The extract makes use of similes. Find examples of similes in the extract and comment on their effectiveness.

Applying

7 Write a short description of your bedroom. Include appeals to the senses and other techniques used by this author.

Strands in action

Core tasks

1 Compare these two introductions and identify the qualities that differentiate them. They are both on the same topic: 'The Funeral'.

Simple

I will never forget the day that we buried my father. I was a young boy of 10 and his death came as a shock to the family. It surprised me to see the size of the congregation. I had never thought of my father as being liked or respected. Even then, however, I was struck by the lack of tears. No one mourned. I looked into their hard faces. An eerie man with lifeless eyes sneered. I knew that I would, some day, see him again.

Descriptive

Silently, the saddened crowd picks its way to the gravesite. Overhead, the storm clouds brew and the first flashes of lightning fill the sky. Eyes downcast. Hands clasped in front, locked in prayer or protection, no one can quite tell. The gaping wound in the earth beckons them. A shrill wail pierces the solemnity and a cacophony of tears breaks out. Standing silently amid the gloom, arms rigid at his sides like a soldier, is the orphan whose dreams have been shattered.

2 Use as much description as you can to bring two of the following locations to life for your readers.

- a chocolate factory
- an airport
- a mechanic's garage
- a rainforest
- a locker room.

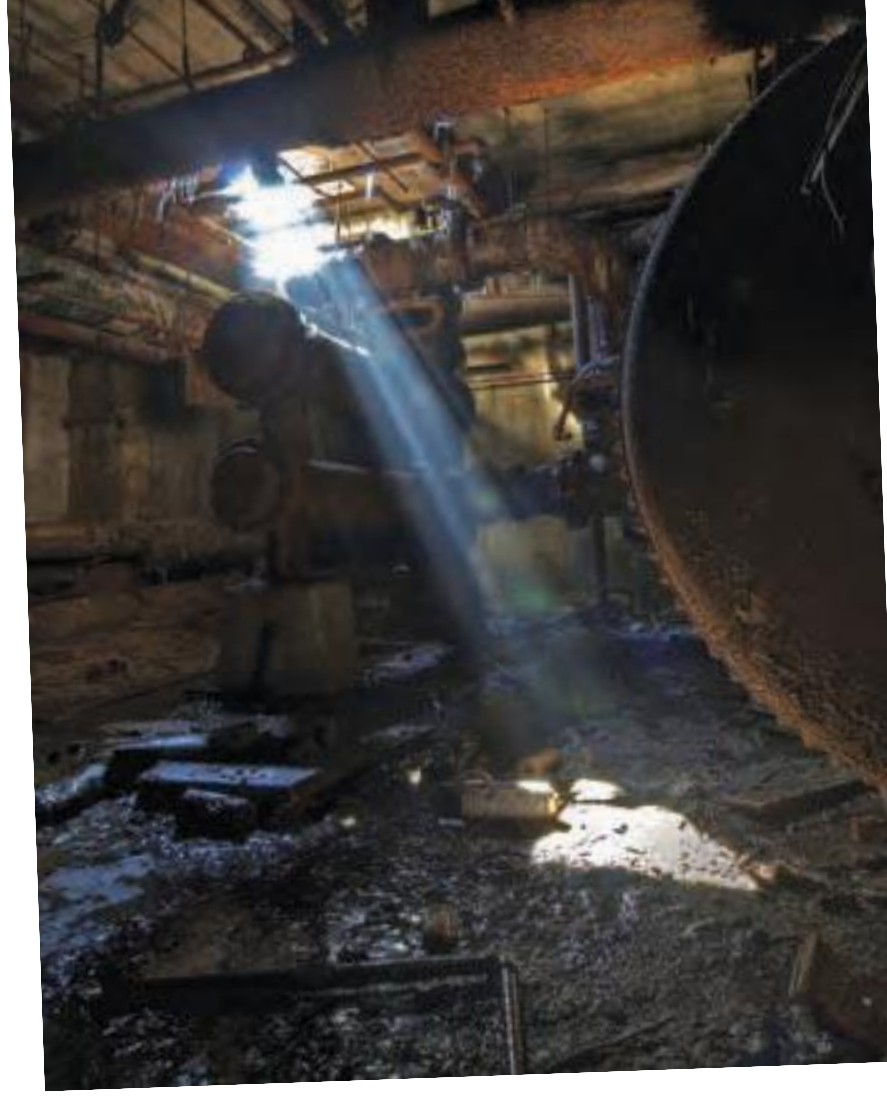
Extra task

Take one of the stories that you have planned as part of Module 2. Use all the skills that you have learnt so far, including using descriptive writing and language techniques, to write the story.

4

This is the story!

After good writers have written their story, they often reflect on what they wrote and how they wrote it. The process of writing starts with the imagination and the germination of an idea, and ends with a review of how the idea grew. In this module we look at how an experienced author takes a single image, develops it into a full story and reflects on the process once the story has been written.



Look at the picture. This is the stimulus that respected author Michael Pryor used to inspire his story *The Light*. When you look at the picture what immediately jumps to mind? Before you read his story, take a moment to note down the story ideas you have from looking at this picture.

THE LIGHT

By Michael Pryor

I hate heights. I didn't used to, but I do now. So the idea of climbing up to the roof of this stupid factory didn't exactly fill me with joy. And the tools I had in my backpack didn't make the job any easier, either, but I couldn't leave them behind.

The wind rolled across the yard, which was Sunday quiet and deserted. I thought I'd find some bulldozers at least, but it looked like there wasn't any rush on knocking down this wreck of a place, despite what I'd heard.

'Ripe for urban renewal' was how the paper put it, which really meant 'Bulldoze the lot and start again'. As I stood there, trying not to cry, with the wind slapping my face raw, it made really good sense. When I'd finished with it they could nuke it from orbit, for all I cared.

I looked for the sun, my breath steaming in the cold air. It took a while to find it. The sky was a smeary, unhappy grey and the sun struggled to shine through. It was a pale yellow disk, still low in the sky this early in the morning. I stared at it for a while, hands on hips, not really putting off the climbing job but not hurrying it up either.

I hoped the sky would clear. I checked my watch. I still had plenty of time.

I wiped my face and put my hands in the pockets of my jacket. It wasn't my warmest, but Andy always thought it was funny with its puffy sleeves. So I had no choice, not if I was going to do things properly, one year after.

I'd approached the factory through the chain-link fence, crawling up from the stinking drain that had once been a creek. Weeds and thorns everywhere. I could feel a scratch somewhere on my neck, bleeding a bit.

Last time we'd climbed the place, Andy and I had gone up a pile of broken pallets that were heaped up next to the big roller door. It was heart-in-mouth stuff because the heap wasn't steady

and every move we made shook the whole thing. I thought I was going to fall about a dozen times and it didn't help that Andy nearly burst as he tried to choke down his laughing. He couldn't make a noise, because he was the king of 'Quietly, quietly'.

Quietly, quietly, was Andy's number-one rule whenever we were exploring. Not just so we wouldn't get caught. He said that silence was the best way to soak up what these places had in them.

The pile of pallets was gone and I swore. Quietly. I peered through the fence and where they'd been was a big black scorch mark, on the asphalt and on the wall.

It meant that I had to find another way to the roof. I hoped that they hadn't suddenly gone all clean and tidied up the place. It wouldn't make any sense, making the place look good so it could get demolished, but where was there any sense in this whole mess anyway? Andy had said that the factory hadn't been used for years, which is why he was interested in it for our exploring mission.

Mission. He actually called them missions. And planned them, with maps and equipment lists and stuff like that. Lists, too. He loved a list.

It didn't take me long to find something around the side, in the gap between the factory and the warehouse next to it. A cast-iron waste pipe shot right up the side of the factory, a vent or something. When I tilted back my head I could see the pipe against the sky, where the cloud did seem to be breaking up a bit. The sun had no strength, though. The morning was still bitter, hard enough to hurt.

Then the sky started spinning. I quickly looked down at my boots, which were suddenly very interesting. With my hands in my pockets and my heart thumping hard enough to break a rib, I realised that this was going to be even harder than I'd thought.

Climbing up a nice, solid pipe wouldn't have been a problem once upon a time. A piece of cake, as Andy liked to say, but he also liked to spit on his hands before he did something like this, no matter how many times I told him how disgusting it was. He'd shinny up it like a monkey, heading for the heights because he loved them.

I asked him, once, why he liked being up high and he laughed. I asked him again, though, because I was stubborn. We were up on top of a half-demolished hospital, near one of those big air-conditioning towers. When he saw I wasn't giving up, he swept an arm around and told me he liked it because he could see everything.

I thought about that while he took in the city with the dawn sun just peeping over the hills. Shadows creeping across the streets, long fingers stretching toward us faster and faster, slipping over the trees, the houses, the sleeping, snoring people, until they were just about to grab us, and then I shook my head and I said to him that it was impossible to see everything all at once.

That's when he smiled and looked out over the unrolled world and said that he knew that. But being up high made him *feel* as if he could see everything.

The rising sun had splashed on us at that moment. Andy grinned, shaded his eyes and turned away. He loved the sun coming up.

That was a couple of years ago. Right now, I was shivering. Shivering and thinking about climbing up the pole in front of me, using my boots against the brick walls of the old factory, trying not to make a noise. Not because there was any danger of anyone inside hearing, but just because it seemed wrong. I didn't want to be noisy. I wanted to be quiet, calm and dignified.

The factory roof was a classic V shape and, of course, the pipe was right in the middle, heading up to the central ridge, making the climb the longest it could possibly be, which was just typical. The iron was freezing when I tested how well the pipe was bolted on. It took my breath away. I thought it was one of those things that you just read, but as soon as I touched it, it felt like someone had grabbed hold of my breath and yanked it, hard, right out of my lungs, in one go. I actually staggered, then I brought my other hand up against the pipe and went through it all again.

For a moment after that, I just stood there, my forehead against the pipe, both hands around it, eyes closed and getting used to it. I had my orange beanie on, so it protected my forehead a little, but that pipe had been sucking up the cold all night and now it wanted to take the heat right out of me and—for a while—I let it.

I moved my head away. It ached, but that was okay. Ten metres, I guessed. That's how far I'd have to climb before I made the roof. Boots against the wall, hands on the pipe, lean back and shuffle up a little bit at a time. Andy taught me that, which isn't surprising. He taught me everything I know about urban exploring.

When I first met him at school he was just a guy, one of the crowd, nothing special about him. I don't know why he zeroed in on me as a potential recruit for his weird world of picking through factories and stuff. It's not as if I'd ever done rock climbing or abseiling or anything like that. Definitely not stuff like breaking into places just to have a look around.

Whatever weird signals I'd given off, though, Andy had picked up. Out of the blue, he asked for my help one weekend. I thought it was strange, but I figured it was homework. When he told me he needed help with a crowbar I just stared and he rambled right on, as if I'd agreed, and told me that he'd pick me up on Sunday.

Then he walked off, whistling.

I shouted after him, which made people stare, but I was sort of used to that. I wanted to call him a crazy idiot, but instead I found myself asking him what time he'd be coming around. When he said five, I didn't realise he meant five am until he knocked on my bedroom window.

As I climbed, I kept myself distracted, thinking about things like that. About that first time, when he took me in the dark to a wrecker's yard. It was full of old cars. He held up the fence while I crawled under it. I thought we'd get attacked by a couple of crazed Rottweilers, but Andy told me that they'd been taken on holiday and we had the place to ourselves.

Planning.

It was dangerous, but that was the point. There was the danger of being caught, but more interesting was the danger of slipping, or tripping, or having something large and heavy fall on your head. In the dark and quiet, it was like some sort of otherworld and I loved it. We stayed until dawn, just exploring, until that magic moment when the sun poked up above the horizon. Andy knew when it was coming and scrambled up on top of an old truck, just to watch it rise.

Later, Andy said he knew I was going to love it. Just like he did. I had the look, he said, but no matter how much I pestered him he never told me what that look was, or what it meant.

The walls of the factory were brick, nice and solid. It was sort of reassuring, as long as I didn't think about what'd happen if I slipped. Even without looking down or up, I knew that I'd climbed high enough to make falling a really bad idea.

I find it easy to imagine what will happen if I fall. I can picture the flailing, the despair, the terror, the helplessness and then the awful impact at the end of the drop.

I didn't need to use my imagination for what would happen after that. I had memories to help there. Memories that I couldn't get out of my head, no matter how hard I tried.

That's the crazy thing about memory. Some things I'm meant to remember slip out of my head. Even if I want to remember them, they just wander off and I'm left staring at someone with no idea at all about their name, even though it's obvious that they remember me like they're some sort of relative or other.

But other memories, especially ones I want to get rid of, are lodged deep in my brain, and can't be dragged out, balls of barbed wire that can't be removed no matter how hard I try. They sit there, all spiky and hard, hurting all the time.

Then I was at the roof. I threw one foot up, twisted around while still holding the pipe, then I sprawled across the roof as it sloped away to my right, a huge expanse of grubby guttered steel. I lay there on my back, panting. The sky looked down on me, with some cheerless blue scattered through the cloud.

So it wasn't all going to be a waste.

I looked at my watch. Not a problem.

I realised that I was really uncomfortable as I lay there and that it was probably because of the pack full of tools I was lying on. So I sat up and shrugged it off. One by one, I took them out. They were each wrapped in bits of old blanket, so they wouldn't clank together—another Andy lesson. I unwrapped them and laid them on the blanket bits I'd arranged on the roof.

It wasn't so bad up here, and I lifted my eyes from the neat arrangements of tools and looked out at the whole world.

I think I made a sound then. Some sort of moan, overlaid with a hiss as I cut it off. My vision swam a bit, but I clenched my teeth and my hands and I made it go away.

I could do this.

I was looking east, back over the green twisty wilderness of the creek, past the concrete works on the other side and the industrial wasteland that had taken over this side of town. Rust and steel and glass and bricks and all that stuff that no one loved and no one would miss when it was gone.

A ghost town.

I was up there and Andy was right. I felt as if I could see everything.

I got to work.

I had to measure the roof with the tape, which meant getting close to the edge. But it didn't matter any more. I even poked my head over and saw the concrete down below, and it didn't worry me. No panic, no darkness, nothing. I shrugged and went back to work.

Planning. Yesterday, I'd tracked the sun and made notes in an exercise book, so I'd know where it was in the sky at what time. I knew that it changes, but I figured one day wouldn't make much difference. Not enough, anyway.

Tracking the sun was all a matter of how high it was above the horizon. Degrees. So I got out my old protractor, frowned at my exercise book, used the tape measure and eventually figured out where the hole had to go. A watch check told me I had just under an hour, but when I was sure I had the right spot I stared at it for a while, my back to the sun.

Then I started the real job I'd come to do.

I warmed up as I went to work. Hammer, mallet, cold chisel and finally tin snips, making a hole right where it had to be, right through the roofing iron. It was a rough oval by the time I'd finished, about a metre across, twice that long. When I was done, I snuck another peek at the sun, then at my watch and I was satisfied. Not happy—satisfied.

Going down the pipe was easier. Things had warmed up a bit by then, for a start, but generally heading down was easier. Gravity helped.

Then it was a matter of finding the window that Andy and I had used last time, after we'd explored the roof. I had my fingers crossed that the mesh would still be loose, easy to lift up, but I was prepared if it wasn't.

The window was there, but the mesh had been fixed, which made sense, after what had happened. A bit of quick crowbar action and it wasn't a problem, though. I squirmed through and then I was inside.

The factory was just as I remembered it. A wreck. Broken glass and concrete on the floor. Big, rusty pipe things everywhere. Dingy. Dusty. Dim light, except for where it poured through the hole I'd made in the roof, a doorway to the sky.

I realised I was looking at my boots again. I took a deep breath. Then another. Unlike some of the places we'd been, this place didn't smell bad. Oily, maybe, but that was all. I braced myself and looked up.

The struts, girders and trusses that held up the roof were there. Like a madman's monkey bars Andy had said a year ago, grinning. Right then, I knew there was only one thing he wanted to do. Before exploring the factory floor, he wanted to go climbing.

We climbed up the pipes. I got stuck halfway. Couldn't reach up high enough, where one pipe led to a big rusty monster that ran horizontally, just underneath the roof.

He was in heaven, up so high. Eyes bright, he wanted to go from one side of the factory to the other, like the old kids' game of working right around a room without touching the floor. Piece of cake, he said.

He went first of course.

Then, it was even colder than now. My hands were like blocks of ice, which is why I slipped, I suppose. I remember the helpless feeling as my fingers slid across the strut instead of grabbing it. At the same time I knew I'd let go of the one behind me and that I was overbalancing.

Then Andy reached back and grabbed me and laughed. I snatched the strut and held onto it tight, ignoring the freezing bite.

Andy shook his head and was off again, climbing, swinging, stretching out and moving like a god through the metal jungle high above the factory floor.

I didn't move. I watched him, getting my breath back, I told myself, steeling myself to follow and knowing I couldn't match his moves.

A pause to gather my strength. A few seconds. Five—ten at most—but that was enough.

If I'd followed, he wouldn't have looked back, wondering where I was, and then he wouldn't have missed his footing and he wouldn't have fallen without me there to help.

I shook my head, trying to get rid of that barbed-wire memory. I looked at my watch. It was soon.

Andy didn't make a sound as he fell. Quietly, quietly, all the way down.

I got in trouble, of course, but that didn't really matter. Mum and Dad were furious, and puzzled, and frightened and they made me promise I'd never go exploring again.

As if I would, without Andy.

I checked my watch again, and a smile touched my lips. A stranger for twelve months, that smile. It felt funny and, as the time ticked over, I looked up.

My hole lit up. The sun, exactly where it was a year ago, flooded through the hole, a shaft of almost solid, golden light. It lanced down and

touched the floor on the exact spot where Andy had fallen a year ago because Cassie Maddern wasn't there to help him.

The sun glowed on that hard, hard floor and I cried and hoped that I'd done the right thing.

He loved it when the sun came up.

Source: Michael Pryor, *Picture This 2*, 2009

Breakaway tasks

Remembering

1 What was Andy's number-one rule when they were exploring?

2 What was against the wall the last time that, while dangerous, made getting on the roof easier?

3 What was the attraction of the mission for Andy?

4 What type of buildings did Andy like to explore?

Understanding

5 What was 'the real job' Cassie had gone to do?

6 Explain what is meant by 'a stranger for twelve months, that smile.'

7 How does Andy choose Cassie as a partner for his missions?

Applying

8 In the design of the Shrine of Remembrance in Melbourne, a shaft of light falls upon a sacred spot annually. Research the design and find other examples of this technique.

9 What preconceptions does this story challenge?

10 Do you like heights? Survey of your class to find out what proportion of the class are more like Andy or more like Cassie.

Analysing

11 Cassie speaks with anger, frustration and complication. How does the author succeed in enabling his reader to hear those emotions?

12 What is the difference between Cassie calling what they do 'exploring' and Andy calling it 'a mission'?

13 Find examples of personification in the story (giving human qualities to things that are not human). What is the effect of this device on you as the reader?

Evaluating

14 Is there any point to what Cassie is trying to do? If so, what is that point? If not, why is she doing it?

15 At what stage did you become aware that the narrator is female? How did that change the story for you? Why do you think the author chose to reveal this information so late in the piece?

Creating

16 Write a descriptive piece about falling.

Michael Pryor's reflection gives an insight into the creative process. Note the way that he tracks the experience from the first spark of an idea through to his awareness of how he has constructed the story to maintain the interest of his audience.

AUTHOR'S NOTES

By Michael Pryor

I think my stories start in one of three places. They grow out of an idea for a character, event or setting.

This time it was a setting. The photograph I was given was striking in its urban grunginess. It was such a perfect snapshot of industrial decay that I spent some time exploring it, looking closer and closer at the details, trying to make out exactly what I was seeing.

The dramatic shaft of light, naturally, drew my eye back again and again. It was such a slash of brilliance against the grubbiness that the contrast kept playing on my mind. Strangely, I was reminded of the principles built into the great medieval cathedrals of Europe. They're often dark, shadowy places, but they all have windows set up high. These let in brilliant shafts of light that deliberately draw the eye upward to heaven, and make us think about higher things.

Heaven and earth. Purity and dirt. Above and below. The notion of dualities in a setting that combined them both was where I started.

But after fiddling around for a while, I decided that the setting was so dramatic, it would be better off at the end of the story than at the start. I made the decision to build up to it.

So I had a setting. Now all I needed was a character—and that character had to be doing something.

I doodled around, thinking about what sort of a person would be in such a place as a decaying factory. Then a voice started whispering to me. I liked it, for the voice had a passion—angry, frustrated, complicated. This was useful, and to use such a voice properly I knew I had to write in the first person.

While writing some sentences to nail down the characteristic tone of the main character, another thought came to me. I remembered how various war memorials (most notably the Shrine of Remembrance in Melbourne) are constructed so a shaft of light falls on a sacred spot once every year. It was one of those ideas that seemed to come from nowhere, but now I think about it, it's obvious that it was something that sprang from all the thinking I was doing about the story. It gave the perfect narrative drive, a sense of purpose. The main character had something to do, something she desperately wanted to do. In a short story, I find a sense of urgency can work well to propel the story forward.

So, I knew a great deal about the main character's feelings and motivation. I wasn't so clear on some of the more straightforward aspects, but I started writing. As I went, I naturally thought more about the main character, and when one key detail fell into place, I knew that I had something I could use as part of the ending. I was pleased with this, and felt that I had one of those moments that might jolt the reader, make them sit up, blink and then have to go back and read the story again—and question their own preconceptions. I love that sort of thing.

Source: Michael Pryor, *Picture This 2 Teacher's Resource*, 2009

Breakaway tasks

Understanding

1 What first triggered Pryor's approach to this story?

Analysing

2 How did Pryor develop the character of Cassie?

3 In what ways does Pryor show his awareness of the target audience for his short story?

Strands in action

Core tasks

1 Penguin Books has announced that it would like to develop an anthology of young adult writings. They have approached you to develop an interesting and engaging story! You will need to find an interesting photo as stimulus material or you might like to use one of the photos on the next page.

- **a** Make a list of all your ideas and decide on a title for your story.
- **b** Plan your story in depth, paying careful attention to setting, narrative voice and plot.
- **c** Use your newly developed skills to craft your story, ready for publication.

2 Write the author's notes that accompany this piece.

Extra tasks

1 Use an editing program on your computer to track the changes that you make to your manuscript. Make commentary notes explaining the alterations, additions and deletions.

2 Write the blurb and design the cover for your anthology of writing.

Extra tasks continued



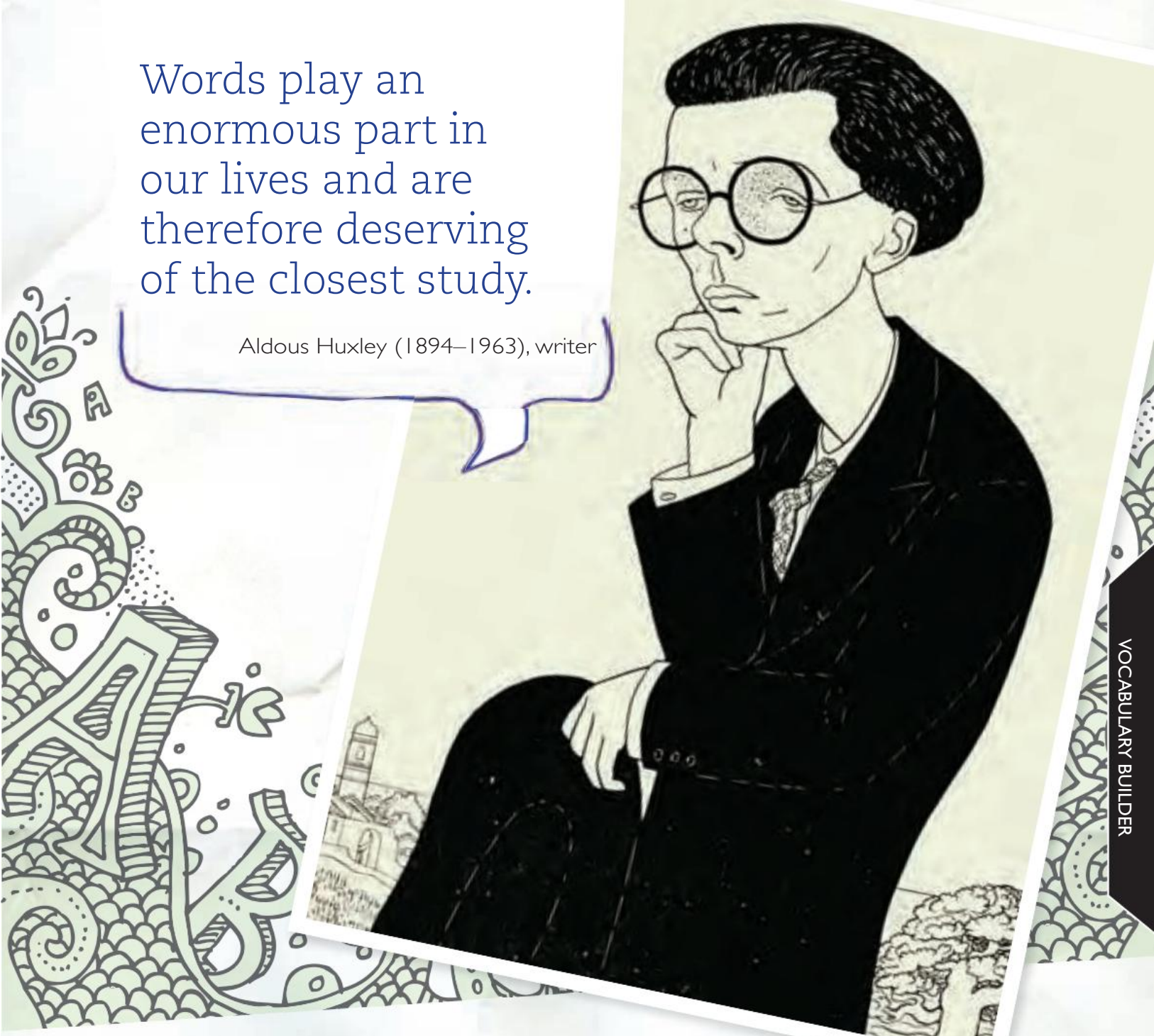






Words play an enormous part in our lives and are therefore deserving of the closest study.

Aldous Huxley (1894–1963), writer



Vocabulary builder

Chapter overview

Aldous Huxley is most famous for his novel *Brave New World*. He was an extremely successful author of novels, travel books, histories, poems, plays and essays, despite the fact he only had vision in one eye and read using Braille. What made Huxley so successful was that he realised the choice of words he used was critical for conveying his intended messages.

Vocabulary is a fundamental aspect of communication. The way we speak and write is an immediate representation of ourselves, and people will judge us based on the vocabulary that we use.

Aldous Huxley observed that words make up a significant part of our existence and unlocking the knowledge and power of these words means opening yourself up to new experiences and understanding.

Spelling



Many people place great emphasis on learning how to spell correctly. This can be frustrating for those of us who are not good spellers, but it's important to realise that a large part of effective communication is being clearly understood. Incorrect spelling (and grammar) can detract from the message you are trying to share and all sorts of assertions and assumptions will be made about you, the author, based purely on how you communicate.

Spelling will also help you build your literacy and vocabulary skills. Good spellers tend to be fluent readers, so if you want to improve your spelling skills, read more!

Common spelling rules

1. 'i' before 'e' except after 'c' when making the sound of 'ee'. For example:

   brief: the 'ie' makes a long 'ee' sound, therefore it's 'i' before 'e'

   receive: the letter 'c' is followed by a long 'ee' sound, therefore it's 'ei'

   freight: the 'ei' is not preceded by a c; however, the 'ei' here makes an 'ay' sound, not 'ee', which is why it's an exception to the rule

2. Drop the 'e' at the end of a word before adding 'y'. For example:

   ease becomes *easy*

   noise becomes *noisy*

   This rule is used because the letter 'y' makes three different sounds and two of these sounds are vowel sounds. For example:

   'y' as in *yes*

   'i' as in *silly*

   'eye' as in *fly*

   As the 'y' in 'ease' and 'noise' will make a vowel sound, the vowel 'e' is removed to make way for the new vowel sound.

3. Double the consonant at the end of a word when adding a suffix with a vowel. For example:

   chop becomes *chopping*

   sit becomes *sitting*

   This rule is a pronunciation aid. It tells you that when you break the new word into syllables, you must pronounce the double consonant in each part. For example:

   chop/ping

   sit/ting

4. Drop the 'e' before adding 'ing'. For example:

   fire becomes *firing*

   notice becomes *noticing*

   The 'e' has no job here; therefore it is dropped to add 'ing'.

5. Never drop the 's' when adding 'dis' or 'mis' to a word starting with 's'. For example:

   dis-satisfied

   mis-spell

   The prefixes 'dis' and 'mis' have meanings on their own. 'Dis' means 'not' and 'mis' means 'wrong', so when you add them to a word, you're creating a totally new meaning. 'Dissatisfied' now means 'not satisfied' and 'misspell' now means 'spell wrong'.

DID YOU KNOW...

'Misspell' is one of the most commonly misspelt words! This is because many people drop the 's' when adding the prefix 'mis'. The prefix and the root word must be joined in their entirety, which is why 'misspell' should have a double 's'.

6 'k', 'g' and 'p' are silent at the beginning of a word if followed by a consonant (usually 'n'). For example:

knee

gnat

pneumatic

Breakaway tasks

Remembering

1 Write a list of six spelling rules. Keep this list handy as you will need it for the next task.

Understanding

2 Write in your own words the rule that applies to each of the following words.

believe

gently

disservice

becoming

pneumonia

deceive

misapprehend

Silent 'e' rules

In early English, many of the final 'e' letters were pronounced; however, this is no longer the case. Unless it is a word with a foreign origin (for example, café, which should be spelt 'café'), the 'e' at the end of a word is silent. While they may be silent, nearly all 'e' letters still have an important job today.

Bossy 'e' rule

The letter 'e' at the end of a word can be quite arrogant because it often tells the other letters in the word how to sound. There are two bossy 'e' rules in the English language.

Rule 1: The final 'e' makes the preceding vowel say its name. For example:

late: 'e' tells the preceding vowel 'a' to say 'ay' as in *acorn*, not 'a' as in *apple*

time: 'e' tells the 'i' to say 'eye' as in *item*, not 'i' as in *igloo*

rose: 'e' tells the 'o' to say 'oh' as in *open*, not 'o' as in *option*

Rule 2: The final 'e' tells the consonant before it to say its soft sound. For example:

charge: 'e' tells the 'g' to say 'gee' as in *geography*, not 'g' as in *graphic*

chance: 'e' tells the 'c' to say 's' as in *circle*, not 'k' as in *cup*

No job 'e'

Some final 'e' letters do not actually have a job. These 'e' letters are a hangover from 'Old English' (Anglo-Saxon English) and are no longer pronounced in modern times. A good way to recognise these words is to remove the 'e' and say the word again. If it is still pronounced the same, it's a 'no job e'. For example:

freeze pronounced 'free-z'

renege pronounced 're-neg'

promise pronounced 'prom-is'

house pronounced 'how-s'



Syllables



A **syllable** is the smallest unit of speech consisting of a vowel sound and usually a consonant sound. For example: 'an', 'ed', 'a', 'ip'.

Every syllable in English has a vowel or vowel sound (like 'y', which sometimes sounds like 'i'). This means that whenever you divide a word into syllables and write each part, a final 'e' is used at the end of a syllable that does not have a vowel. For example:

table: two syllables—'ta' and 'ble'

The first syllable has the vowel 'a'; however, without the final 'e' the second syllable would not have a vowel.

wriggle: two syllables—'wrig' and 'gle'

The first syllable has the vowel 'i'; however, without the final 'e' the second syllable would not have a vowel.

barnacle: three syllables—'bar', 'na' and 'cle'

The first syllable has the vowel 'a', the second syllable also has the vowel 'a'; however, without the final 'e' the third syllable would not have a vowel.

Foreign words

Did you know that no English word ends in 'v' or 'u'? So what about words like 'emu' or 'bayou'? The clue is in the first sentence—no *English* word ends with these letters. 'Emu' is an Aboriginal word and 'bayou' is French. For example:

have: a one-syllable word

The final 'e' is required so that the word would not end in 'v'. The same applies to words such as 'drove'.

blue: a one-syllable word

The 'u' fulfils the syllable rule. The final 'e' is used as no English word ends in 'u'.

Making words plural

1 When making nouns and words that end in 'ful' plural, just add 's'. For example:

handful becomes *handfuls*

2 Add 'es' to nouns ending in 'ch', 'sh', 'o', 's', 'x' or 'z'. For example:

church becomes *churches*
dish becomes *dishes*
hero becomes *heroes*
bus becomes *buses*
buzz becomes *buzzes*

Again, this is done for pronunciation. Try saying these words out loud. Can you hear that you pronounce that final 'e'?

3 Change 'f' to 'v' for words that end in 'f' or 'fe'. For example:

hoof becomes *hooves*
wife becomes *wives*

Note the common exception 'roofs'.

4 Some words change their vowels or spelling in order to become plural. For example:

foot becomes *feet*
man becomes *men*
mouse becomes *mice*

Note the word 'sheep' is invariable; that is, it does not add 's' or change when it is plural.

Breakaway tasks

Applying

Correct the following misspelt words.

bater	initiall
dissability	easey
loveable	foxs
glu	carring
noticeing	enclav

Commonly misspelt words

For many of us, spelling on the whole is not a big problem; however, there are often words or sounds that we always seem to get wrong.

Below you'll find some of the most common reasons for misspelling words and how to fix this.

Problem 1: incorrect pronunciation

As young children, many of us were first introduced to spelling through phonics. We studiously learnt all the different sounds that letters make and tried to reproduce these sounds in our spelling.

Unfortunately, when a word is unfamiliar to us, we do not always pronounce it correctly and therefore we cannot hear the exact sounds that make up the



spelling of that word. This is one of the major causes of incorrect spelling as we have 'phonetically' misspelled the word. For example:

realise is often incorrectly spelt as 'relise'



Phonics is a method of teaching reading through sounds. Examples of this are:
t + h make the 'th' sound,
just as c + k make a 'ck' sound.

Cure

By breaking the word into syllables (and remembering that every syllable has a vowel), the ear has a greater chance of hearing the sounds that make up the correct spelling of the word. For example:

realise is broken into 're/al/ise'



A great way of discovering how many syllables a word has is to clap as you say the word. If you clap for each sound segment you say, then you can easily discover how many parts to break the word into.

Problem 2: homophones

Homophones are those confusing words that are pronounced the same, but spelt differently and with different meanings. All too often, we confuse our 'principle' with our 'principal', our 'weather' with our 'whether' and our 'witch' with our 'which', which can often make for amusing reading, but it doesn't get us points in the spelling department. The most commonly confused homophones are 'there', 'their' and 'they're', and 'its' and 'it's'.

there indicates location, for example 'over there'
their indicates possession, for example 'their party'
they're is a contraction and is short for 'they are'

its indicates possession, for example 'its head'
it's is a contraction and is short for 'it is'

Cure

Unfortunately for some, computer spell-checkers do not pick up the incorrect use of homophones. This is because your spell-checker does not know how to understand what you have written, it only sees how you have arranged the letters.

The solution to this problem is very simple—learn to use your dictionary. If you are unsure whether or not you have used the correct 'weather', look up the meaning of the word. Better still, try to expand your vocabulary by learning the meaning of common homophones, and your writing will improve.

Problem 3: foreign words

Many English words have been adapted from other languages. Words such as 'café', 'restaurant' and 'cliché' have come into the English language from French, while 'kindergarten' has been taken from German. Even iconic Australian words like 'billy' (short for 'billycan') is said to have been adopted from Scotland.



It is believed that over two-thirds of English vocabulary has been taken from French, Latin, Italian, Greek and Spanish. No wonder spelling can be tricky!

Cure

Breaking the word into syllables is a good first step in attempting to spell an adopted word. If you are still unsure after having done this, try to stretch each syllable out so you can hear the sounds it makes. If this still does not work, try the tips on how to learn spelling in the next section, and, of course, look up the word in your dictionary.

Another way to remember how to spell a word is through morphemic spelling. Morphemes (such as prefixes and suffixes) are the smallest unit of language that carry meaning. Learning the correct spelling of these can help when trying to sound out a word.

Breakaway tasks

Remembering

1 List the reasons people often misspell words.

Understanding

2 What is a syllable?

3 How does it help you with spelling?

Analysing

4 Look at the table below. Listed are ten words and phrases commonly used in English today and their original language. Find out what each phrase means.

Language	Phrase/word	Meaning
Latin	ad nauseam	
Latin	alter ego	
German	angst	
French	au fait	
French	laissez-faire	
Latin	carpe diem	
Yiddish	chutzpah	
Russian	czar	
French	C'est la vie	
Spanish	Que sera sera	

Tips for learning how to spell

The following tips can help you to learn those tricky spelling words.

1 Say it out loud.

Say the word aloud, pronouncing each syllable as you go. While you say the word, visualise it and then write it down several times.

2 Use a dictionary.

Most words can be found in the dictionary—all you need to know is what it starts with. Once you find the word, study it and its spelling.

3 Memorise words.

There are many, many lists that can be found outlining the most commonly used words in English. Find these lists and learn the most commonly used English words. As well as this, learn the basic rules of spelling so you know when to use the different sounds produced in English.

4 Use mnemonics.

Mnemonics are strategies that will help you to remember. Many of you will have learnt 'Every good boy deserves fruit' to help you remember the notes on a treble clef (E, G, B, D, F) or 'Two sugars for dessert' (double 's' in dessert).

Mnemonics are created by assigning a word to the first letter of the words in a phrase you wish to remember, or a word to each letter of a word you are trying to spell. An example of this is 'Only cats eyes are narrow' for 'ocean'. Mnemonics can also be created by making up a rhyme to help you remember.



Breakaway tasks

Applying

Work out the spelling word mnemonics below.

a Big elephants can always understand small elephants.

b A rat in the house may eat the ice-cream.

c General Eisenhower's oldest girl rode a pony home yesterday.

d Rhythm helps your two hips move.

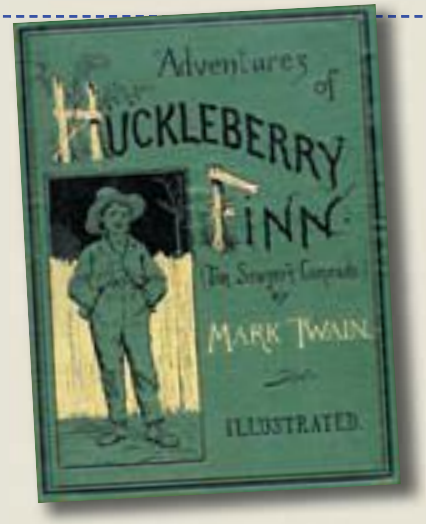
e Not every cat eats sardines (Some are really yummy).

Strands in action

Core tasks

1 Read the following extract and discuss how the author has used spelling to create an effect.

> Well, ther' ain't no sense in it. A body might stump his toe and take pison and fall down the well and break his neck and bust his brains out, and somebody come along and ask what killed him, and some numskull up and say, 'Why, he stumped his toe.' Would ther' be any sense in that? No. And ther' ain't no sense in this, nuther. Is it ketching?
>
> Mark Twain, *Adventures of Huckleberry Finn*, 1884



2 Devise and record a way to remember these words.

abandon	faction	knock
ballot	gamble	literature
calculated	helicopter	membership
deadline	illegal	necessarily
earnings	janitor	operator
parliament	jeopardy	buoyancy
passage	quantity	renew
shelter	transition	recommend

DID YOU KNOW...

Creative spelling can be used to great effect in writing and is usually used to enhance a character's speech.

Extra tasks

1 Create a poster for each spelling tip. Come up with an illustration or sample that can best convey your message for every poster you create.

2 Make a booklet about five spelling rules you think are important. Compare your booklet with the booklet of a classmate.

3 Write a sample letter to the Department of Education explaining why spelling is so important and arguing for more spelling lessons at school. Even if you do not agree with this topic, you can challenge yourself to put your knowledge to good use.

2

Grammar and punctuation



Grammar and punctuation are the cornerstones of good writing. They ensure that the message we are trying to communicate is clear and they act as a guide, steering the reader in the way that our writing should be understood. Incorrect grammar and punctuation can confuse the reader, causing them to lose interest.

Verb and noun agreement

It's really important when writing a sentence that your verbs and nouns get along. Think of them as neighbours (sometimes with a few houses in between). If they work in harmony, then peace reigns in the street. When neighbours do not get along, then chaos ensues. Watch that this does not happen to your sentences!

Writer's TOOLBOX

'**Singular**' means only one.

'**Plural**' is more than one.

Nouns and verbs must agree: if the noun is plural, then the verb must be plural, and if the noun is singular, then the verb must be singular too. For example:

The dog were eating a bone.

This sentence is grammatically incorrect. It does not work because the noun, 'dog', is singular, while the verb, 'were', is plural. The sentence should read:

The dog was eating a bone.

Imagine more than one sentence written without verb and noun agreement. For example:

Yesterday Felix and Minh was kneeling, collecting seashells when a big waves comes and wash over them. They was soaked!

Can you see now why the neighbours need to get along? Imagine reading a whole paragraph like this! The correct sentences should read:

Yesterday Felix and Minh were kneeling, collecting seashells when a big wave came and washed over them. They were soaked!

Writer's TOOLBOX

Another useful trick for using verbs and nouns successfully in your sentences is to turn verbs and verb phrases into nouns. This is called '**nominalisation**' and good writers use this process to make their writing more concise. Here is an example of nominalisation, with the verb phrases and their replacements in italics.

He asked Maia *to confirm* she had received the report and asked her to look out for *any parts that had been repeated*.

The italicised verb phrases become the nouns italicised below.

He asked Maia for *confirmation* that she had received the report and asked her to look out for *repetitions*.



Conjunctions

Being able to join two ideas together is really important when it comes to writing paragraphs, stories and essays. This is where conjunctions come in. A conjunction is a connecting word that joins two words, two phrases or two clauses.

Joining phrases and clauses

According to the dictionary, a phrase is 'a group of words forming a unit within a sentence, usually excluding a verb'. What this means is that a phrase is the part of a sentence that gives more information about the subject, but cannot make sense on its own. It usually does not contain a verb. For example:

> If you want a lift, you need to be at the bus stop on time or you will be left behind.

The phrase at the end of this sentence 'or you will be left behind' adds more information about what will happen if not on time. If written on its own, a reader would not be able to make sense of it as there is no subject or verb to which the phrase can be attached.

Just like a phrase, a clause adds more information about the subject of the sentence. Unlike a phrase, it contains a verb, yet it too does not make sense on its own. For example:

> The gardener, who was hot and thirsty, sat down in the cool shade of an oak tree.

The clause in this sentence is 'who was hot and thirsty'. It provides us with more information about the state of the gardener and contains the verb 'was'. Despite the fact it contains a verb, it would not make a lot of sense on its own.

Conjunctions connect two phrases or two clauses together so that they form one complete idea. For example:

> It was out in the open because I put it there.

> You'll find it hard to get used to, as the seasons are completely opposite to ours.

Some useful conjunctions to remember are:

and	but	because	so	whenever
after	until	although	however	neither/nor
either/or	whatever	yet	still	why
as	due to	since	though	while

It is important to make sure that whenever you use conjunctions, you use them correctly. Some conjunctions can only be used in specific circumstances. 'Who', 'whose' and 'whom' can only be used when referring to people and 'which' and 'that' can only refer to animals or things.

Breakaway tasks

Remembering

1 What is the process of nominalisation?

2 Why do good writers use nominalisation?

Applying

3 For what types of texts is nominalisation most appropriate? When is nominalisation vital?

4 Use the process of nominalisation to change the verb phrases in these sentences to nouns.

a While you might at first prefer a laptop computer to a desktop computer, you will soon find that the added weight of a laptop in your school bag is a problem.

b When the fight broke out at the stadium other spectators reacted violently to the mob's roaring and shoving, which led to a number of attacks on innocent bystanders and many people had to be treated by the paramedics.

Analysing

5 What is the similarity between a phrase and a clause?

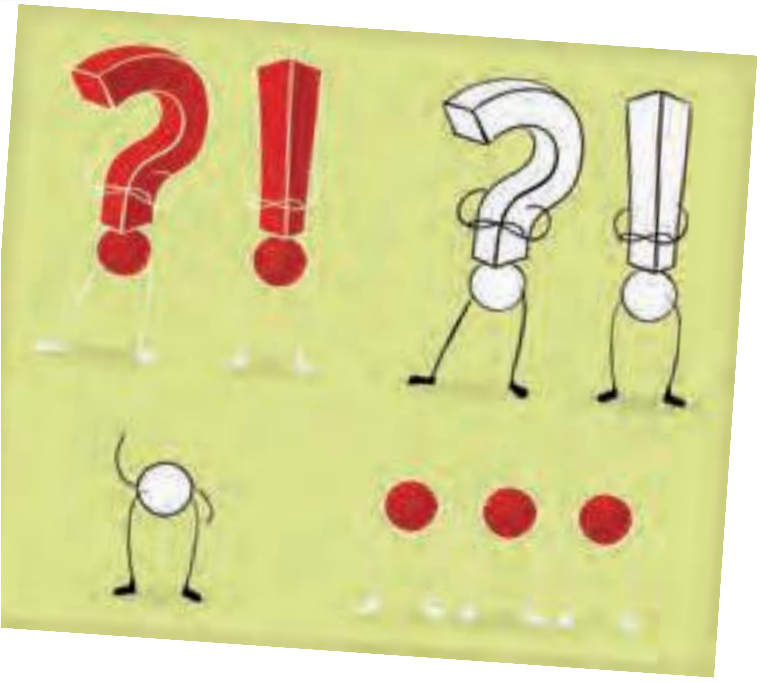
Evaluating

6 Why is it important for phrases and clauses to be used in writing? What would happen we did not use them?

Punctuation

Punctuation marks indicate to a reader when to pause, take a breath, end an idea or start a new one. They also convey emotion and build or create tension in a text.

The most commonly used punctuation marks are the capital letter and full stop because they indicate the beginning and end of a sentence, or the beginning and end of an idea. Some of the most commonly misused punctuation marks are the apostrophe, colon, semicolon, dash and hyphen. Their correct usage is explained here.



The apostrophe

An apostrophe has three main uses and this is why it can sometimes be confusing.

1 Words that are contractions use an apostrophe to show where the letter or letters have been omitted. For example:

cannot becomes *can't*
could not becomes *couldn't*
has not becomes *hasn't*
I am becomes *I'm*
of the clock becomes *o'clock*
we will becomes *we'll*
who have becomes *who've*

2 The possessive case of a noun (that is, what belongs to the noun) in a sentence is shown by the use of an apostrophe. This can take one of three forms.

- An apostrophe and an 's' ('s) when it is singular. For example:

  the baby's toy, the woman's dress

- An apostrophe when the noun is plural and ends with an 's', 'es' or 'ies'. For example:

  the babies' toys, the girls' books

- An apostrophe and an 's' ('s) when the plural does not end in an 's'. For example:

  the women's dresses, the children's clothes

Breakaway tasks

Applying

1 Correct misused apostrophes or add missing apostrophes in the sentences below.

a She was not enjoying the sopranos song.
b It was her friend's jumper.
c I was lead to believe that Fionas taxi was arriving at 3 oclock.
d He stayed at his aunt and uncles' place for the holidays.
e Mums' tomatoes were riper than mine so she could'nt eat them.

The colon and the semicolon

A colon is used before revealing a list or answer. For example:

Ivy went to India and put in her suitcase: a camera, a sari, two pairs of shoes, a sun umbrella and a wristwatch.

Why is the Emissions Trading Scheme so controversial? It's simple: businesses stand to lose a lot of money over it.

A semicolon is used before words that mark a change in topic or ideas, 'for example', 'however', 'because', 'therefore' and 'hence'. Semicolons can also be used to relate ideas without the use of a conjunction. For example:

I stayed by the phone all day; the tradesman never called.

Aaron told me he'd pick me up at 8 o'clock; however, he never arrived.



Punctuation can be used to clarify and improve expression, particularly when writing expository essays. Colons and semicolons, in particular, can be used to elaborate on and clarify ideas in complex sentences.

The dash and the hyphen

A dash has three main uses and can often be replaced by other types of punctuation.

1 It can give a summary or an explanation. Here it is used in the same sense as a colon:

> Briefcase, wallet, sunglasses and coffee—now all I needed was my keys.

2 It can indicate an aside. A dash is used both sides of the comment, similar to brackets. For example:

> Some years ago while on holidays—I forget where we were staying—we were able to see bottle-nosed dolphins in the wild.

3 It can show a break in speech or thought. For example:

> 'I—I—er—I haven't always been honest,' the career criminal stuttered.

A hyphen is used to create compound words, that is, two or more words joined together to create a new word. For example:

> ice + cream becomes *ice-cream*
>
> red + hot becomes *red-hot*
>
> day + time becomes *day-time*

Breakaway tasks

Applying

1 Insert colons, semicolons, hyphens and dashes into the following sentences as required.

- a The Vice President addressed the whole meeting about working together, camaraderie and meeting deadlines.
- b It was during my childhood about thirty-five years ago that I first met my wife, Nancy.
- c When I went to the shops I purchased bread, milk, butter, jam and a small bar of chocolate.
- d It was always a dream of mine to star on the stage therefore when the opportunity arose, I knew I had to take it.

Strands in action

Core task

Read the following expository paragraph entitled 'How is chocolate made?' Write a 50–100 word response in your notebook examining how punctuation is used.

HOW IS CHOCOLATE MADE?

Have you ever wondered how chocolate is made? The world's favourite treat is made from the cacao bean, grown on a small tropical tree native to Central and Southern America. Once the beans arrive at the chocolate factory they are sorted into type and then roasted to dry and darken the bean. The beans are then cracked and the outer shell is blown away. The remaining broken bean (known as the 'nibs') is ground into a paste known as 'chocolate liquor' (not liqueur, so no alcohol). From there, the chocolate liquor is mixed; sugar, vanilla, cocoa butter and milk are all used to create the taste we associate with chocolate. At this stage the mix is still quite grainy, so it is run through a series of steel rollers to smooth the texture. More cocoa butter and soy lecithin are added to enhance the texture and the chocolate is tempered (heated, cooled and heated again) to achieve a glossy exterior. Once these processes are complete, the chocolate is moulded and ready to eat.

Extra tasks

1 Compose a short poem or one-verse song teaching others about noun and subject agreement.

2 Create a five-panel cartoon of dialogue between two pieces of punctuation described in this section. What would they talk about? How would they interact? Be as creative as you like; however, make sure your cartoon relates to communication.

3 Create a picture using only punctuation marks.

3

Improving your writing



You can improve your writing by using different words. You can also improve your writing by using a dictionary and a thesaurus.

Choosing words

An essential part of clear communication is being able to use the right word at the right time. Far too often we use words and phrases that we are comfortable and familiar with and their overuse results in repetitive and boring writing. An easy way to overcome this problem is to learn how to use synonyms and antonyms.

Synonyms

A synonym is the name given to a word that has the same or a very similar meaning to another word. Synonyms are used to add interest and to make text more appealing to the reader. For example:

The teacher *walked* along the corridor.

Can become:

The teacher *hurried* along the corridor.

Even in this simple example the synonym 'hurried' for 'walked' immediately stimulates more interest, as it is not a word that is commonly used and it instantly adds more information. The reader now knows how the teacher was moving and this provokes a number of questions in their mind. Why was he hurrying? Where was he going? Was he able to move unimpeded?

Antonyms

An antonym is a word that has the opposite meaning to another. Antonyms are a useful tool when trying to create strong emotion in your writing. For example:

quietly is the antonym for *noisily*

ignore is the antonym for *notice*

Antonyms can be created by using whole new words, by adding or changing a prefix to a word, or by changing the suffix of a word.

For example:

fail—succeed	*ascend—descend*
safe—dangerous	*happy—unhappy*
open—closed	*agree—disagree*

Breakaway tasks

Understanding

Below are ten spelling lists of ten words each. The first two lists include commonly used words and their synonyms and antonyms.

List 1	**List 2**
love	big
desire	sizeable
cherish	large
adore	significant
idolise	considerable
treasure	gigantic
appreciate	stupendous
desire	enormous
relish	vast
hate (antonym)	small (antonym)

Complete these lists, finding nine synonyms for the word listed and write its antonym (where applicable). Use the look, cover, write, check spelling method to learn these lists.

List 3	**List 4**
happy	good
List 5	**List 6**
great	like
List 7	**List 8**
strong	nice
List 9	**List 10**
use	mad

Improving your writing

A good writer (and reader) knows that when they need help, they can turn to a dictionary or thesaurus. These handy tools can help you overcome many problems—spelling, comprehension, repetitiveness and monotony. Unfortunately, a lot of people are not confident about how to use these resources. Once you know what each symbol on the page stands for, a dictionary and a thesaurus will become your best friends.

How to use a dictionary

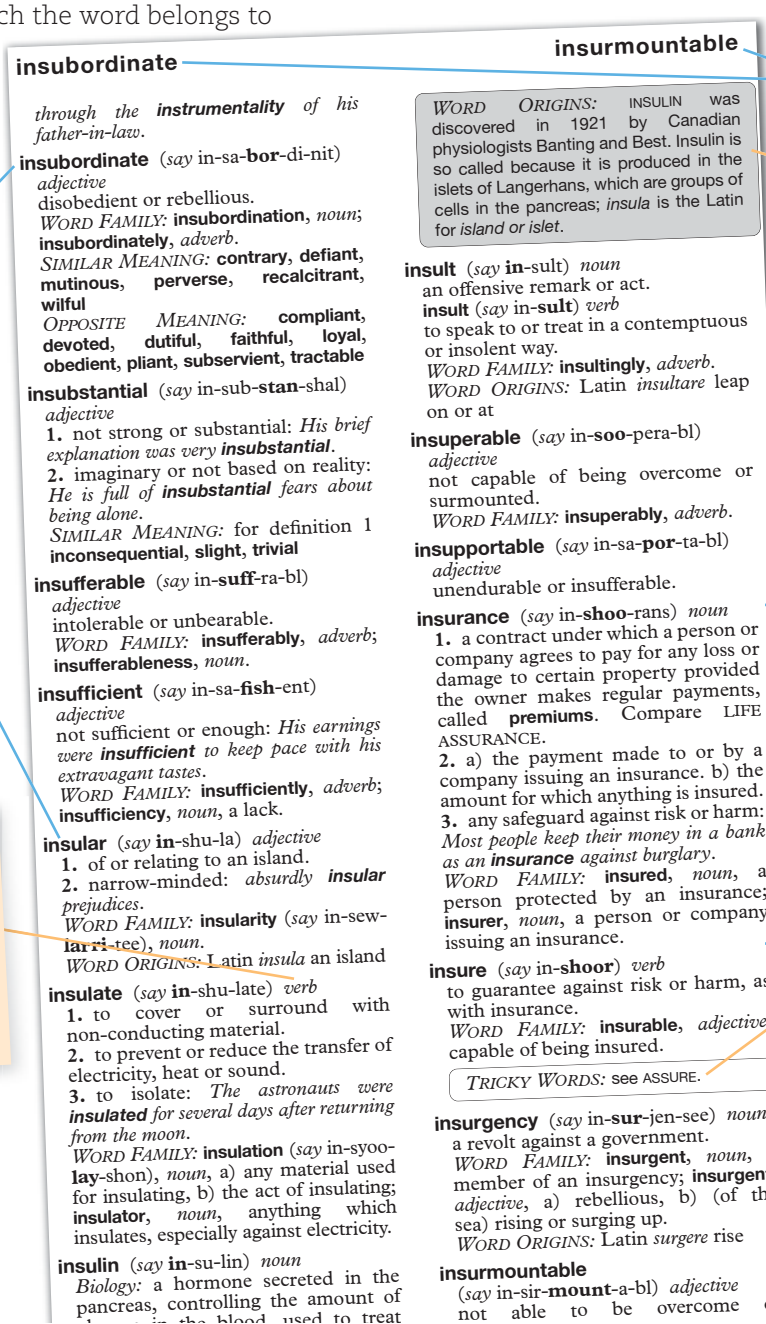
A good dictionary is a valuable tool. There is much more to a dictionary than just the definition of words. Nearly all dictionaries will include:

- how to spell a word (including alternative spellings)
- what part of speech the word belongs to
- how to pronounce the word
- the word's meaning
- the origin and history (known as 'etymology') of a word
- how to use the word in context.

Some dictionaries will also include:

- commonly used abbreviations
- homophones
- tricky words that the word can often be confused with.

A dictionary lists words in alphabetical order and words can be found by looking at the index words in bold font at the top of each page. These index words show the first and last words on the page, making it easier for you to find what page a word is on.



Index words

Interesting word origins are given. This is a useful device for remembering the meaning of the word—if you understand a little more about the word, you are more likely to remember it.

Heavy, bold text indicates the word. How to pronounce the word appears immediately after its spelling.

The part of speech the word belongs to appears next. This is important as it indicates how the word can be used in a sentence.

Each meaning of the word is listed along with examples of how to use the word correctly.

Tricky words that you may become confused with are also listed.

One of the greatest problems when using a dictionary is not knowing how to spell a word to begin with.

Sometimes a word sounds quite different to the way it is spelt. This can make it difficult to find because in a dictionary, words are arranged in alphabetical order. Some of the common sounds and their alternative spellings are:

c as in *cat*:	*cc*, *qu*, *ch*, *ck*, *k* or (plural) *x*
ch as in *chat*:	*tch*, *te*, or *ti*
f as in *find*:	*ph*, *gh*, or *ff*
g as in *give*:	*gh*, or *x*
j as in *jug*:	*dg*, *g*, *gg*, or *d*
n as in *nose*:	*kn*, *gn*, *pn*, or *mn*
r as in *rain*:	*rh*, *rr*, or *wr*
s as in *seat*:	*ce*, *sc*, *ss*, or *ps*
sh as in *show*:	*s*, *sch*, *ce*, *ch*, *c*, *sci*, *ti*, *ss*, or *si*
t as in *time*:	*th*, *tt*, or *pt*
y as in *you*:	*u*, *eu*, or *ewe*
z as in *zero*:	*s*, *ss*, or *x*

Breakaway tasks

Remembering

1 What is a dictionary?

2 How does it list words?

3 What can you use to help you find the correct page?

Applying

4 Use a dictionary to find the meaning of the following words: interim, mischievous, reverberate, writhe.

How to use a thesaurus

A thesaurus can be used (once you know the correct spelling and meaning of a word) to find the right variant to suit your needs. A thesaurus will also list the synonyms and homonyms of the word.

At the beginning of a thesaurus you will find all the words contained in the text. If there is only one meaning to the word, then immediately following it will be the page where you can find it and its similar meanings; however, if there is more than one definition, they too will be listed with their corresponding pages.

A thesaurus will also list which part of speech the word belongs to and similar words that are the same part of speech. If a word can take the place of more than one part of speech, synonyms for each additional word will be listed as well.

Synonyms for each definition of the word 'right' have been listed along with commonly used expressions containing the word and its synonyms.

Synonyms for each part of speech are listed.

right adjective 1. good, honest, virtuous, moral, ethical, fair, noble, equitable, just, correct, responsible, proper, genuine. **2.** 'the *right* answer': correct, accurate, true, precise, valid, perfect, unerring, faultless. **3.** rational, sane, lucid, sound, reasonable, normal, solid, clear-minded, healthy. **4.** 'the *right* response': proper, fit, suitable, appropriate, seemly, meet, becoming. ? *noun* **5.** goodness, honestly, virtue, fairness, righteousness, uprightness, integrity, truth. **6.** 'what *right* do you have to cut down that tree?': authority, claim, due, prerogative, control, power, title, birthright ? *verb* **7.** 'to *right* a wrong': correct, strengthen, reform, settle, redress, emend, rectify.

Breakaway tasks

Remembering

1 Describe the different uses for a thesaurus.

2 How is a thesaurus set out?

Applying

3 Use a thesaurus to find ten similar words to each of the following:

- careless
- simple
- important
- normal
- wrong.

Adding interest to your writing



As you have seen from the examples throughout this text, adding interest to your writing can be as simple as changing a few words in a sentence. By using the tools of the English language correctly, your writing naturally becomes interesting, as it is confident, fluent and appealing to its audience.

Below are the different parts of speech that you can use to create more dynamic text. You will have studied these many times at school; however, this time consider them as a way to enhance your written communication.

Adjectives

An adjective is a word used to describe a noun or pronoun. For example:

The *large*, *hairy* dog growled, revealing *sharp*, *yellowing* teeth.

The words 'large' and 'hairy' are used to describe the noun 'dog', while 'sharp' and 'yellowing' are used to describe the noun 'teeth'.

Adjectives can tell us:

- **more information about the noun or pronoun**—these are descriptive words such as 'hairy' and 'yellowing' above
- **how much or how many**—numbers can be adjectives when they tell us exactly how many people are involved, such as 'there were eighteen boys on the oval', or they can be more general such as, 'many of the books were old or destroyed'
- **ownership**—sometimes pronouns can be used as adjectives and are called 'possessive adjectives'. Words such as 'my car', 'her eraser' and 'their computer' show who has ownership of an item.

Adverbs

An adverb is a word that is used to describe the verb. It can tell when, how or where the action takes place and can come before or after the verb.

When

This gives the time the action took place. For example:

We arrived early to Hannah's 16th birthday.

How

This explains how the action (verb) occurs, occurred or is occurring. For example:

He *sleepily* shook his head.

Where

This describes the location of the action. For example:

The cat ran *away* from the creaky bicycle.

Interjections

An interjection is a word added to a sentence to show emotion. It is usually followed by an exclamation mark (!) yet sometimes this mark will need to go at the end of the sentence. For example:

Oh! You scared me.

Oi—come here!

Interjections are particularly useful for adding excitement and interest to your writing.

Articles

An article is a word that shows that a noun is about to follow. There are only three articles in the English language: 'the', 'a' and 'an'. For example:

The boy was painstakingly building *a* billy cart and *an* engine.

Prepositions

A preposition is a word that shows the connection between a noun and other words in the sentence. Prepositions indicate position. For example:

The horse galloped *beside* the busy highway.

Some useful prepositions are listed below.

towards	off	against	within
over	on	from	to
above	in	onto	up
into	beside	without	about
near	down	around	beyond

Gerunds

A gerund is a noun generally ending in 'ing' formed from a verb. For example:

Reading is Sam's favourite form of relaxation.

'Reading' (the name of Sam's favourite relaxation) comes from the verb 'to read'.

Breakaway tasks

Remembering

1 Complete the following sentences.

a Words used to name objects are known as _____.

b The tense in a piece of writing is indicated by _____.

c Possessive adjectives show _____.

d A word that shows the connection between a noun and other words is known as a _____.

Understanding

2 Copy the following paragraph into your notebook and circle the articles, underline the prepositions and highlight the interjections.

Oh no! He couldn't believe he'd done it again. He'd been in such a rush to get a seat on the bus that he'd left his keys in his locker. Now he'd be locked out until his father got home about 6.00 p.m.

3 Explain in twenty-five words or less exactly what a part of speech is.

4 In what other ways do writers innovate with language for effect. Consider sentence length, grammar and punctuation. Create some examples to demonstrate how innovation can make writing more interesting.

Strands in action

Core tasks

1 Using at least half of the words at the start of this module, write a short story describing your day so far. Make sure you use the words in their correct context.

2 Make up a list of twenty words that you believe are commonly overused. Swap this list with a partner and challenge them to find a minimum of five synonyms and the antonym (if possible) for the words in your list.

3 The following dictionary words, their part of speech and their meaning have all been jumbled up. Rearrange them so they make sense. You may use your dictionary to help you.

Word	Part of speech	Meaning
decagon	adjective	taking all of one's time or during normal working hours
eyelet	verb	any closed, plane figure with ten straight sides
full-time	noun	of or characteristic of noble families
stun	noun	a small hole with a trimmed edge or a small metal ring used to reinforce such a hole
patrician	noun	to knock unconscious or nearly unconscious by a blow, shock etc.

Extra tasks

1 Create an illustrative poster for five of the word lists you devised in Question 2 of the core tasks. Write out the original work, the synonyms and antonym you came up with and then draw icons or pictures that will help you to remember the words.

2 Challenge yourself to find five or more synonyms for each antonym you found in Question 2 of the core tasks.

3 Create a mind-map that shows the similarities and differences between dictionaries and thesauruses. You may also choose to complete this activity as a Venn diagram.

4 Create a rank order of importance for the components of either a dictionary or thesaurus. Start with the least important aspect and end with what you believe to be crucial.

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